

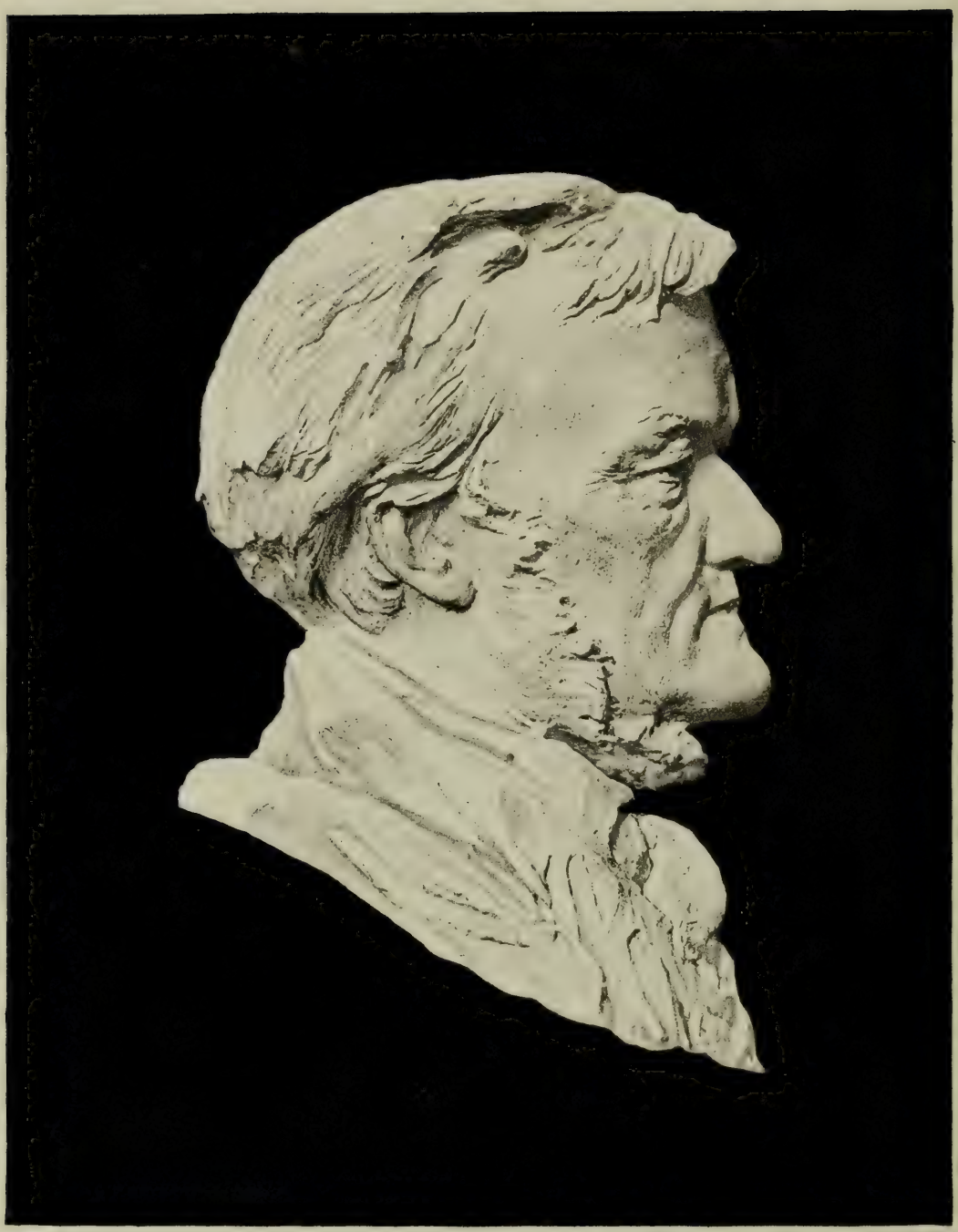
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# MUSIC AND MUSICIANS


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1916
vol. 5

# GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

EDITED

BY

J. A. FULLER MAITLAND, M.A., F.S.A.

IN FIVE VOLUMES

VOL. V

T—Z AND APPENDIX

THEODORE PRESSER COMPANY
PHILADELPHIA, PA.
1916

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Set up and electrotyped. Published July, 1910.
Reprinted December, 1911; December, 1915.

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

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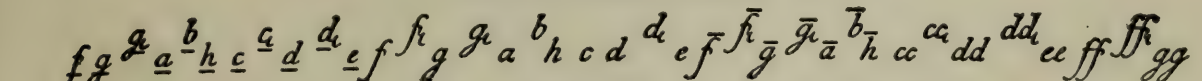
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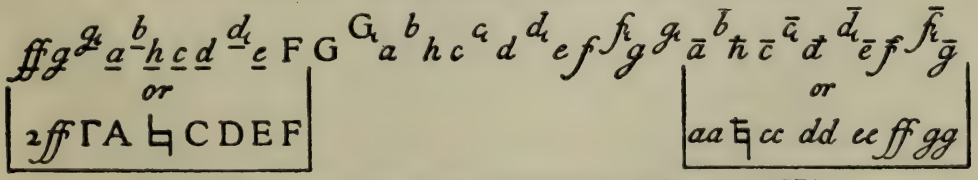
TABLATURE (Lat. *Tabulatura*, from *Tabula*, a table or flat surface, prepared for writing; Ital. *Intavolatura* or *Intabolatura;* Fr. *Tablature;* Germ. *Tabulatur*). (*a*) The word applied to their list of rules by the Meistersingers from the 'tables' upon which they were recorded. (*b*) A system of indicating musical sounds (in general use between the 15th and 18th centuries for the music of certain instruments) which, not following normal notation, made use of letters, numbers, or other signs. The chief difference of principle between notation and tablature is that in the former pitch and time values are combined in one sign; in the latter two are necessary. (It will be seen that some Guitar tablature is an exception to this.) Of this system there are two different classes: (1) That in which the signs employed directly indicated the musical note. To this class belong most Organ and Clavier tablature; rarely that for string and wind instruments; and, in the rare cases in which notation is not used, that for vocal works. (2) That in which the signs employed indicated the musical notes only through the medium of frets, stops, or keys — that is, where the sign indicated the fret on the string, the hole of the pipe or the number of the key on the keyboard where the finger should rest in order to produce the required note. To this class belongs tablature for all the different varieties of Lute (Theorbo, Arch-lute, Chitarrone, etc.), for Mandora, Cittern, Angelica, Calichon, Orpharion, Vihuela da mano, Guitar, Viols, Violin, etc., also for wind instruments and (rarely) keyboard.

(1) It was chiefly in Germany that tablature of the first class was used, other countries, with few exceptions, employing notation for keyboard music, and tablature of the second class for that of other instruments. The word was, however, often and wrongly used for organ and clavier music which was printed in ordinary notation: *Tablature des Orgues, Espinettes*, etc. *Intabolatura d'Organo.* German organ tablature is probably the oldest of any of the systems which were in use during the 16th and 17th centuries, and the most ancient examples are of a mixed notation and tablature, the former for right hand, the latter for left hand. This particular variety was in use in south-west Germany only between 1440 and 1530, and is not to be confused with the mixed notation and tablature used for songs with accompaniments. The ordinary or normal kind was a simple and fairly elastic method of indicating the notes by means of letters without the assistance of the stave. The various octaves were differentiated by different styles of letters, and were called great, little, one-line, two-line, etc., octaves, according to those letters. Sharps were indicated by means of a little tail attached to the letter, and the confusion of such a system is exhibited in the fact that, for the greater part of the time when keyboard tablature was in use, the scale possessed but one flat — *b♭*. There were considerable variations in the manner of writing the different octaves, and the following three different explanations of the keyboard will be of use in transcribing the signs.

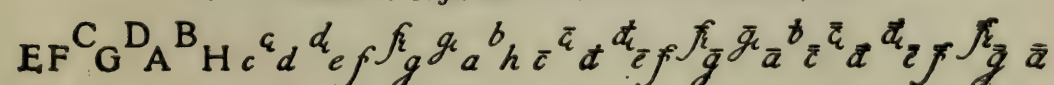
1. — VIRDUNG: *Musica getutscht*, 1511.

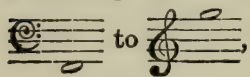
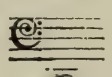
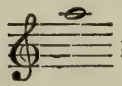


2. — AGRICOLA: *Musica instrumentalis deudsch*, 1528.



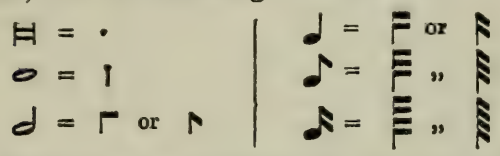

3. — AMERBACH: *Orgel oder Instrument Tabatutur*, 1571.



The compass in the first two examples is from  to , in the third from  to  ; and in the latter the short compass in the bass may be seen by the two lowest tones occupying the black keys otherwise sounding $f\sharp$ and $g\sharp$.

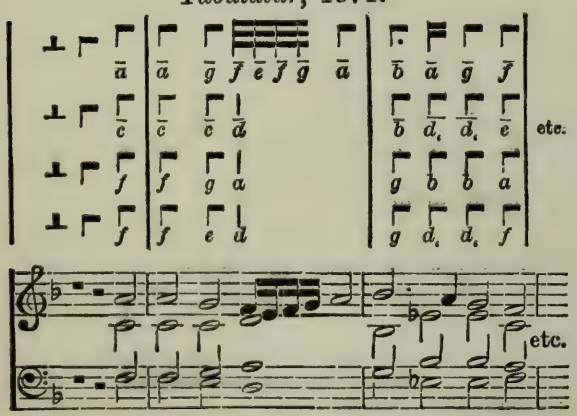
Although Praetorius (*Syntagma Musicum*, 1615) recommended a better differentiation of intervals (the tail pointing up for a flat, down for a sharp), the signs given above continued in general use as long as tablature was employed for keyed instruments.

Time-values had separate signs attached to them, and the following were usual:—




A dotted note was indicated the same way as in notation, *i.e.* | . for  etc. Rests were indicated as follows:  or  for  or  for  the others having the same signs as the notes themselves, only being attached to no letters there was no confusion. When notes of identical value followed each other their tails were generally connected:  etc. These signs were placed above every part in the music, *i.e.* in a polyphonic composition of four parts each one had its sign attached, so that there should be no misunderstanding in playing them together. This method, as will be seen, was a much more thorough-going one than that employed by lutenists in setting their polyphonic arrangements. An illustration follows, taken from Amerbach's book referred to above, together with a transcription of the same, and it will be noticed that $d\sharp$ is written for $e\flat$ repeatedly.

AMERBACH, *Orgel oder Instrument Tabulatur*, 1571.



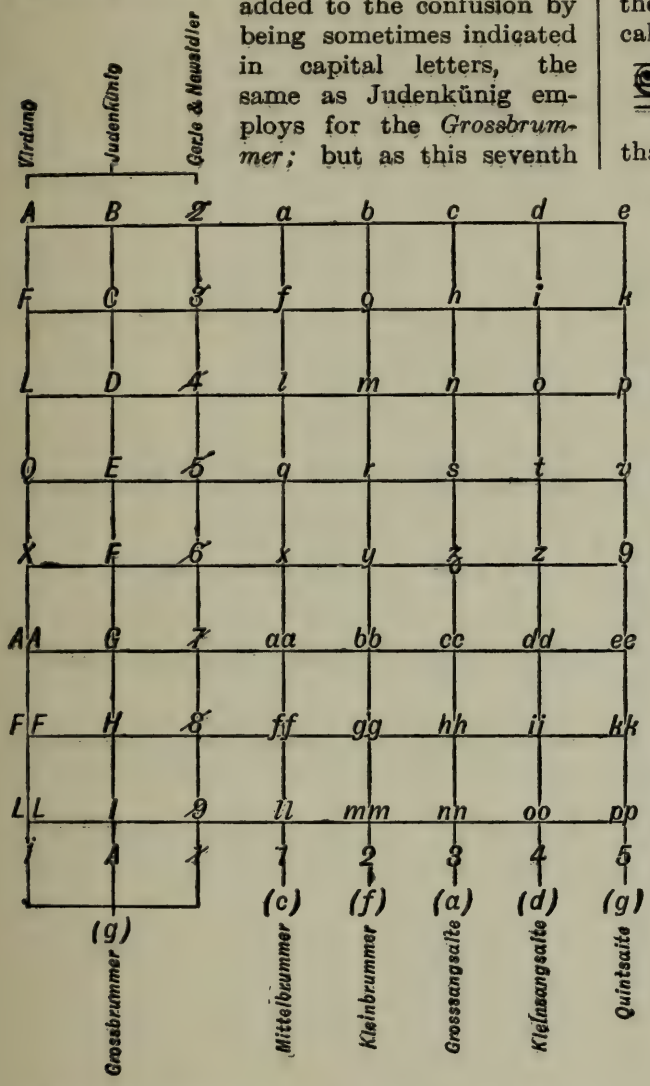

(2) With regard to tablature of the second class, it is acknowledged by Virdung that its first appeal was to those who 'had not learned singing,' *i.e.* who could not read notation and therefore knew the required musical note only when it was found by means of the fret or stop. ('Den andern dye das nitt singen künden, den ist eyn modus erdacht, der tabulaturen, sye zu underweisen, uff den instrumenten zu lernen.') The practice, however, of employing tablature for the music of many instruments on which notes had to be 'made' by the performer, was a very general one among trained musicians as well as amateurs, and whether the system was musical or not it remained more or less unquestioned so long as the instruments were patronised. Under this class of tablature there are two special divisions, *i.e.* (*a*) that without lines; and (*b*) that with lines.

(*a*) This is the least important division, as it includes only Gernam lute tablature of the 15th and 16th centuries. The inventor of this uncouth system was a certain Conrad Paumann († 1473), whose tomb may still be seen outside the south door of the Frauenkirche in Munich. He was celebrated as an organist as well as lutenist, and was blind besides. There were critics of the system from the beginning, and Agricola makes merry over it, saying that only a blind man could have been capable of inventing it. Its unusual ways were probably the reason that the fame of early German composers for the lute never went very far away from home, for not until they discarded it for the French method do we find them taking their proper place. That there was some national pride and jealousy concerned in keeping it up as long as possible seems probable, for Melchior Newsidler tried to introduce Italian tablature into his country in the middle of the 16th century, only to meet with great opposition and some reproaches. It finally died a natural death at the end of the 16th century, 1592 being the date of the last published collection. French tablature was thereafter employed in Germany exclusively.

The system being invented in the days of lutes of five strings, its alphabet (which indicated the frets) fitted the five strings and no more. When a sixth became common, as it did early in the 16th century, other signs had to be invented. The ordinary alphabet therefore began on the tenor or *Mittelbrummer*, the string next to the lowest in the usual six-string lute. The letters read *across* the finger-board, not down the strings as in Italian and French systems; open strings were indicated by large numerals. We give a diagram of the finger-board, with the indications of all frets in the five strings, as well as the various ways that different lutenists had of indicating the lowest bass string, or *Grossbrummer*. The Gothic letters of the German alphabet have been replaced by the ordinary ones.

A seventh string, which was used by many Germans in the 16th century (although it was

common to lower the *Grossbrummer* a whole tone when demanded by the compass of a piece, a practice known as playing *im Abzug*), further added to the confusion by being sometimes indicated in capital letters, the same as Judenkünig employs for the *Grossbrummer;* but as this seventh

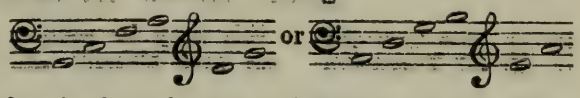



string was not stopped very often it did not so much matter.

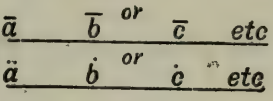
Time-values were indicated by signs above the letters, one sign doing work for all parts played together, and holding good until replaced by another sign. Most German tablature, however, especially up to the middle of the 16th century, repeats its signs over every letter. They are the same as those in Organ tablature, given on p. 2.

The music thus written was barred not altogether according to modern ideas, but on the whole fairly systematically. Time-signatures were common, but not by any means invariable, some printers always ignoring them. The tablature was further complicated by signs for left hand fingering (sometimes right hand), generally one, two, three or four points (· : ⁝ ⁘) or (· ·· ··· ····), and another sign, sometimes an asterisk (⁎), sometimes a single or double cross (+ ※) which indicated that the fret which it referred to must be held down as long as possible by the left-hand finger stopping it. This was the only means lutenists had of arriving at contrapuntal effects.

The tuning in use in Germany throughout the 16th century was what was universally called the 'normal' tuning:

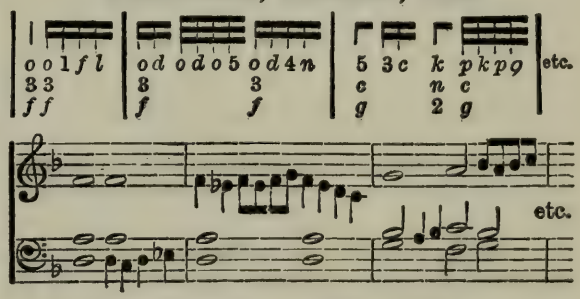



that is, from lowest to highest, but this often varied according to the size of the lute. Praetorius mentions seven different sizes (see LUTE); and in any case the pitch was by no means definite, for the top string was only tuned as high as it could bear and the other strings accordingly. All instruction-books in all countries make a particular point of this (to quote only one, Thomas Robinson's *Schoole of Musick*, 1603, 'First set up the treble so high as you dare

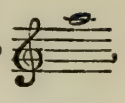



venter for breaking,' etc.), so that the actual key in which transcriptions of lute music are made reproduces the original with no exactitude of pitch. The intervals are the only important consideration. An example of German lute tablature is now given, together with a literal transcription.

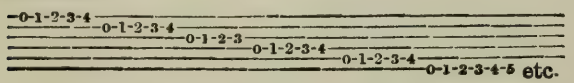
HANS GERLE, *Tabulatur*, 1533.

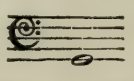
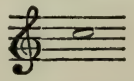



(*b*) The tablature which made use of lines includes all that except the German kind which we have been considering. The lines, when tabulating music for plucked-string or bowed instruments, indicated the strings; when for the pipe they indicated the holes; when for the keyboard they referred to the four parts of the music, Cantus, Altus, Tenor, Bass. As the examples of the latter kind of tablature are comparatively few, being confined to some Spanish organists, they may be here dismissed with the explanation that the forty-two keys of

the keyboard, from  to  were numbered and the numbers were placed upon the four lines representing the different voice parts. An example of this may be seen at p. 30 of Tappert's *Sang und Klang;* also (p. 44) of another kind of keyboard tablature in which the four lines represent the note *f*, while the octaves are differentiated by dots or lines attached to the letters.

Tablature, French and Italian, for instruments belonging to the lute tribe, is by far the most important of all, and it extends over three centuries — from the early 16th to the early 19th. The principle made use of by both kinds was the same, although details varied considerably. It may be roughly said that Italian tablature was confined to its own country and to Spain (with here and there exceptions to be met with in England and Germany); French tablature was adopted in France, the Netherlands, England, and Germany in the 17th and 18th centuries. The French kind is undoubtedly the earliest in origin, but the earliest known examples of lute tablature are Italian. This latter system made use of six lines (some time before the six-string lute was common in the rest of Europe) upon each of which were placed numbers to indicate frets. (The numbers were sometimes upon, sometimes above the line.) The lowest line represented the highest string and the numbers began at the first fret, repeating themselves down each string, the open string being indicated by the figure nought (0). Above the ninth frets Italian tablature progressed in either Arabic or Roman numerals with points above them, *i.e.* 10 or x, 11 or ẋ, 12 or ẍ. The chromatic scale would therefore appear as follows:—
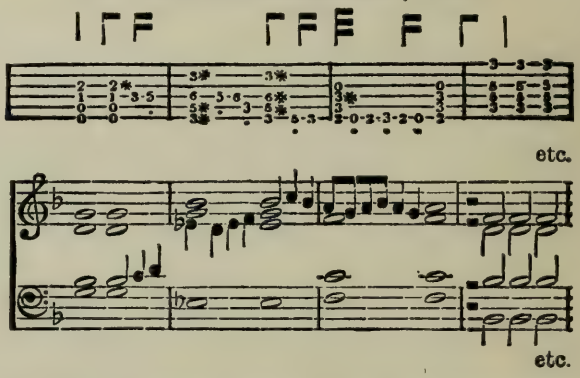


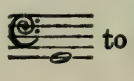
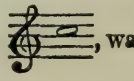

from  to 

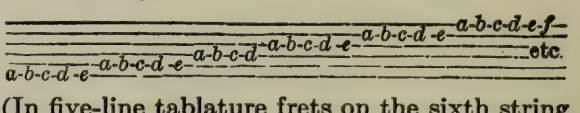
When diapasons, or extra bass strings became general, they were indicated by numerals above the top line, which varied with different printers, some using Arabic, some Roman. As a rule the following are met with: 0 8 9 X 11 12 13, indicating the 7th to the 13th string, or the 1st to the 7th string (octave) below the bass. As no lute before the beginning of the 17th century had so many diapasons these signs are of course lacking in 16th-century tablature — until about 1590 when they commence.

Time-values were indicated by the same means described above under organ tablature, although the signs employed by different printers naturally varied in small details. As a rule, except in the earliest books where the signs are repeated for every note, they did duty for as long as the value remained unchanged. Later on, towards the end of the 16th century, and generally throughout the 17th, ordinary notes were used, rather than the signs above described, *i.e.*  etc. There were further signs for fingering (mostly right hand, indicated by one point under the letter,  for the thumb, and two points  for other fingers); signs for holding the fingers down on the frets, indicated by × or ※; slurs and bows for legato playing; signs for arpeggi, ; for shakes, two points above a letter (  ), or a capital T under a letter, (  ). The following example, with transcription according to the normal tuning (see above), which prevailed until the middle of the 17th century, will illustrate what has been said: —

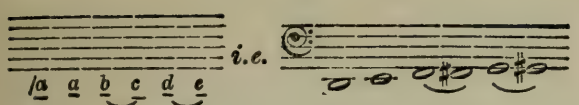
ANT. ROTTA'S *Intavolatura*, 1546.



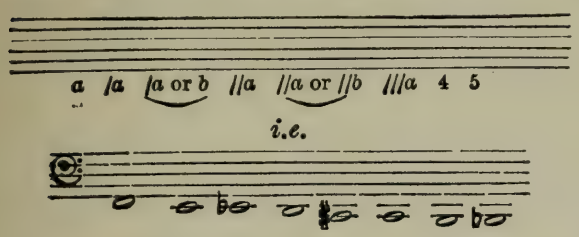

By the French method the tablature lines (of which for the better part of the 16th century there were but five, after that six) were reversed, the top line representing the highest string, the bottom the lowest. Moreover, letters of the alphabet were employed instead of numerals, the open string being indicated by *a*, the first fret on each string by *b*, the second by *c*, and so on. The ascending chromatic scale, from  to  , was therefore written thus:—

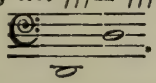


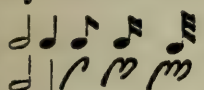
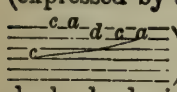

(In five-line tablature frets on the sixth string were indicated by letters underneath the fifth line.) Diapasons, which were not in use until after 5-line tablature had become superseded by that of six, were indicated by letters underneath the bottom line, and varied a good deal according to the tuning. When there was but one diapason (during the early years of the 17th century) it was generally, at least in England, tuned a fourth below the bass or sixth string and stopped like the other strings. When there were two dispasons, the second was tuned a whole tone below the first. In this case they were indicated as follows:—

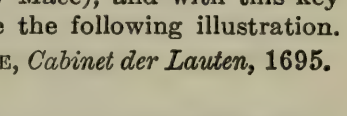



Where diapasons increased to four, five, or (in theorboes) six, they were tuned in descending diatonic intervals, and appeared as follows, according to the key of the piece :—

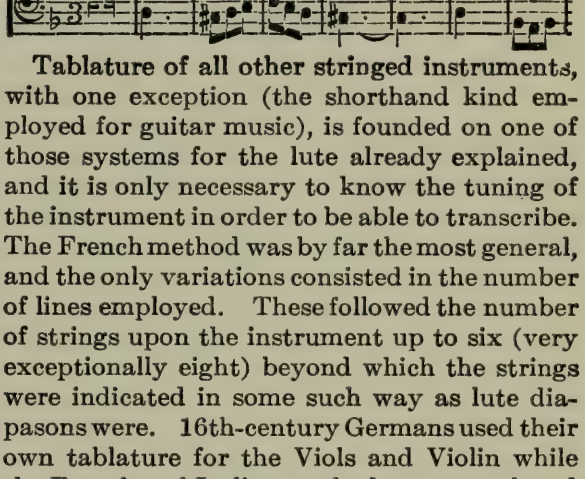



These, being often coupled with octaves, like some of the 'fingered' strings, we sometimes find (in the 18th century) a direction for the pair to be played as two separate tones ; in which case it was indicated by a capital and a small letter, *i.e.* ///A ///*a* which, translated, would sound  .

Time-values were written in the same way as in Italian or German lute tablature, except that the tails were scarcely ever run together, and in the 17th century notes, together with a very free version of them, became general, *i.e.*  etc. What has been said of bar lines in German lute tablature holds good for Italian and French ; also the use of time signatures. Fingering signs (much the same as Italian, except for the use of a *p* or the number 1 for the right hand thumb— $\overset{a}{p}$ or $\overset{a}{1}$); *tenues* or signs for holding the finger on the fret, (expressed by a stroke or bow under the letters  ); *estouffements* or signs for suddenly deadening the sound of a string (*i.e.* ~~ex~~ or ~~off~~; called the Tut by Mace, and indicated so— $\overset{a}{\div}$); arpeggi,  ; and numerous signs for ornaments of which the following are most commonly found in French and German collections of the 17th and 18th centuries ; shakes and mordents (the signs generally at the right or left of the letter, sometimes below) (× , ⁊ ∧ ⩛ ≋ • ∾ ✱ 7 ♮ //); appoggiature (., ⁊, / ∧ ∩ ⌣); the vibrato (× ※ ,. ∾); besides these Mace has the following, whose explanation is lengthy and best found by referring to his *Musick's Monument*, 1676—the Elevation (⁞), single relish (∴), and double relish (⁘). It will be seen that the same sign employed by different lutenists meant sometimes two quite different ornaments, and this confusion makes any study of lute ornamentation extremely complicated.

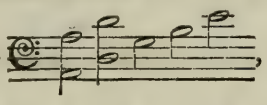
The normal tuning mentioned above gave place generally, in the middle of the 17th century, to what was known as the normal French tuning, *i.e.* 

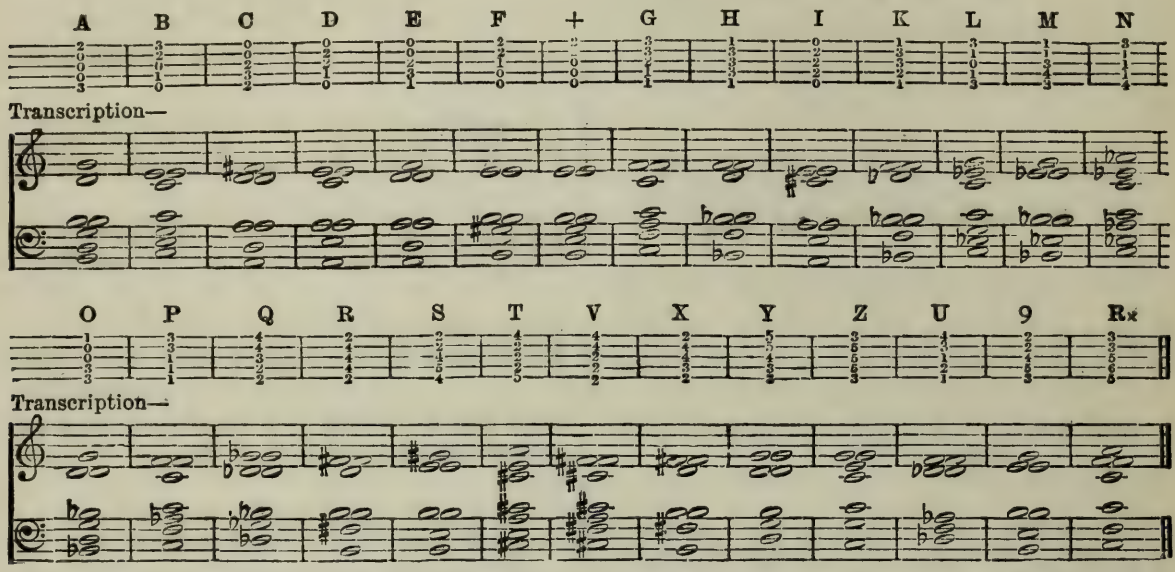
(although others besides were frequently employed, notably by Mace), and with this key we may transcribe the following illustration. Le Sage de Richée, *Cabinet der Lauten*, 1695.



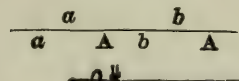

Tablature of all other stringed instruments, with one exception (the shorthand kind employed for guitar music), is founded on one of those systems for the lute already explained, and it is only necessary to know the tuning of the instrument in order to be able to transcribe. The French method was by far the most general, and the only variations consisted in the number of lines employed. These followed the number of strings upon the instrument up to six (very exceptionally eight) beyond which the strings were indicated in some such way as lute diapasons were. 16th-century Germans used their own tablature for the Viols and Violin while the French and Italian methods were employed in other countries for instruments of those families. Much Gamba music in England was written in tablature (called Lyra or Leero way), and a great many collections of this have been and still are mistaken for lute music. The test is to observe whether there are any gaps in the letters of the chords ; where there are none throughout a collection it may be safely considered viol music, as of course chords played by a bow could not leave out any string, and lutenists rarely made their chords so close as not to do that fairly often.

As there were a number of ways of writing guitar music, the confusion of these is sometimes considerable. During the 16th century it was written in ordinary French or Italian lute tablature (numbers or letters on four or five lines according to the number of strings); but in 1606 Montesardo brought out a method (*Nova inventione d' intavolatura per sonare li balletti sopra la chitarra spagniuola senza numeri e note*) which was adopted with modifications and additions by all countries, although not to the exclusion of the earlier method. It was a kind of shorthand, a series of letters and signs to indicate whole chords; and it differed from all other tablature by the fact that in each sign employed both pitch and time values were

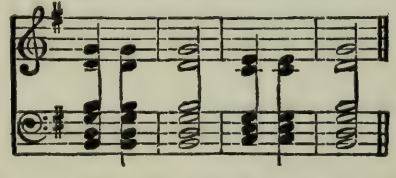
combined. The following is the table of signs with their translation and a transcription. Montesardo's tuning of the guitar was the normal one, and resembled that of the lute without the chanterelle, *i.e.*  , although the pitch varied as it did in lute tuning, depending upon the amount of stretching the highest string could bear. The three highest tones were coupled with unisons, the two lowest generally with octaves, although this was not invariable. (In the transcription the octaves are given, but not the unisons.)



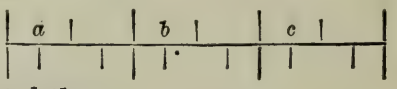

Time-values were indicated by capital and small letters, the former having twice the value of the latter; dotted notes were represented by letters with dots, *i.e.* (A 𝅗𝅥.), (*a* ♩.), (*a.* ♪.) There were no bar divisions, and as the above were the only signs employed, there was some confusion in differentiation, for example, *a. a a* standing for ♩. 𝅗𝅥 ♩ The manner of striking these chords (either from the lowest upwards, *da giù in sù*, or from the highest downwards, *da sù in giù*) was further indicated by a line which divided the letters from each other, letters below the line being struck upwards, above the line downwards, *i.e.*
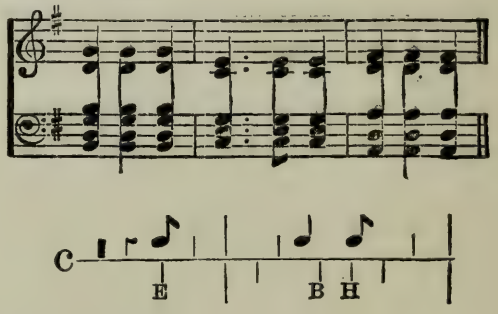



translated thus :—



Other methods, in either capital or small letters only, made use of bar lines, with strokes above or below the horizontal line to indicate upward or downward striking of the chords. The time-values were sometimes indicated by notes, sometimes left vaguely to the imagination, *i.e.*

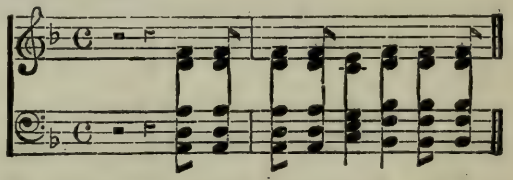



translated thus :—

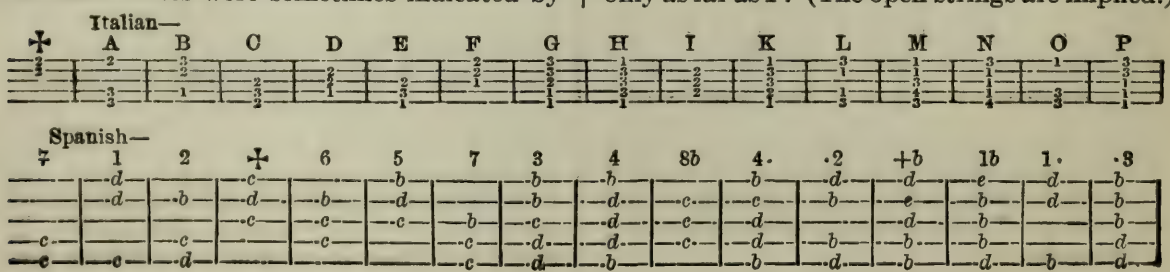




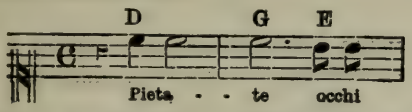

translated thus :—

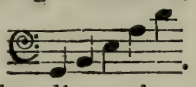


Mersenne's *Harmonie Universelle*, 1637, gives the Italian and Spanish methods translated as follows into French tablature, using the alphabet only as far as P. (The open strings are implied.)



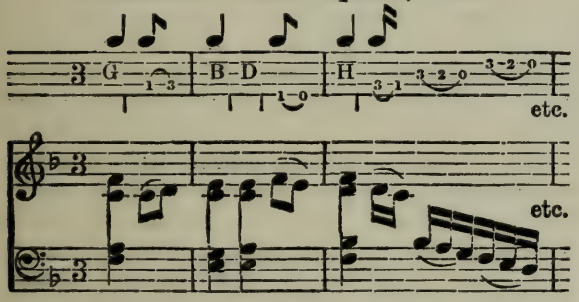
In the Spanish signs it will be seen that the dot beside the number indicates the minor of the chord represented by a number without the dot. This kind of shorthand was of great convenience in indicating the accompaniments to songs, for the economy of space resulting from the lack of stave was considerable, *i.e.*




Different masters of the instrument somewhat varied the chords of the alphabet according to their own fancy, and later ones added many new, which were generally explained in a table prefixed to the music. Another tuning was also in use later in the 17th century, *i.e.*  .

Some guitarists who employed ordinary lute tablature with its time-values, indicated by the tails of the latter the striking upwards or downwards of their chords, thus:  . Others of a later date, of whom Francesco Corbetta is the best known, employed a combination of ordinary lute tablature with the shorthand alphabet, and this of course was much better suited to solo music. It will be seen from the illustration that Corbetta makes use of the ordinary time-values, while for playing the chords he uses strokes above or below the line.

CORBETTA: *Varii Capricii*, 1643.
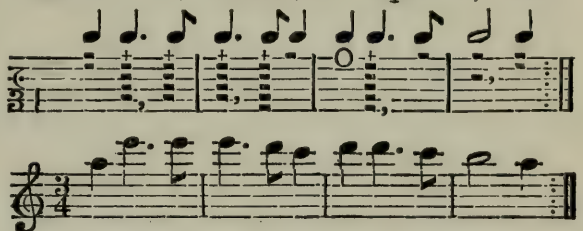



He also advises that the fourth string should be coupled with an octave instead of unison, which looks as if unisons were general in the lower strings. His reason is that the 'harmony' is thereby improved ('les deux unisones ne composent point d'harmonie'), and indeed the chief defect of this kind of tablature is the anomalous 'harmony' it sometimes produces, chords frequently lacking their fundamental notes, even at the beginning or end of pieces, a defect which not even Corbetta could remedy.

Signs for fingering, *tenues*, ornaments, legato, etc. were also freely used in guitar tablature, being in some cases identical with those used by lutenists. After the fashion of lute playing began to make way for that of the guitar, tablature for the latter instrument took on many of the characteristics of the other, especially in regard to solo music, and we find the same tables of signs which are met with in 17th- and 18th-century lute collections.

Tablature for wind instruments (German Flute, Hautboy, Flageolot, etc.) also employed lines (six, seven or eight) which represented the holes, and dots placed upon them indicated the particular hole to be stopped. This method, founded on the same principle as lute tablature, lasted into the 18th century, but did not survive the better-known system. A clear exposition of pipe tablature is to be found in Thomas Greeting's *Pleasant Companion . . . for the Flageolet*, 1682. The music is indicated by dots or small strokes on six lines, and when all the holes are open by ○; a cross through the stroke refers to the 'pinching notes' or octave higher than the ordinary dots. Time signatures are indicated the same way as in lute tablature. Ornaments (beats and shakes), slurs, etc. are also freely used. The method may be studied in the following illustration.

GREETING: *The Pleasant Companion*, 1682.



Printed tablature books are legion, and range from the earliest Italian publication (Petrucci, 1507) to as late as 1760 (in MS. to the early 19th century), lute tablature beginning as well as ending the list. The name Tablature was, probably even later than this, used for figured bass (in the 17th and 18th centuries this was often called Theorbo tablature, because of the strictly accompanying qualities of that instrument), and we might even apply it to our own Tonic-Sol-fa system. The student who has not the opportunity to consult the original collections may find examples and facsimiles of many different kinds of tablature not illustrated here, in Tappert's *Sang und Klang aus alter Zeit* referred to above, and in Chilesotti's various publications on the subject; explanations of different methods may also be found scattered through the volumes of the *Monatshefte für Musikgeschichte* and the International Musical Society. J. D.

TABLE ENTERTAINMENT. A species of performance consisting generally of a mixture of narration and singing delivered by a single individual seated behind a table facing the audience. When or by whom it was originated seems doubtful. [George Alexander Steevens gave entertainments in which he was the sole performer at Marlborough Gardens, Dublin, in August 1752.] In May 1775, R. Baddeley the comedian (the original Moses in *The School for Scandal*), gave an entertainment at Marylebone Gardens, described as 'an attempt at a sketch of the times in a variety of caricatures, accompanied with a whimsical and

satirical dissertation on each character'; and in the June following George Saville Carey gave at the same place 'A Lecture on Mimicry,' in which he introduced imitations of the principal theatrical performers and vocalists of the period. John Collins, an actor, in 1775 gave in London a table entertainment, written by himself, called 'The Elements of Modern Oratory,' in which he introduced imitations of Garrick and Foote. After giving it for forty-two times in London he repeated it in Oxford, Cambridge, Belfast, Dublin, and Birmingham. He subsequently gave, with great success, an entertainment, also written by himself, called 'The Evening Brush,' containing several songs which became very popular. Charles Dibdin commenced in 1789 a series of table entertainments in which song was the prominent feature, and which he continued with great success until 1801. Dibdin's position as a table entertainer was unique. He united in himself the functions of author, composer, narrator, singer, and accompanist. On April 3, 1816, the elder Charles Mathews gave, at the Lyceum Theatre, his 'Mail Coach Adventures,' the first of a series of table entertainments which he continued to give for many years, and with which he achieved an unprecedented success. Into these his wonderful power of personation enabled him to introduce a new feature. After stooping behind his table he quickly reappeared with his head and shoulders in costume, representing to the life some singular character. His success led to similar performances by others. Foremost among these were the comedians John Reeve and Frederick Yates, whose *forte* was imitation of the principal actors of the day. W. S. Woodin gave for several seasons, with very great success, table entertainments at the Lowther Rooms, King William Street, Strand. Henry Phillips, the bass singer, and John Wilson, the Scotch tenor, gave similar entertainments, of a more closely musical kind; and Edney, the Frasers, and others, have followed in their wake. [See PHILLIPS, HENRY; and WILSON, JOHN.] W. H. H.

TABOR, a small drum usually associated with the tabor pipe. Pipe-and-tabor playing is not quite dead in certain rural districts in the south of England, and the tabors employed by the rustic performers are generally about a foot or fifteen inches across, and six or seven inches deep; they are tuned by the two heads being drawn together with a lace. The pipe and tabor are sometimes locally called 'Whittle and Dub'; the latter being the tabor. The whittle (probably a corruption of 'whistle') has but two front vents and one at the back for the thumb. (See PIPE and GALOUBET.) The pipe is held by the left hand and fingered by it, while the tabor is hung by a ribbon on the left wrist and beaten with a small stick held in the right hand. The tabor appears to have varied in size. Some depicted in old prints, notably that of the pipe-and-tabor player in Kemp's *Nine daies wonder*, show the length of the tabor as a ut twice the diameter of the head, similar to that figured on p. 14 below, under the heading TAMBOURIN. F. K.

TABOUROT. [See ARBEAU, vol. i. p. 100.]

TACCHINARDI, NICCOLÒ, a distinguished tenor singer, born at Leghorn, Sept. 3, 1772. He was intended for an ecclesiastical career, but his artistic bias was so strong that he abandoned the study of literature for that of painting and modelling. From the age of eleven he also received instruction in vocal and instrumental music. When seventeen he joined the orchestra at the Florence theatre as violin-player, but after five years of this work, his voice having meanwhile developed into a beautiful tenor, he began to sing in public. In 1804 he appeared on the operatic stages of Leghorn and Pisa; afterwards on those of Venice, Florence, and Milan, where he took a distinguished part in the gala performances at Napoleon's coronation as king of Italy.

At Rome, where his success was as permanent as it was brilliant, his old passion for sculpture was revived by the acquaintance which he made with Canova, in whose studio he worked for a time. Canova executed his bust in marble, thus paying homage to him in his worst aspect, for he was one of the ugliest of men, and almost a hunchback. When he appeared at Paris in 1811, his looks created a mingled sensation of horror and amusement; but such was the beauty of his voice and the consummate master of his style, that he had only to begin to sing for these personal drawbacks to be all forgotten. He is said to have taken Babini for his model, but it is doubtful if he had any rival in execution and artistic resource. The fact of so ugly a man sustaining the part of Don Giovanni (transposed for tenor) with success, shows what a spell he could cast over his audience.

After three successful years in Paris, Tacchinardi returned in 1814 to Italy, where he was appointed chief singer to the Grand Duke of Tuscany, with liberty to travel. He accordingly sang at Vienna, and afterwards in Spain, distinguishing himself especially at Barcelona, although then fifty years old. After 1831 he left the stage, and lived at his country house near Florence. He retained his appointment from the Grand Duke, but devoted himself chiefly to teaching, for which he became celebrated. He built a little private theatre in which to exercise his pupils, of whom the most notable were Mme. Frezzolini, and his daughter Fanny, Mme. Persiani, perhaps the most striking instance on record of what extreme training and hard work may effect, in the absence of any superlative natural gifts. His other daughter, Elisa, was an eminent pianist. Tacchinardi was the author of a number of solfeggi and

vocal exercises, and of a little work called *Dell'opera in musica sul teatro italiano, e de' suoi difetti.* He died at Florence, March 14, 1859. F. A. M.

TACET, *i.e.* 'is silent.' An indication often found in old scores, meaning that the instrument to which it refers is to leave off playing. An equivalent direction 'contano' means that the players 'count' their bars till they come in again. G.

TADOLINI, Giovanni, born at Bologna about 1785, learned composition from Mattei, and singing from Babini, and in 1811 was appointed by Spontini accompanist and chorus-master at the Théâtre des Italiens, Paris. He kept this post till the fall of Paris in 1814, when he returned to Italy. There he remained, writing operas and occupied in music till 1830, when he went back to the Théâtre Italien with his wife, Eugenia Savorini (born at Forlì, 1809), whom he had married shortly before, and resumed his old functions till 1839, when he once more returned to Italy, and died at Bologna, Nov. 29, 1872. His operas are 'La Fata Alcina' (Venice, 1814), 'La Principessa di Navarra' (Bologna, 1816), 'Il Credulo deluso' (Rome, 1817), 'Tamerlano' (Bologna, 1818), 'Il Fato Molinaro' (Rome, 1820), 'Moctard' (Bologna, 1824), 'Mitridate' (Venice, 1826), 'Almanzor' (Trieste, 1827). One of his canzonets, 'Eco di Scozia,' with horn obbligato, was much sung by Rubini. Tadolini was at one time credited with having written the concluding fugue in Rossini's Stabat (see Berlioz, *Soirées de l'orchestre*, 2ème Epilogue). The above is chiefly compiled from Fétis. G.

TAGLICHSBECK, Thomas, born of a musical family at Ansbach, in Bavaria, Dec. 31, 1799, studied at Munich under Rovelli and Gratz, and by degrees became known. Lindpaintner in 1820 gave him his first opportunity by appointing him his deputy in the direction of the Munich theatre, and about this time he produced his first opera, 'Weber's Bild.' After this he forsook Munich and wandered over Germany, Holland, and Denmark, as a violinist, in which he acquired great reputation. He then settled in Paris, and on Jan. 24, 1836, a symphony of his (op. 10) was admitted to the unwonted honour of performance at the Conservatoire. A second symphony was given there on April 2, 1837.

In 1827 he was appointed Capellmeister of the Prince of Hohenzollern-Hechingen, a post which he retained till its abolition in 1848. The rest of his life was passed between Löwenberg in Silesia, Dresden, and Baden-Baden, where he died Oct. 5, 1867. His works extend to op. 33, and embrace, besides the symphony already mentioned, three others — a mass, op. 25; a psalm, op. 30; a trio for PF. and strings; a great quantity of concertos, variations, and other pieces for the violin; part-songs, etc. etc. G.

TAFFANEL, Claude Paul, famous flautist and conductor, born at Bordeaux, Sept. 16, 1844, was educated at the Paris Conservatoire, where he gained the first flute prize in 1860, a first prize in harmony in 1862, and in counterpoint and fugue in 1865. He was a member of the orchestra of the Opéra from 1861, and flute soloist there from 1864 to 1890. He was appointed conductor at the Opéra in 1893, in succession to Colonne, and in the same year he undertook the flute class in the Conservatoire. He had been a member of the Conservatoire orchestra since 1867, and flute solo since 1869; he was appointed to succeed Jules Garcin as conductor in 1892, and gave up that post in 1901. In 1879 he established the Société de Musique de Chambre pour instruments à vent. He was head of the orchestral and flute classes at the Conservatoire. He died in Paris, Nov. 22, 1908. G. F.

TAGLIAFICO, Joseph Dieudonné, born Jan. 1, 1821, of Italian parents, at Toulon, and educated at the Collège Henri IV., Paris. He received instruction in singing from Piermarini, in acting from Lablache, and made his début in 1844 at the Italiens, Paris. He first appeared in England, April 6, 1847, at Covent Garden Theatre, as Oroe in 'Semiramide,' on the occasion of the opening of the Royal Italian Opera. From that year until 1876 he appeared at Covent Garden season by season, almost opera by opera. His parts were small, but they were thoroughly studied and given, and invariably showed the intelligent and conscientious artist. In the intervals of the London seasons he had engagements in St. Petersburg, Moscow, Paris, and America; was stage manager at the Théâtre des Italiens, Monte Carlo, etc., and for many years was correspondent of the *Ménestrel* under the signature of 'De Retz.' In 1877, on the death of M. Desplaces, he was appointed stage manager of the Italian Opera in London, which post he resigned in 1882 on account of ill-health. He died at Nice in 1900. Mme. Tagliafico, formerly Cotti, was for many years a valuable 'comprimaria' both at Covent Garden and Her Majesty's. A. C.

TAGLIATO (*Ital.* 'cut'). An obsolete term for the signs 𝔠 and 𝔇 (see Alla Breve, Breve, Signature). Before the metronome was invented these signs formed a rough-and-ready method of indicating the speed of performance, the first of the two indicating a speed double that of ordinary common time (the unbarred semicircle), and the second a speed four times as fast. John Playford gives the standard of ordinary common time to be beaten at the swing of the pendulum of a 'large Chamber clock,' and for the quickest, sign 𝔇, he says, 'You may tell *one two three four* in a bar almost as fast as the regular motions of a watch'; he calls it 'retorted time,' and says that the French mark it by a large figure 2. F. K.

TAGLIONI, Marie Sophie, was born April

23, 1804 (Regli), or 1809 (*Biographie Universelle*), at Stockholm, the daughter of Filippo Taglioni, an Italian dancer and ballet-master (1777–1871), by his marriage with Marie, the daughter of a Swedish actor named Karsten. She was taught dancing by her father, himself the son of a dancer, Salvatore Taglioni, and on June 10, 1822, made her début at Vienna in a ballet of the former, 'La Réception d'une jeune Nymphe à la cour de Terpsichore.' In 1824–25, according to her own account to the late A. D. Vandam, she danced at St. Petersburg, and on her journey thence to Germany she had to dance before a highwayman (*à la* Claude Duval), with the ultimate loss to her of nothing more than the rugs on which she had danced. (*An Englishman in Paris.*) In 1825 she was engaged at Stuttgart, then at Munich, and on July 23, 1827, she made her début at the Opéra, Paris, in 'Le Sicilien,' with extraordinary success, confirmed on August 1 when she danced in the 'Vestale' and with her brother in Schneitzhöffer's ballet 'Mars et Vénus.' From 1828 to 1837 she was engaged there (dancing in London and Berlin, etc., on leave of absence), and reigned supreme as the greatest dancer of the day, albeit inferior to Fanny Elssler as a pantomimist and in versatility. She danced there on the production of Rossini's 'Guillaume Tell,' as Zoloe in Auber's 'Dieu et la Bayadère,' as Hélène in 'Robert,' and in new ballets, Hérold's 'La Fille Mal Gardée' and 'La Belle au Bois Dormant,' Halévy's 'Manon Lescaut,' Carafa's 'Nathalie,' Schneitzhöffer's 'La Sylphide' (scenario by Nourrit), founded on Nodier's 'Trilby'; as Zulma in Labarre's 'Révolte au Sérail,' and in 1836 as Fleur des Champs in Adam's 'La Fille du Danube.' The dances in most of these ballets were arranged by her father, then choreograph at the Opéra. She danced in London, both in 1830 and 1831, at the King's Theatre in Venua's ballet 'Flore et Zephyre,' wherein she made her début June 3, 1830, also in mutilated versions of 'Guillaume Tell' with her 'Tyrolienne,' and the 'Bayadère' with her noted 'Shawl Dance,' etc. (nearly all the vocal music of the opera being left out). In 1832 she was at Covent Garden, and on July 26 for her benefit appeared for the first time here as the Sylphide in 'that prettiest of all ballets now faded into the past with that most beautiful and gracious of all dancers. Will the young folks ever see anything so charming, anything so classic, anything like Taglioni?' (*Pendennis*). In 1833, and for several seasons she danced again at the Opera, in the Haymarket. In 1839 she danced in the 'Gitana' on the night of Mario's début in 'Lucrezia.' In 1840 she danced in 'L'Ombre,' both that and the 'Gitana' being originally produced at St. Petersburg where she was engaged after Paris. In 1840 she danced in Paris for a few nights, and again made a farewell visit, four years later, between which she danced at Milan. In 1845 she danced at Her Majesty's in the celebrated 'Pas de Quatre' with Carlotta Grisi, Cerito, and Lucile Grahn (died in 1907), in 1846 with Cerito and Grahn in 'Le Jugement de Paris,' and for the last time in 1847, soon after which she retired, and the supremacy of the ballet ceased to exist. With no pretensions to beauty, even hump-backed (De Boigne), wherever she danced she was acclaimed as the greatest dancer of her time, being remarkable for the aerial grace of her movements, the embodiment of poetry in motion. She was noted for the decency of her poses and gestures, points whereon her father always laid particular stress. Besides Thackeray and Chorley, other writers such as Balzac, Feydeau, Arsène Houssaye, FitzGerald in his *Letters to Fanny Kemble*, etc., have all in some shape or other recorded the charm of her movements. Alfred Chalon executed sketches of her in five of her parts, bound up with verses by F. W. R. Bayley (London, 1831, fol.). In the print-room at the British Museum are also engravings of her after Bouvier and others (*Dict. Nat. Biog.*). In 1832 she married Count Gilbert des Voisins (died in 1863), by whom she had a son, Gilbert, and a daughter Marie, who married Prince Troubetzkoi. The marriage was unfortunate and they soon separated, and if Vandam is to be credited, her husband did not recognize her when he came across her at the Duc de Morny's house. On her retirement, she lived for some time in Italy. In 1860 she was the choreograph of Offenbach's ballet 'Le Papillon' on its production at the Paris Opéra, being interested in the début of her protégée Emma Livry, a dancer of great promise, soon after burned to death during a performance of 'La Muette.' In 1871, after the death of her father, owing to the loss of her fortune, she settled in London as a teacher of dancing and deportment. In 1874, to her great delight, she was a guest at the Mansion House at a Banquet given to Representatives of Literature and Art. Later she lived with her son at Marseilles, and died there on or about April 24, 1884.[1] Her brother PAUL — born 1808 — was also a noted dancer. He and his wife danced with Taglioni on the production in England of the 'Sylphide.' He was for many years ballet-master at Berlin, and died there in 1884, a few months before his sister. By his wife Amalie, *née* Galster, he had a daughter Marie (1833–91), who danced at Her Majesty's in 1847, and was a favourite dancer on the continent until her retirement on her marriage in 1866 with Prince Joseph Windisch-Grätz. (Regli, Larousse, Chorley, Castil-Blaze, De Boigne, Dr. Véron, Vandam, etc., *Nouvelle Biographie Universelle*, *Dict. of Nat. Biography*, etc.) A. C.

[1] This is the date given in the *Dict. of Nat. Biog.* and the *Era*, the *Annual Register* gives the day of death as April 22, and Brockhaus, Larousse, etc., as the 23rd.

TAILLE. Originally the French name for the tenor voice, Basse-taille being applied to the baritone; but most frequently employed to designate the tenor viol and violin. It properly denominates the large tenor, as distinguished from the smaller contralto or haute-contre: but is often applied to both instruments. The tenor violoncello clef was originally appropriated to the Taille. [See VIOLA.] E. J. P.

TAILOUR, ROBERT. 'One of Prince his Highnes Musicians' in 1618. Author of 'Sacred Hymns, consisting of Fifti select Psalms of David and others, Paraphrastically turned into English Verse [by Sir Edwin Sandys] and by Robert Tailour set to be sung in 5 parts, as also to the Viol and Lute or Orpharion. Published for the use of such as delight in the exercise of music in his original honour,' London, 1615. W. H. C.

TALEXY, ADRIEN, a pianist and voluminous composer, born about 1820; produced between 1872 and 1878 six one-act operettas at the Bouffes-Parisiens and other Paris theatres, none of which met with any special favour. He was the author of a *Méthode de Piano;* twenty 'Etudes expressives,' op. 80 (with Colombier); and of a large number of salon and dance pieces for piano solo, some of which enjoyed great popularity in their day. In 1860 M. Talexy conducted a series of French operas at the St. James's Theatre, London, for F. B. Chatterton, beginning with 'La Tentation,' May 28, which did not prove successful. He died at Paris in February 1881. G.

TALISMANO, IL. Grand opera in three acts; music by Balfe. Produced at Her Majesty's Opera, June 11, 1874. The book, founded on Walter Scott's *Talisman*, was written by A. Mattheson in English, and so composed; but was translated into Italian by Sig. Zaffira for the purpose of production at the Italian Opera. The work was left unfinished by Balfe, and completed by G. A. Macfarren. [It was given to the original English words by the Royal Carl Rosa Opera Company at Liverpool on Jan. 15, 1891.] G.

TALLIS, THOMAS, the father of English cathedral music, is supposed to have been born in the second decade of the 16th century. It has been conjectured that he received his early musical education in the choir of St. Paul's Cathedral under Thomas Mulliner, and was removed thence to the choir of the Chapel Royal; but there is no evidence to support either statement. The words 'Child there' which occur at the end of the entry in the Cheque-book of the Chapel Royal recording his death and the appointment of his successor, and which have been relied upon as proving the latter statement, are ambiguous, as they are applicable equally to his successor, Henry Eveseed, and to him. It is however highly probable that he was a chorister in one or other of the metropolitan choirs. He became organist of Waltham Abbey, which appointment he retained until the dissolution of the abbey in 1540, when he was dismissed with 20s. for wages and 20s. for reward.[1] It is probable that soon after that event he obtained the place of a Gentleman of the Chapel Royal. His celebrated Preces, Responses and Litany, and his Service in the Dorian mode, were most probably composed soon after the second Prayer Book of Edward VI. was issued in 1552. [In 1560, five anthems by Tallis were included in John Day's 'Certaine Notes,' etc.; two of them were reprinted in Day's 'Whole Book of Psalms,' 1563, and all of them in 'Morning and Evening Prayer,' 1565. Eight tunes were written for Archbishop Parker's 'Psalter,' 1567, and another, the famous tune for 'Veni Creator,' is of the same period. *Dict. of Nat. Biog.*] On Jan. 21, 1575–76, he and William Byrd obtained Letters Patent giving them the exclusive right of printing music and ruled music paper for twenty-one years; the first of the kind. The first work printed under the patent was the patentees' own 'Cantiones quae ab argumento Sacrae vocantur, quinque et sex partium,' containing thirty-four motets, sixteen by Tallis, and eighteen by Byrd, and dated 1575. In the patent the grantees are called 'Gent. of our Chappell' only, but on the title-page of the 'Cantiones' they describe themselves as 'Serenissimae Reginae Maiestati à priuato Sacello generosis, et Organistis.' The work is a beautiful specimen of early English musical typography. It contains not only three laudatory poems, one 'De Anglorum Musica' (unsigned), and two others by 'Richardus Mulcasterus' and 'Ferdinandus Richardsonus,' but also at the end a short poem by Tallis and Byrd themselves:—

AUTORES CANTIONUM AD LECTOREM

*Has tibi primitias sic commendamus, amice*
*Lector, ut infantem depositura suum*
*Nutrici fidei vix firma puerpera credit,*
*Queis pro lacte tuae gratea frontis erit*
*Hac etenim fretae, magnam promittere messem*
*Audebunt, cassae, falcis honore cadent.*

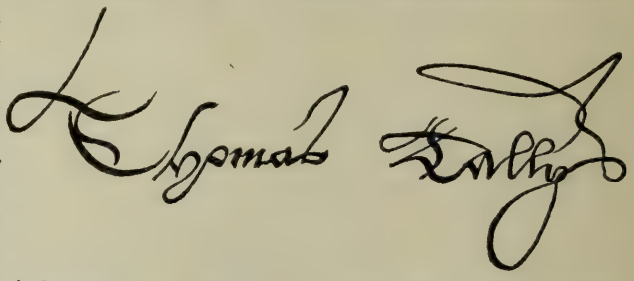
[Tallis had enjoyed for twenty-one years from 1557 a lease of the manor of Minster in Thanet, holding it jointly with Richard Bowyer, and the monopoly above referred to, which he shared with Byrd, was represented by them in 1577 as having left them out of pocket. Queen Elizabeth then granted them lands to the value of £30 a year without fine, in possession or reversion. They also received various tithes in Warwickshire, Gloucestershire, Northamptonshire, Essex, and Somerset. *Dict. of Nat. Biog.*] Tallis, like the Vicar of Bray, conformed, outwardly at least, to the various forms of worship which successive rulers imposed, and so retained his position in the Chapel Royal uninterruptedly

[1] This fact was made public by Dr. W. H. Cummings in *Musical Times*, Nov. 1876.

from his appointment in the reign of Henry VIII. until his death in that of Elizabeth. From the circumstance of his having selected his Latin motets for publication so lately as 1575 it may be inferred that his own inclination was toward the older faith. He died Nov. 23, 1585, and was buried in the chancel of the parish church at Greenwich, where in a stone before the altar rails a brass plate was inserted with an epitaph in verse engraven upon it. Upon the church being taken down for rebuilding soon after 1710 the inscription was removed, and Tallis remained without any tombstone memorial for upwards of 150 years, when a copy of the epitaph (which had been preserved by Strype in his edition of Stow's *Survey of London*, 1720,[1] and reprinted by Hawkins, Burney, and others) was placed in the present church. The epitaph was set to music as a 4-part glee by Dr. Cooke, which was printed in Warren's collections.

Tallis's Service (with the Venite as originally set as a canticle), Preces and Responses, and Litany, and five anthems (adapted from his Latin motets), were first printed in Barnard's 'Selected Church Musick,' 1641. The Litany was published in Lowe's *Short Directions*, 1661: the Service, Preces, Responses and Litany, somewhat changed in form and with the substitution of a chant for Venite instead of the original setting, and the addition of a chant for the Athanasian Creed, were next printed by Dr. Boyce in his Cathedral Music. All the various versions of the Preces, Responses and Litany are included in Dr. Jebb's 'Choral Responses and Litanies.' He appears to have written another service also in the Dorian mode, but 'in 5 parts two in one,' of which, as will be seen from the following list, the bass part only is at present known. A Te Deum in F, for five voices, is much nearer complete preservation (see List). Hawkins included in his *History* scores of two of the Cantiones, and, after stating in the body of his work that Tallis did not compose any secular music, printed in his appendix the 4-part song, 'Like as the doleful dove.' Burney in his *History* printed an anthem from Day's Morning, Communion, and Evening prayer, and two of the Cantiones. [A complete score of the 'Cantiones,' made by Dr. J. Alcock, is in the Brit. Mus. Add. MS. 23,624.] MS. compositions are preserved at Christ Church, Oxford, in the British Museum, and elsewhere. (See the List and the *Quellen-Lexikon*.) We give his autograph from the last leaf of a MS. collection of Treatises on Music, formerly belonging to Waltham Abbey, now in the British Museum (Lansdowne MS. 763).

A head, purporting to be his likeness, together with that of Byrd, was engraved (upon the same plate) for Nicola Haym's projected *History of Music*, 1726. A single impression alone is



known, but copies of a photograph taken from it are extant. W. H. H.

The following is an attempt to enumerate the existing works of Tallis:—

I. PRINTED

The earliest appearance is given.

Hear the voice, and prayer ('a Prayer'). Motett Soc., lii. 23.
O Lord, in thee is all my trust ('a Prayer').
Remember not, O Lord God ('the Anthem').
If ye love me ('the Anthem'). Motett Soc., i. 177.
I give you a new Commandment.[2]
(All for four voices. Printed in John Day's 'Morning and Evening Prayer and Communion,' in 1565.)
Man blest no doubt, 1st tune.
Let God arise, 2nd do.
Why fumeth in fight, 3rd do.
O come in one, 4th do.
Even like the haunted hind, 5th do.
Expend, O Lord, 6th do.
Why bragst in malice high, 7th do.
God grant with grace, 8th do.
Come, Holy Ghost, eternal God.
(All for four voices, in Archbishop Parker's Psalter, 1567-8. The 8 tunes (in the Tenor part) are in the 8 modes, 1 in each. No. 8—a Canon 2 in 1—is the tune usually sung to 'Glory to Thee, my God, this night.')
Salvator mundi, *a* 5. No. 1 (Burney, lii. 76). Adapted to 'With all our hearts,' by Barnard. Also (?) to 'Teach me, O Lord,' Ch. Ch., and 'When Jesus.'
Absterge Domine, *a* 5. No. 2 (Hawkins, lii. 267). Adapted to 'Wipe away,' by Barnard. Also to 'Discomfit them, O Lord' (1588 ?) and 'I look for the Lord.'
In manus tuas, *a* 5. No. 3.
Mihi autem nimis, *a* 5. No. 7. Adapted to 'Blessed be thy name,' by Barnard. Also to 'Great and marvellous,' by Motett Society, lii. 99.
O nata lux (Hymn), *a* 5. No. 8.
O sacrum convivium, *a* 5. No. 9. Adapted to 'I call and cry,' by Barnard. The Latin version has been re-edited by Mr. R. R. Terry, as one of the 'Downside Motets.'
Derelinquit impius, *a* 5. No. 13 (Burney, lii. 80).
Sabbathum dum transisset, *a* 5. No. 14.
Virtus, honor et potestas, *a* 5, No. 15.
Iliae dum pergunt (Hymn), *a* 5. No. 16 (? has a 2nd part, Rex Christe).
Procul recedant (Hymn), *a* 5. No. 20.
Salvator Mundi, *a* 5. No. 21 (different from No. 1).
Facti sunt Nazarei, *a* 5. No. 22.
In jejunio et fletu, *a* 5. No. 26.
Suscipe quaeso, *a* 7. No. 27.
Si enim (2da pars), *a* 7. No. 28.
Miserere nostri, *a* 7. No. 34 (Hawkins, lii. 276).
(All from the Cantiones sacrae, etc., 1575.)
'First Service,' or 'Short Service'—in D dor. Venite, Te Deum. Benedictus, Kyrie, Creed, Sanctus, Gloria in Excelsis, Magnificat, Nunc Dimittis; all *a* 4.
'First preces.'
First Psalm to do. (Ps. cxix.) 'Wherewithal,' a chant harmonised.
Second do., 'O do well,' do.
Third do., 'My soul cleaveth,' do., all four *a* 4.
Responses, Lord's Prayer, and Litany, *a* 5. See below.
(Anthem) O Lord, give thy Holy Spirit, *a* 4. (Adapted from Latin, according to Tudway.)
With all our hearts, *a* 5 (Salvator Mundi, No. 1).
Blessed be thy name, *a* 5 (Mihi autem nimis).
I call and cry, *a* 5 (O sacrum convivium).
Wipe away my sins, *a* 5 (Absterge Domine).[3] See 'Forgive me,' MS.
(All from Barnard's 'First Book of Selected Church Music,' 1641.)
Litany, Preces, and Responses, *a* 4. In Rimbault's 'Full Cathedral Service of Thomas Tallis'; and Jebb's 'Choral Responses and Litanies' (1847).
Like as the doleful dove, *a* 4. In Hawkins, Appendix.
All people that on earth do dwell, *a* 4. In Arnold's Cathedral Music, vol. i. and in Motett Soc., lii. 33.
Hear my prayer, *a* 4. In 'Anthems and Services for Church Choirs.' Burns, 1846, vol. i. 15.
Blessed are those, *a* 5. In Motett Society's Collection, lii. 131.
Great and marvellous, *a* 5. *Ibid.* lii. 99, adapted from 'Mihi autem nimis,' Cantio 7; and 'Blessed be thy Name,' in Barnard.
Verba mea auribus, *a* 5. In Rochlitz's Sammlung. A retranslation of 'I call and cry.'
'Come, Holy Ghost, our souls inspire.' Parish Choir.

[1] By an odd misprint the composer's name is called 'Gallys' in Strype's copy.

[2] Printed by Day with the name of Sheppard; and given in 'Parish Choir' as by Sheppard. See Add. MS. 30,513.

[3] Of these four 5-part anthems there are transcripts in the Fitzwilliam Museum of 'I call and cry' by Blow and by Purcell; of 'With all our heart,' 'Blessed,' and 'Wipe away,' by Blow only.

The four-part Mass in Add. MSS. 17,802-5 (which appears there without the 'Kyrie') has been edited, with a 'Kyrie' adapted from the same MS., by Mr. R. R. Terry.

The forty-part song, 'Spem allam non habui,' was edited by Dr. A. H. Mann, and published in 1888.

Two virginal pieces entitled 'Felix namque' are published in the Fitzwilliam Virginal Book, vol. i. p. 427, and ii. p. 1.

Another virginal piece, incomplete, is in Stafford Smith's 'Musica Antiqua,' p. 70, and also in Add. MS. 31,403.

## II. MANUSCRIPT (NOT PRINTED)

Ch. Ch. = Christ Church Library, Oxford. B. = Bodleian. R.C.M. = Library of Royal College of Music. Add. MS. = Additional MSS. British Museum. F.W. = Fitzwilliam Museum, Cambridge. O. = Library of Rev. Sir F. A. G. Ouseley, Bt., St. Michael's, Tenbury. P.H. = Peterhouse, Cambridge. The asterisk after the initials implies that one or more parts are wanting.

'Second Psalms' to Preces, viz. Pss. cx. and cxxxii. Probably Chants harmonised.

'Third Psalms' to Preces, viz. Ps. cxix. 145–176. Do. (Both these are in a Bass part book, formerly Juxon's, in the Library of St. John's Coll., Oxford.)

Service 'of five parts, two in one' in D dor., containing Venite, Te Deum, Benedictus, Kyrie, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis. Bass part in Juxon. book, St. John's, Oxford. No other parts yet known.

Adesto nunc, *a* 5. Ch. Ch.* O.

Ad nihilum deductus, *a* 5. 2nd Part of 'Domine quis.' Add. MS. 5059.

A new commandment (?).[1]

Arise, O Lord. P. H.

As Cæsar wept, madrigal. Add. MSS. 18,936–9.

Ave Dei patris, *a* 3. R.C.M.

Ave Domini filia, *a* 3. Do.

Ave mulieris, *a* 3. Do. O.

Ave mulierum sanctissima. Add. MSS. 18,936–9.

Ave plena gratia, *a* 2. Do.

Ave rosa, *a* 2. P. H.*

Benedictus, *a* 4 (Dorian). Royal MSS. 74–5.

Blessed are those that are undefiled, *a* 5.

De lamentatione (Gimel, Daleth), *a* 5. Ch. Ch* B. Add. MS. 5059.

Deliver me, O God. St. Paul's list.

Derelinquit impius. O.

Discomfit them, O Lord, adapted ? (1588) from 'Absterge Domine.' Ch. Ch.

Domine quis habiabit, *a* 5. Ch. Ch.* Add. MS. 5059. B., O.

Dominus tecum, *a* 3. R.C.M.

Ecce tempus, *a* 4. Add. MS. 30,513.

Et benedictus, in Lute tablature. Add. MS. 29,246.

Ex more docti mistico. Add. MS. 30,513.

'Fancy' for the Organ in A minor. Ch. Ch.

Felix namque, No. 3, for virginals. 'Mr. Thos. Tallis Offetary' for do. Add. MS. No. 30,485.

Fond youth is a bubble, *a* 4. Add. MS. 30,513.[2]

Forgive me, L rd, my sin. Clifford's list. This is probably only a variant of 'Wipe away my sins.'

Gaude gloriosa, *a* 5. Ch.Ch.*

Gaude gloriosa, *a* 3. R.C.M.[3]

Gaude Virgo Maria, *a* 6. B.

Gloria tibi Trinitas, *a* 4 (?) Ch. Ch.

Gloria tibi Domine, *a* 5 (?). O.

Hec deum cell, *a* 5. Ch. Ch.*

How long, *a* 4 (?) In Lute tablature. Add. MSS. 29,247, 31,992.

If that a sinner's sighs, *a* 5. O.

I look for the Lord, *a* 5. Ch. Ch. An adaptation of 'Absterge Domine.'

Incipit lamentatio (Aleph, Beth), *a* 5. B., Ch. Ch.,* O. Add. MS. 5059.

In nomine, *a* 4. B.

In nomine. *a* 4. Do.

In nomine. Lute tablature. Add. MS. 29,246.

Iste Confessor. Add. MS. 30,513.

I will give thanks. St. Paul's list.

I will cry unto God. Do.

Jam lucis orto sydere. Add. MS. 30,513.

Laudate Dominum, *a* 5. Ch. Ch.* O.

Let the wicked forsake his way. Calvert's list in his Anthem Book, 1844.

Magnificat anima mea, *a* 6. Ch. Ch.*

Maria Stella, *a* 3. R.C.M.

Miraculum videte, *a* 5. Ch. Ch.*

Natus est nobis, *a* 2. Add. MS. 30,513.

Nunc dimittis Domine, *a* 6. Ch. Ch.

O give thanks. MS. by A. Batten. O.

O God be merciful. P.H.

O Lord God of Hosts. In MS. formerly in possession of Joseph Warren.

O praise the Lord. Adapted to 'O Salutaris.' Bass part in Barnard's MS. Coll. R.C.M.

O Salutaris, *a* 5. Ch. Ch. O.

O sing unto the Lord (Ps. cxlix.), *a* 6. B.

O thou God Almighty, *a* 4. Ch. Ch.

Out of the deep, *a* 4. Ch. Ch.

O ye tender babes, *a* 4. Add. MS. 30,513.

Pange lingua (n name), *a* 4. Do.

Pange lingua (no name), *a* 4. Do.

Pange lingua (no name), *a* 4. Do.

Per haec nos, *a* 3. R.C.M.

Per haec nos, *a* 4. Add. MS. 30,513.

Poyncte, *a* (for the Virginals), *a* 4. Do.

Praise the Lord, ye servants. In MS. formerly in the possession of Joseph Warren.

Quidam fecit, *a* 6. Ch. Ch.*

Qui tollis peccata, *a* 4. Add. MSS. 18,936–9.

Rex Sanctorum, *a* 4. Add. MSS. 18,936–9.

Salve intemerata, *a* 5. Ch. Ch.*

Salve intemerata, *a* 3. R.C.M.[3]

Save, Lord, and hear us. St. Paul's list.

Solemnis urgebat, *a* 5. Ch. Ch.*

Te Deum, English, in F, *a* 5. Parts for 1st Countertenor, Tenor, Bass Cant., in Barnard's MS. Collection in R.C.M. An Organ part in Ch. Ch.

Teach me, O Lord, *a* 5. Ch. Ch. (?) Adaptation of Salvator Mundi, No. 1.

Teach me thy way, *a* 4. Ch. Ch.

The Lord said unto my Lord. In MS. at end of Barnard at Hereford Cathedral.

Tu fabricator, *a* 5. Ch. Ch.* O.

Tu libens votis. O.

Tu nimirum, *a* 4. Add. M.S. 29,246.

Up, Lord, and help us, St. Paul's list.

Variis linguis, *a* 7. Ch. Ch.*

Veni redemptor, *a* 4. Add. MS. 30,513.

Veni redemptor (No. 2), *a* 4. Do.

Verily, verily, *a* 4. Ely, P. H. Add. MS. 15,166.

When Jesus went into Symon the Pharisee's house, *a* 5. Adapted to 'Salvator mundi' (No. 21), Add. MS. 31,226.

When shall my sorowfull sythynge (2 parts of a fuller composition), Royal MSS. 74-76. Also Add. MS. 33,933.

With heavy heart, Full anthem in Brit. Mus. Harl. MS. 6346.

The Editor has to express his sincere thanks to the Rev. Sir F. A. G. Ouseley, Bart.; Rev. J. H. Mee; Rev. W. E. Dickson; Mr. John Bishop; Mr. Bertram Pollock, and several others, for their kind help in making out this list. G.

[Further assistance was kindly given for the present edition by Mr. G. E. P. Arkwright.]

[Tallis's services have taken so important a place in the English liturgy that it is worth while to investigate their authenticity as carefully as possible. A curious point in the 'First Service' has been pointed out by Mr. A. H. D. Prendergast in the *Zeitschr.* of the Int. Mus. Ges. ix. p. 65, as showing that Tallis intentionally broke off from the universal custom of the music of the Roman Mass, in which a break was made before the solemn 'Et incarnatus,' and a new movement started, generally in a less polyphonic style than the rest. Tallis sets the great bulk of the service with studied simplicity in the strictest homophony; but precisely at this point, 'Who for us men,' etc., allows himself a polyphonic passage, introduced without the slightest break. The problem of the five-part litany is unlikely now to be solved finally. In its form as given in Barnard's famous collection, there are unisons between the plain-song of the tenor and the treble; it would seem as if in the process of transferring the plain-song from the tenor to the treble, these errors had crept in by mistake. Boyce in his edition of the litany corrected the mistakes, but of course there is no proof that he worked from a better version than Barnard's; he probably made the improvements himself and the errors are quite possibly misprints. Rimbault reprinted Boyce's edition with certain alterations, and a fairly accurate preface on the whole question. The five-part litany was also adapted by Dr. Crotch for use with a Latin version in the University Church, Oxford. Its beauty and individuality are so obvious to all educated hearers, and it is so exquisitely adapted to the words and to the plain-song, that it can hardly be believed to be in essentials anything but a very fine original work. It is to be hoped that its recent republication by the Church Music Society may throw some light on the subject, and bring the litany into more general use. It has been again published in Wooldridge and Arkwright's 'Musica Antiquata,' Part III.

[1] I have not been able to discover if this is the same as 'I give you a new commandment.'

[2] The volumes in the Add. MSS, numbered 30,513 and 30,485 are valuable, not only because they contain works not known elsewhere, but because of the light they throw on the *domestic* position of music in the 16th century. They are arrangements for the Virginals and Organ, of polyphonic compositions. From Add. MSS. 29,246, 29, 247, another thing is plain, that these learned compositions were arranged for the Lute so that the top part could be sung solo, and the other parts played as accompaniment. An example of this may be found in the 'Echos du temps passé,' where Gibbons's 'Silver Swan' is set to French words (Le Croisé captif) as a solo with accompaniment; but it will be new to many to find the same practice in the 16th century.

[3] This and another 'Salve Intemerata,' for three voices in R.C.M., No. 1737, appear to be portions of 5-part motets to the same words, reduced to three parts by simple omissions of voice-parts. The same probably applies to all the 3-part motets in R.C.M. mentioned above; but they require investigation.

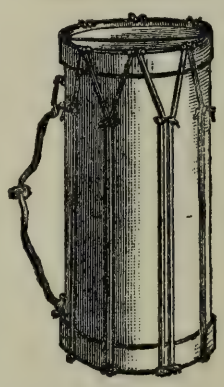
Additions to the above article and lists have been made from the *Dict. of Nat. Biog.*, the *Quellen-Lexikon*, etc.]

TAMAGNO, Francesco, born at Turin in 1851, was educated at the Conservatorio of that place, and entered the chorus of the opera, but only remained there a short time, being compelled to join the army. At the close of his military service he made his début at the Teatro Bellini, Palermo, in 'Un Ballo in Maschera' in 1873. He fulfilled various engagements, and his name was mentioned in various operatic prospectuses, notably in those of Covent Garden and Her Majesty's Theatres, about 1877. A more important event was his appearance in 'Ernani' at the Scala, in 1880. Verdi saw in him the ideal impersonator of Otello, and on his creation of this part at the Scala, in 1887, he leapt at once into the front rank of operatic tenors. His first actual visit to London was in the production of this work in 1889 at the Lyceum Theatre, after which he made a rare success in America, receiving terms that were then unparalleled for any male performer. Unlike most singers, he amassed a large fortune, which at his death was bequeathed to his only daughter. He was a chevalier of the Legion of Honour, though he seldom sang in Paris. He sang at Covent Garden in 1901. Among his occasional reappearances after he had virtually retired, one was at Monte Carlo, where he sang the part of Jean in Massenet's 'Hérodiade' in 1903. His voice was a 'heroic' tenor of remarkable power, and his interpretation of the part of Othello was based, as closely as might be, on that of Salvini. Though he was in no sense a great actor, yet his southern temperament enabled him to give a very striking picture of the character, but apart from this he made dramatic mark in other parts, such as Raoul, Radames, etc. He died at Varese, August 31, 1905, and was buried at Turin with much ceremony. M.

TAMBERLIK, Enrico, born March 16, 1820, at Rome, received instruction in singing from Borgna and Guglielmi, and made his début in 1841 at the Teatro Fondo, Naples, in Bellini's 'I Capuletti.' He sang with success for several years at the San Carlo, also at Lisbon, Madrid, and Barcelona. He first appeared in England April 4, 1850, at the Royal Italian Opera, as Masaniello, and obtained immediate popularity in that and other parts, viz. Pollio, Robert, Roderick Dhu, Otello; April 20, Amenofi, on the production of a version of 'Mosè in Egitto,' entitled 'Zora'; and July 25, in Leopold, on the production of 'La Juive' in England. He possessed a splendid tenor voice, of great richness of tone and volume, reaching to C in alt, which he gave with tremendous power, and 'as clear as a bell.' His taste and energy were equal, and he was an excellent singer, save for the persistent use of the 'vibrato.' In person, he was singularly handsome, and was an admirable actor. He remained a member of the company until 1864 inclusive, excepting the season of 1857, singing in the winters at Paris, St. Petersburg, Madrid, North and South America, etc. His other parts included Arnold; Ernani; August 9, 1851, Phaon ('Saffo'); August 17, 1852, Pietro il Grande; June 25, 1853, 'Benvenuto Cellini'; May 10, 1855, Manrico ('Trovatore')—on production of those operas in England; also, May 27, 1851, Florestan ('Fidelio'); July 15, 1852, Ugo (Spohr's 'Faust'); August 5, 1858, Zampa; July 2, 1863, Gounod's 'Faust'—on the revival or production of the operas at Covent Garden. He reappeared at the same theatre in 1870 as Don Ottavio, the Duke ('Rigoletto'), and John of Leyden; and in 1877, at Her Majesty's, as Ottavio, Otello, and Manrico, and was well received, though his powers were on the wane. In the autumn of that year he sang at the Salle Ventadour, Paris, and retired soon after. He lived at Madrid, and carried on a manufactory of arms, occasionally singing in public. He died in Paris, March 13, 1889. A. C.

TAMBOUR DE BASQUE. [See Tambourine.] V. de P.

TAMBOURIN. A long narrow drum used in Provence, beaten with a stick held in one hand, while the other hand plays on a pipe or flageolet with only three holes, called a *galoubet*. [See Drum 3, vol. i. p. 733, Pipe and Tabor, vol. iii. p. 750, and Tabor, *ante*, p. 8.] [The 'Tambourin de Béarn' is a long sound-box, with seven strings stretched along it, four of them tuned to C, three to G. They are struck with a stick to form a bass to the 'galoubet.']



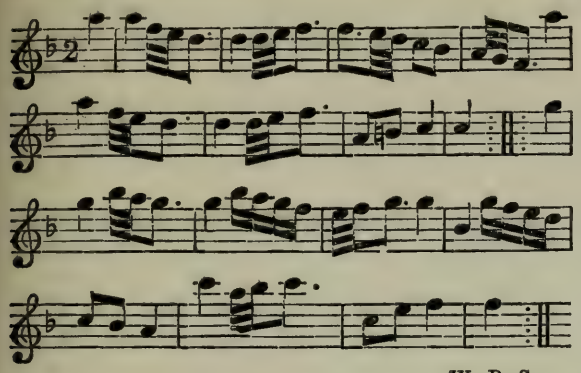
V. de P.

TAMBOURIN, an old Provençal dance, in its original form accompanied by a flute and Tambour de Basque, whence the name was derived. The drum accompaniment remained a characteristic feature when the dance was adopted on the stage, the bass of the tune generally consisting of single notes in the tonic or dominant. The Tambourin was in 2–4 time, of a lively character, and generally followed by a second Tambourin in the minor, after which the first was repeated. A well-known example occurs in Rameau's 'Pièces de Clavecin,' and has often been reprinted. It was introduced in Scene 7, Entrée III., of the same composer's 'Fêtes d'Hébé,' where it is entitled 'Tambourin en Rondeau,' in allusion to its form, which is that of an 8-barred Rondeau followed by several 'reprises.' The same opera contains (in Entrée I., Scenes 5 and 9) two other Tambourins, each consisting of two parts (major and minor) We give the first part of one of them as an



FRANCESCO TAMAGNO

example. Mlle. Camargo is said to have excelled in this dance.



W. B. S.

TAMBOURINE (Fr. *Tambour de Basque;* Ger. *Baskische Trommel*). This consists of a wooden hoop, on one side of which is stretched a vellum head, the other side being open. Small rods with fly-nuts serve to tighten or loosen the head. It is beaten by the hand without a stick. Several pairs of small metal plates, called jingles, are fixed loosely round the hoop by a wire passing through the centres of each pair, so that they *jingle* whenever the tambourine is struck by the hand or shaken. Another effect is produced by rubbing the head with the finger. It is occasionally used in orchestras, as in Weber's overture to 'Preciosa,' and at one time was to be seen in our military bands. In the 18th century it was a fashionable instrument for ladies. The instrument is probably of Oriental origin, being very possibly derived from the Hebrew *Toph*[1] (Exod. xv. 20). The Egyptian form is somewhat similar to our own, but heavier, as may be seen from the woodcut, taken from Lane's *Modern Egyptians.*



The French Tambourin is quite a different thing, and is described under the third kind of Drums, as well as under its proper name. [See TAMBOURIN.]

The modern Egyptians have drums (*Darabukkeh*) with one skin or head, and open at the bottom, which is the only reason for classifying them with tambourines. [See vol. i. p. 730.] The annexed woodcut (also from Lane) shows two examples; on the right, of wood, inlaid with tortoise-shell and mother-of-pearl, 17 inches high and 6½ diameter at top; on the left, of earthenware, 10½ inches high and 8¼ diameter.



V. DE P.

[1] This root survives in the Spanish *adufe*, a tambourine.

TAMBURA, or TANBUR, an instrument of the lute family, having wire strings played with a plectrum, found in Arabia, Persia, and elsewhere under slightly differing names. The Indian tamburi, a four-stringed instrument, is described in Day's *Music and Musical Instruments of Southern India.* The tampur, another variety of this instrument found in the Caucasus, has three strings, and is played with a bow.

TAMBURINI, ANTONIO, baritone singer, eminent among the great lyric artists of the 19th century, was born at Faenza on March 28, 1800. His father was director of military music at Fossombrone, Ancona. A player himself on horn, trumpet, and clarinet, he instructed his son, at a very early age, in horn-playing, accustoming him in this way to great and sustained efforts, even to overtaxing his undeveloped strength. At nine the boy played in the orchestra, but seems soon to have been passed on to Aldobrando Rossi for vocal instruction. At twelve he returned to Faenza, singing in the opera chorus, which was employed not only at the theatre but for mass, a fact which led him to devote much time in early youth to the study of church music. He attracted the notice of Madame Pisaroni and the elder Mombelli; and the opportunities which he enjoyed of hearing these great singers, as well as Davide and Donzelli, were turned by him to the best account. At eighteen, and in possession of a fine voice, he was engaged for the opera of Bologna. The piece in which at the little town of Cento he first appeared, was 'La Contessa di colle erboso,' of Generali. His favourable reception there and at Mirandola, Correggio, and Bologna, attracted the notice of several managers, one of whom secured him for the Carnivalat Piacenza, where his success in Rossini's 'Italiana in Algeri' procured for him an engagement that same year at the Teatro Nuovo at Naples. Although his beautiful baritone voice had now reached its full maturity, his execution was still imperfect, and the Neapolitan public received him somewhat coldly, though he speedily won them over by his great gifts and promise. The political troubles of 1820, however, closed the theatres, and Tamburini sang next at Florence, where, owing to indisposition, he did himself no justice. The memory of this was speedily wiped out by a series of triumphs at Leghorn, Turin, and Milan. At Milan he married the singer Marietta Gioja, for whom, together with him, Mercadante wrote 'Il Posto abbandonato.'

Proceeding to Trieste, he passed through Venice, where an unexpected toll was demanded of him. Special performances were being given in honour of the Emperors of Austria and Russia, then at Venice, and Tamburini was not

allowed to escape scot-free. He was arrested 'by authority,' and only after a few days, during which he achieved an immense success, was he allowed to proceed. From Trieste he went to Rome, where he remained for two years; thence, after singing in 'Mosè' at Venice, with Davide and Mme. Meric Lalande, he removed to Palermo, where he spent another two years. He now received an engagement from Barbaja for four years, during which he sang in Naples, Milan, and Vienna, alternately. At Vienna he and Rubini were decorated with the order of the Saviour, an honour previously accorded to no foreigner but Wellington. Tamburini first sang in London in 1832, and soon became an established favourite. His success was equally great at Paris, where he appeared in October of the same year as Dandini in 'Cenerentola.' For ten years he belonged to London and Paris, a conspicuous star in the brilliant constellation formed by Grisi, Persiani, Viardot, Rubini, Lablache, and himself, and was long remembered as the baritone in the famous 'Puritani quartet.' [His non-engagement by Laporte in the season of 1840 was the cause of the series of riots which began in April 29, and resulted in victory for Tamburini's admirers.] Without any single commanding trait of genius, he seems, with the exception of Lablache, to have combined more attractive qualities than any man-singer who ever appeared. He was handsome and graceful, and a master in the art of stage-costume. His voice, a baritone of over two octaves extent, was full, round, sonorous, and perfectly equal throughout. His execution was unsurpassed and unsurpassable; of a kind which at the present day is well-nigh obsolete, and is associated in the public mind with soprano and tenor voices only. The Parisians, referring to this florid facility, called him 'Le Rubini des basse-tailles.' Although chiefly celebrated as a singer of Rossini's music, one of his principal parts was Don Giovanni. His readiness, versatility, and true Italian cleverness are well illustrated by the anecdote of his exploit at Palermo, during his engagement there, when he not only sang his own part in Mercadante's 'Elisa e Claudio,' but adopted the costume and the voice—a *soprano sfogato* —of Mme. Lipparini, the prima donna, who was frightened off the stage, went through the whole opera, *duets and all*, and finished by dancing a *pas de quatre* with the Taglionis and Mlle. Rinaldini. For the details of this most amusing scene the reader must be referred to the lively narrative of Sutherland Edwards' *History of the Opera*, ii. 272.

In 1841 Tamburini returned to Italy and sang at several theatres there. Although his powers were declining, he proceeded to Russia, where he found it worth his while to remain for ten years. When, in 1852, he returned to London, his voice had all but disappeared, in spite of which he sang again after that, in Holland and in Paris. His last attempt was in London, in 1859. From that time he lived in retirement at Nice, till his death Nov. 9, 1876. F. A. M.

TAMBURO (Ital.) 'drum,' generally used in the phrase 'gran tamburo,' for the big drum, the word 'timpani' being reserved for the orchestral drums.

TAMERLANO. Opera in three acts; libretto by Piovene, music by Handel. Composed between July 3 and 23, 1724, and produced at the King's Theatre, London, Oct. 31, 1724. It comes between 'Giulio Cesare' and 'Rodelinda.' Piovene's tragedy has been set fourteen times, the last being in 1824. G.

TAMING OF THE SHREW. See Widerspänstigen Zähmung.

TAMPON, a two-headed drumstick (*Tampon* or *Mailloche double*), used for the bass drum when a roll is required on that instrument, as



in the overture to 'Zampa' and elsewhere, when the direction is 'Grosse caisse en tonnerre.' It is held in the middle, where it is $1\frac{3}{16}$ inches in diameter, so that the roll is easily made by an alternate motion of the wrist. The stick, ending in a round knob at each end, is turned out of a piece of ash; the knobs are thickly covered with tow and a cap of chamois leather, and are both of the same size. When finished the heads are about $2\frac{3}{4}$ inches in diameter, and the same in length. The length of the whole stick is $12\frac{1}{2}$ inches. V. de P.

TAM-TAM. The French term for the gong in the orchestra; evidently derived from the Hindoo name for the instrument (Sanscrit *tum-tum*). [See Gong.] G.

TANBUR. See Tambura.

TANCREDI. An opera seria in two acts; the libretto by Rossi, after Voltaire, music by Rossini. Produced at the Teatro Fenice, Venice, Feb. 6, 1813. In Italian at the Théâtre des Italiens, Paris; and in French (Castil Blaze) at the Odéon. In England, in Italian, at King's Theatre, May 4, 1820. Revived in 1837, Pasta; 1841, Viardot; 1848, Alboni; and July 22, 29, 1856, for Johanna Wagner. It contains the famous air 'Di tanti palpiti.' G.

TANEIEV, Alexander Sergeievich, born in St. Petersburg, Jan. 5/17, 1850. On leaving the university he entered the service of the State and rose to the post of chief chancellor. He studied music with Reichel at Dresden, and, after a lapse of some years, with Rimsky-Korsakov and Petrov in St. Petersburg. He was also influenced by Balakirev. The list of his published works includes:—An opera in one act, 'Cupid's Revenge'; a Symphony (No. 2) in B minor (op. 21); two orchestral suites (op. 14); two quartets; pianoforte pieces; 'Rêverie' for violin (op. 23); choruses and part-songs, and a symphonic poem 'Alesha Popovich.' R.N.



SERGIUS IVANOVICH TANEIEV

TANEIEV, Sergius Ivanovich, born Nov. 13/25, 1856, in the Government of Vladimir. The son of a government official, he attended the Moscow Conservatoire at the early age of ten, taking pianoforte lessons from Langer. In 1869 Taneiev's parents purposed removing him from the Conservatoire in order to send him to a public school, but were persuaded by the director, Nicholas Rubinstein, not to break off his musical education. During the years which followed he studied the pianoforte with Nicholas Rubinstein, form and fugue with Hubert, and composition with Tchaikovsky. He left the Conservatoire in 1875, having gained the first gold medal ever awarded in that institution, and soon afterwards started on a concert tour through Russia in company with the famous violinist Auer. During 1877–78 he visited Paris, and gave concerts in various towns of the Baltic Provinces, after which he returned to Moscow to succeed Tchaikovsky as professor of instrumentation at the Conservatoire. He also became the chief professor of pianoforte after the retirement of Klindworth and the death of N. Rubinstein. In 1885 he succeeded Hubert as Director of the Conservatoire, being replaced by Safonov in 1889. During his directorate, Taneiev completed the organisation of the students' orchestra.

He made his début as a pianist in 1875, at one of the concerts of the Imperial Russian Musical Society at Moscow. On this occasion he played Brahms's Pianoforte Concerto, and Tchaikovsky wrote of him that he had more than fulfilled the hopes of his teachers. 'Besides purity and strength of touch, grace and ease of execution,' he continued, 'Taneiev astonished every one by his maturity of intellect, his self-control and the calm, objective style of his interpretation. He has his own artistic individuality which has won him a place among virtuosi from the very outset of his career.' In December of the same year Taneiev played Tchaikovsky's Pianoforte Concerto in B♭ minor for the first time in Moscow. Henceforth he became one of the chief exponents of this master's pianoforte works. Master and pupil were united by bonds of close friendship, and corresponded frequently. Taneiev sometimes criticised Tchaikovsky's music with an unsparing freedom of expression characteristic of youth. But this in no way interfered with the cordiality of their relations, for Tchaikovsky had every confidence in his pupil's opinion. 'I beg you not to be afraid of over-severity,' he wrote to him in 1878. 'I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favourable or not?'

In recent years Taneiev has rarely appeared in public as a pianist. As a teacher he has always laid stress on the necessity for a thorough theoretical education and the study of the older classical masters. His own compositions are more remarkable for sound workmanship and a cultured taste than for charm or warmth of inspiration. The list of his published works is as follows:—

A. Orchestral

Symphony No. 1, in C minor, op. 12 (1902). No. 4 in order of composition.

B. Chamber Music

Five string quartets: B minor (op. 4), C major (op. 5), D minor (op. 7), A minor (op. 11), A major (op. 13).

C. Operatic and Choral

'Orestes,' a Trilogy in eight scenes, Libretto from Æschylus by A. Benkstern; performed at the Maryinsky Theatre, St. Petersburg, 1895. Cantata 'John of Damascus' for soli, chorus, and orchestra (1884). Three choruses for male voices to words by Fet; two choruses for male voices in Albrecht's collection; 'Sunrise' for mixed voices, etc.

In Manuscript

Symphony No. 1; Symphony No. 2 (unfinished); Symphony No. 3. (performed in Moscow, 1885); Overture in C major on Russian themes (performed 1882); Trio for strings; three quartets (the first in E flat, and second in C major, were performed in 1881 and 1882 respectively); songs, etc.

Taneiev has also written an important work on counterpoint, and done useful service in arranging for pianoforte orchestral works by Tchaikovsky, Glazounov, Arensky, and others. R. N.

TANGENT, in a clavichord, is a thick pin of brass wire an inch or more high, flattened out towards the top into a head one-eighth of an inch or so in diameter. It is inserted in the back end of the key, and being pushed up so as to strike the pair of strings above it, forms at once a hammer for them and a temporary bridge, from which they vibrate up to the sound-board bridge. In the clavichord no other means beyond this very primitive contrivance is used for producing the tone, which is in consequence very feeble, although sweet. The common damper to all the strings, a strip of cloth interwoven behind the row of tangents, has the tendency to increase this characteristic of feebleness, by permitting no sympathetic reinforcement.

In all clavichords made anterior to about 1725 there was a fretted (or *gebunden*) system, by which the keys that struck what from analogy with other stringed instruments may be called open strings, were in each octave F, G, A, B♭, C, D, E♭. With the exception of A and D (which were always independent), the semitones were obtained by the tangents of the neighbouring keys, which fretted or stopped the open strings, at shorter distance, and produced F♯, G♯, B♮, C♯, and E♮. Owing to this contrivance it was not possible, for example, to sound F and F♯ together by putting down the two contiguous keys; since the F♯ alone would then sound. We have reason to believe that the independence of A and D is as old as the chromatic keyboard itself, which we know for certain was in use in 1426. Old authorities may be quoted for the fretting of more tangents than one; and Adlung, who died in 1762, speaks of another fretted division which left E and B independent, an evident recognition of the natural major scale which proves the late introduction of this system.

The tangent acts upon the strings in the

same way that the bridging or fretting does upon the simple monochord, sharpening the measured distances which theory demands by adding tension. Pressing the key too much therefore makes the note sound intolerably out of tune. An unskilful player would naturally err in this direction, and Emanuel Bach cautions his readers against it. In his famous essay [1] on playing he describes an effect special to the tangent, unattainable by either jack or hammer, viz. the *Beben* or *Bebung*, which was a tremolo or vibrato obtained by a tremulous pressure upon the key with the fleshy end of the finger. It was marked with a line and dóts like the modern *mezzo staccato*, but being upon a single note, was, of course, entirely different. (See CLAVICHORD.) A. J. H.

TANGO. A dance of Mexican origin, in which the movements of the negroes were imitated. The music is rhythmically similar in style to the HABANERA, but played half as fast again, and worked up faster and faster till it ends abruptly like the conventional dances of the modern ballet. The frequent habit of writing five notes, sometimes of equal value, sometimes a dotted semiquaver, a demi-semiquaver, and a triplet of semiquavers, in the melody against four notes in the accompaniment, and *vice versa*, and many other varieties of rhythm of a similar nature, added to the peculiar colour of Spanish harmonical progressions which are the stamp of so-called *Musica flamenca*, give it a weird fascination. The movements of the dance are less presentable to a polite audience than those of the Habanera, and as now performed in the cafés chantants of Madrid and other cities of Spain the Tango has become nothing but an incitation to desire. As such it never fails to draw forth vociferous applause. A modified form of the dance is often introduced into a ZARZUELA at better-class theatres. Tangos have been written by modern composers for solo instruments, and one, by Arbos, for violin with orchestral accompaniment (also with pianoforte) is extremely graceful, refined, and characteristic. H. V. H.

TANNHÄUSER UND DER SÄNGER-KRIEG AUF WARTBURG. An opera in three acts; words and music by Wagner. Produced at Dresden, Oct. 19, 1845. At Cassel, by Spohr, after much resistance from the Elector, early in 1853. At the Grand Opéra, Paris (French translation by Ch. Nuitter), March 13, 1861. It had three representations only.[2] At Covent Garden, in Italian, May 6, 1876. The first performance in English took place at Her Majesty's Theatre, on Feb. 14, 1882, by the Carl Rosa Company. In German, at Drury Lane, under Richter, May 23, 1882. It was revived in Paris, May 13, 1895, and on May 27, 1896, it was given in French at Covent Garden. Since that year the Paris version of the Venusberg scene has been always given in the regular season. The overture was first performed in England by the Philharmonic Society (Wagner conducting), May 14, 1855. Schumann saw it August 7, 1847, and mentions it in his *Theaterbüchlein* as 'an opera which cannot be spoken of briefly. It certainly has an appearance of genius. Were he but as melodious as he is clever he would be the man of the day.' G.

TANS'UR, WILLIAM, an 18th-century musician, chiefly a composer of psalm tunes, though some secular pieces are also by him. In the preface to one of the many works he issued, *The Elements of Musick display'd*, 1772, he informs us that he was born at Dunchurch, Warwickshire, in 1700. He further confirms this by appending to his engraved portrait the words 'Ætatis suae 70 Christi 1770.' It is likely that he has made a mistake regarding the date of his birth, for the parish register of Dunchurch states that William Tanzer, the son of Edward Tanzer and Joan Tanzer, was baptized Nov. 6, 1706. This year may be taken as the year of his birth, for John, a previous son of Edward and Joan Tanzer, was baptized on May 14, 1704, and it is unlikely that William would remain unbaptized six years after his birth.

The original name 'Tanzer' implies a German origin, and we learn from the register that Edward Tanzer, the father, was a labourer, and that he died, aged about sixty, on Jan. 21, 1712, while Joan, his wife, followed on Feb. 16 of the same year, aged fifty-one. Why Tans'ur changed his name does not appear. The chief details of Tans'ur's biography occur in the prefaces and imprints of his books. It appears that he was a teacher of Psalmody from early youth, and he seems to have settled at many different places in this pursuit, notably at Ewell near Epsom and Barnes in Surrey, and Stamford in Lincolnshire, at which places he was organist. He died at St. Neot's, Oct. 7, 1783. He had a son who was chorister at Trinity College, Cambridge. Tans'ur's books and editions are numerous. They consist chiefly of collections of Psalm Tunes prefaced by the usual instructions for singing. A great number of the tunes are either composed or arranged in parts by himself, and he is also author of much of the verse. His earliest publication appears to have been 'The Royal Melody Compleat or the new Harmony of Sion' in three books, oblong 4to, 1735. Of this work there appeared many editions. Others were, 'Heaven on Earth or the Beauty of Holiness,' 1738; 'Sacred Mirth or the Pious Soul's daily

[1] *Versuch uber die wahre Art das Klavier zu spielen*, 1753, another edition, 1780, and republished by Schelling, 1857.

[2] For the extraordinary uproar which it created see Prosper Mérimée's *Lettres à une Inconnue*, ii. 151–3. One of the jokes was 'qu'on s'ennuie aux récitatifs, et qu'on se *tanne aux airs*.' Even a man of sense like Mérimée says that he 'could write something as good after hearing his cat walk up and down over the keys of the piano.' Berlioz writes about it in a style which is equally discreditable to his taste and his penetration (*Correspondance inédite*, Nos. cIII. to cvI.) See also the *Bayreuther Taschen-Kalendar*, for 1891.

Delight,' 1739; 'The Psalm Singer's Jewel,' 1760, etc. etc. He was also the author of an excellent work, *A New Musical Grammar*, 1746–1756, etc., which developed into *The Elements of Musick display'd*, 1772. It is, for its time, an excellent treatise, and at the present day contains much of antiquarian interest. An edition of it was published so late as 1829, and one about ten years before this was issued at Stokesley. (The entries in the Parish Register were kindly contributed by the Rev. C. T. B. McNulty, Vicar of Dunchurch.) F. K.

TAN-TA-RA. A word which occurs in English hunting-songs, and is evidently intended to imitate the note of the horn. One of the earliest instances is in 'The hunt is up,' a song ascribed by Chappell to Henry VIII.'s time:—

> The horses snort to be at the sport,
> The dogs are running free,
> The woods rejoice at the merry noise
> Of hey tantara tee ree!

Another is 'News from Hide Park,' of Charles II.'s time:—

> One evening a little before it was dark,
> Sing tan-ta-ra-ra-ra tan-ti-vee, etc.

But the word is as old as Ennius, who has

> At tuba terribili sonitu taratantara dixit.

And the same form occurs in Grimald (1557) and Stanyhurst (1583). G.

TANTO (Ital.), 'as much,' or 'so much'; it is used correctly in many musical directions, and by Beethoven with the same force as 'troppo,' as if it were the equivalent of 'too much.'

TANTUM ERGO. The first words of the last two stanzas of the Hymn 'Pange lingua' written by S. Thomas Aquinas for the office of Corpus Christi. This excerpt has acquired a separate status through being sung at Benediction and other services of the Roman Catholic Church in connection with the Eucharist. It has therefore received some special attention from musicians. The Plainsong proper to the Hymn (see *Hymns Anc. and Mod.*, new edition, 1904, No. 260, or *English Hymnal*, 326) has been finely treated by some of the polyphonic masters, such as Palestrina and Vittoria, but not with special reference to this excerpt, since the service of Benediction and the consequent prominence of these two verses is of later date than the polyphonic school. Later writers have handled this canto for the special service; a good many hymn-tune settings have been made for it, some of which have attained popularity apart from these words. See, for example, the tunes S. Thomas, Oriel, and Alleluia dulce carmen (*Hymns Anc. and Mod.*, 260, 338, 70) which are in the origin settings of 'Tantum ergo.' W. H. F.

Of orchestral settings of 'Tantum ergo,' the two finest are unquestionably those by Mozart —Nos. 142 and 197 in Köchel's Catalogue—for four voices, with accompaniments for Stringed Instruments, two Trumpets, and Organ. Schubert left three; two in C, for quartet, orchestra, and organ; and one in E♭. W. S. R.

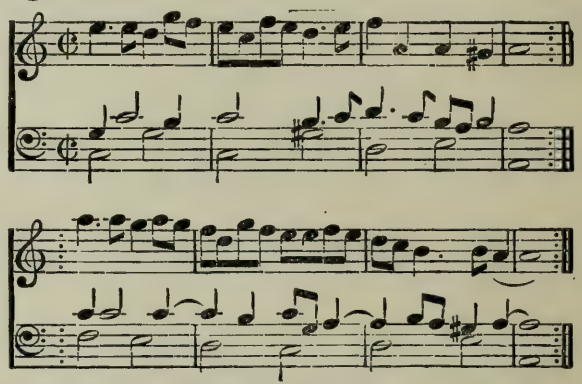
TAPHOUSE, Thomas William, was born at Oxford, Feb. 11, 1838; he worked as a cabinet-maker after leaving school at the age of fourteen; in 1857 he started with his father in business as a music-seller in Broad Street, Oxford, and the business is still a flourishing one, though it has been moved to a short distance from the original house. Taphouse was a skilful pianoforte-tuner, and held various organ appointments in the city; but his chief claim to permanent notice is based on his zeal and knowledge as a collector of old music and musical instruments. His library (dispersed at his death) was of very great value, including, among many other treasures, the autograph of Purcell's sonata for violin; he had collected materials for a history of music in Oxford; and his scholarship was rewarded by the University in an honorary M.A. degree, conferred on him in 1904. He was elected a member of the Oxford City Council in 1888, was sheriff in 1892–93, and curator of the municipal buildings from 1897 when they were opened. In November 1904 he was elected Mayor of Oxford, and on Jan. 8, 1905, he died suddenly of heart weakness. M.

TAPISSIER, Johannes, one of the three early 15th-century composers named by Martin le Franc (see Carmen, Johannes). There is a Credo of his in three parts in Cod. Mus. 37 of the Liceo Musicale at Bologna, an early 15th-century MS. written in the old black-and-red notation. Immediately preceding it in the same MS. is a three-part Gloria by Tomas Fabri, who is described as 'scolaris Tapisier,' in evident allusion to the master's reputation; this is probably the Tomas Fabri who was succentor at the church of St. Donatus at Bruges in 1412. A four-part motet by Tapissier, printed in Stainer's *Dufay and his Contemporaries* from the Bodleian MS. Canonici. Misc. 213, seems to have been written at Rome. It shows many signs of immaturity, and enables us to realise how great was the advance in musical art made by Dufay and Binchois. J. F. R. S.

TAPPERT, Wilhelm, German critic and writer on music, born Feb. 19, 1830, at Ober-Thomaswaldau in Silesia; began life as a schoolmaster, but in 1856 adopted music, under Dehn for theory and Kullak for practice. From that time he resided in Berlin, where he was well known as a teacher and musical writer, and an able and enthusiastic partisan of Wagner. He was a teacher in Tausig's school for higher PF. playing. His *Wagner Lexikon* (1877) contains a collection of all the abuse that has been lavished on that composer and his friends—a useless and even mischievous labour. Much more important are his researches into ancient Tablatures, on which much may

be learnt from his *Katalog der Spezialausstellung von Wilhelm Tappert, Die Entwicklung der Musiknotenschrift*, etc. From 1876 to 1880 he edited the *Allgemeine Deutsche Musikzeitung*. He was a contributor to the *Musikalisches Wochenblatt* and published several pamphlets, especially one on consecutive fifths, *Das Verbot von Quintenparallelen* (1869). He died in Berlin, Oct. 27, 1907. G.

TARANTELLA, a South Italian dance, which derives its name from Taranto, in the old province of Apulia. The music is in 6–8 time, played at continually increasing speed, with irregular alternations of minor and major. It is generally danced by a man and a woman, but sometimes by two women alone, who often play castanets and a tambourine. It was formerly sung, but this is seldom the case now. The Tarantella has obtained a fictitious interest from the idea that by means of dancing it a strange kind of insanity, attributed to the effects of the bite of the Lycosa Tarantula, the largest of European spiders, could alone be cured. It is certain that a disease known as Tarantism prevailed in South Italy to an extraordinary extent, during the 15th, 16th, and 17th centuries, if not later, and that this disease — which seems to have been a kind of hysteria, like the St. Vitus dance epidemic in Germany at an earlier date — was apparently only curable by means of the continued exercise of dancing the Tarantella; but that the real cause of the affection was the bite of the spider is very improbable, later experiments having shown that it is no more poisonous than the sting of a wasp. The first extant notice of Tarantism is in Niccolo Perotto's *Cornucopia Linguae Latinae* (p. 20 *a*, ed. 1489). During the 16th century the epidemic was at its height, and bands of musicians traversed the country to play the music which was the only healing medicine. The forms which the madness took were very various; some were seized with a violent craving for water, so that they were with difficulty prevented from throwing themselves into the sea, others were strangely affected by different colours, and all exhibited the most extravagant and outrageous contortions. The different forms which the disease assumed were cured by means of different airs, to which the Tarantists — the name by which the patients were known — were made to dance until they often dropped down with exhaustion. The epidemic seems only to have raged in the summer months, and it is said that those who had been once attacked by it were always liable to a return of the disease. Most of the songs, both words and music, which were used to cure Tarantism, no longer exist, but the Jesuit Kircher, in his *Magnes* (Rome, 1641), Book III., cap. viii., has preserved a few specimens. He says that the Tarantellas of his day were mostly rustic extemporisations, but the airs he gives (which are printed in Mendel's *Lexicon, sub voce* Tarantella) are written in the Ecclesiastical Modes, and with one exception in common time. They bear no resemblance to the tripping melodies of the modern dance.[1] Kircher's work contains an engraving of the Tarantula in two positions, with a map of the region where it is found, and the following air, entitled 'Antidotum Tarantulae,' which is also to be found in Jones's 'Maltese Melodies' (London, 1805) and in vol. ii. of Stafford Smith's 'Musica Antiqua' (1812), where it is said to be derived from Zimmermann's 'Florilegium.'[2]



For further information on this curious subject we must refer the reader to the following works: —

N. Perotto, *Cornucopia* (Venice, 1480); A. Kircher, *Magnes* (Rome, 1641); *Musurgia* (Rome, 1650); Hermann Grube, *De Ictu Tarantulae* (Frankfurt, 1679); J. Müller, *De Tarentula et vi musicae in ejus curatione* (Hafniae, 1679); G. Baglivi, *De Praxi Medica* (Rome, 1696); Dr. Peter Shaw, *New Practice of Physic*, vol. i. (London, 1726); Fr. Serao, *Della Tarantola* (Rome, 1742); Dr. R. Mead, *Mechanical Account of Poisons* (3rd ed., London, 1745); J. D. Tietz, *Von den Wirkungen der Töne auf den menschlichen Körper* (in Justi's *Neuen Wahrheiten*, Leipzig, 1745); P. J. Buc'hoz, *L'art de connaître et de designer le pouls par les notes de la musique* (Paris, 1806); J. F. E. Hecker, *Die Tanzwuth* (Berlin, 1832); A. Vergari, *Tarantismo* (Naples, 1839); De Renzi, in *Raccoglitore Medico* for 1842; C. Engel, *Musical Myths*, vol. ii. (London, 1876).

The Tarantella has been used by many modern composers. Auber has introduced it in 'La Muette de Portici,' Weber in his E minor Sonata, Thalberg wrote one for Piano, Heller two, and Rossini a vocal Tarantella 'La Danza' (said to have been composed for Lablache).

One of the finest examples is in the Finale to Mendelssohn's Italian Symphony, where it is mixed up with a Saltarello in the most effective and clever manner. Good descriptions of the dance will be found in Mme. de Staël's *Corinne* (Book VI. ch. i.), Mercier Dupaty's *Lettres sur l'Italie* (1797), and Goethe's *Fragmente über Italien*, see J. Case's *Praise of Musick*, 1586, p. 85. It was danced on the stage with great success by Cotellini (1783–85) at the Teatro

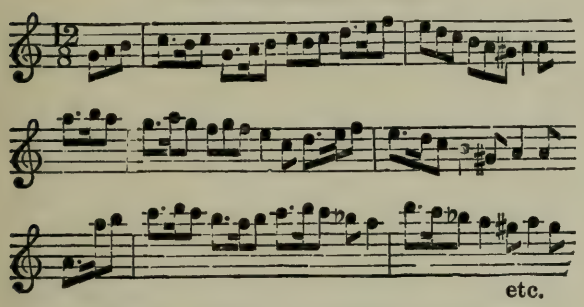
[1] It has been suggested that these fragments of melodies — for they are little more — are ancient Greek tunes handed down traditionally in Taranto.

[2] In Mazella's 'Balli, Correnti,' etc. (Rome, 1689), is a Tarantella in common time in the form of a short air with 'partite,' or variations. Mattheson (*Vollkommener Kapellmeister*, 1739) says there is one in the *Quintessence des Nouvelles* for 1727.

dei Fiorentini at Naples, and later by Charles Mathews. W. B. S.

To the above it may be added that a curious account of the cure of a person bitten by the tarantula spider is given, in a letter signed Stephen Storace (the father of the better-known musician), in *The Gentleman's Magazine*, for Sept. 1753. Storace says that he was called upon to play the particular tune associated with the cure; but this he did not know, and tried sundry jigs without effect, until learning the proper tune from the lips of an old woman, he played it with a satisfactory result. He gives the following as the traditionary melody, and states that the scene of the occurrence was a village ten miles from Naples. F. K.

*The Tarantula Tune.*




TARARE. Opera, in prologue and five acts (afterwards three acts); words by Beaumarchais, music by Salieri. Produced at the Grand Opéra, Paris, June 8, 1787. Translated into Italian (with many changes of text and music) as 'Axur, Re d'Ormus,' for the betrothal of the Archduke Franz with Princess Elizabeth of Würtemberg at Vienna, Jan. 8, 1788. Produced in English as 'Tarrare, the Tartar Chief,' at the English Opera-House, London, August 15, 1825. G.

TARISIO, Luigi, an able and perhaps the first judge of old violins, who created and supplied a demand for old Italian instruments both in England and in France, at a time when the work of Stainer and his school practically monopolised the market. Originally an obscure Italian carpenter who plied a house-to-house trade, he gradually became cognisant of the valuable violins which were scattered among the Italian peasantry at the beginning of the 19th century, and the carpenter became merged in the collector, dealer, and connoisseur. Tarisio's talent for detecting the characteristics of the great Italian luthiers amounted to genius, but, in addition to this, he possessed a shrewd knowledge of human nature, and he drove excellent bargains. His *modus operandi* was principally based on the system of a so-called exchange, whereby he himself invariably benefited. His humble profession admitted him not only into the homes of the cottagers, but into many sacristies and convents also, whence he more than frequently emerged with a fine Italian instrument, obtained in exchange for a shining new fiddle from his own pack. In 1827 Tarisio made his way to Paris, introduced himself and his sack of fine instruments first to M. Aldric, a dealer of dilettante tastes, who, after some doubts occasioned by the pedlar's shabby appearance, was eventually compelled to recognise him as one of the greatest violin connoisseurs of the day. For over twenty years after his first visit to Paris, Tarisio's advent there was welcomed by all the foremost dealers, and through his importation numbers of the finest Italian violins came into France, and, after his appearance in London in 1851, into England also. Despite his nomadic life, Tarisio considered Italy his home always. He owned a small farm in the province of Novara, and shortly before his death he settled in Milan, where he established himself in an attic over a restaurant in the Via Legnano, Porta Tenaglia. Here, amid comfortless surroundings, he was found dead one morning in 1854, with over 200 violins, violoncellos, and altos in his small domicile. To his family he left a fortune of 300,000 francs, a sum which represented his profits in violin-dealing during twenty years; and in addition to this his relatives received the purchase-money paid by J. B. Vuillaume after Tarisio's death for the instruments found in the Milanese attic, and for the five magnificent violins which had been hidden away at his farm. Among the latter number was the 'Messie' Stradivarius, which had been preserved for over sixty years in the collection of Count Cozio di Salabue. Tarisio purchased it on the death of the latter in 1824, and concealed its whereabouts until his death, with a view, no doubt, to enhancing its value from a sensational point of view. During his visits to the various dealers he frequently referred to the treasure he would reveal to them one day, *i.e.* a Stradivarius violin in superb condition that had never known the touch of a bow, and it was its promised advent that gained for it the title of the 'Messiah' in professional circles. An interesting account of Tarisio's personal appearance is given by W. E. Hill & Sons, in their monograph, *Antonio Stradivari*. Their informant was Mr. Van der Heyden of Brussels, who met Tarisio on various occasions.

Hill, *Antonio Stradivari;* Haweis, *Old Violins;* Vidal, *Les Instruments à Archet;* Reade, *Readiana;* Racster, *Chats on Violins.* E. H-A.

TARTINI, Giuseppe, founder of an important school of violin-playing at Padua, and originator of certain improvements in the construction and technique of the bow, was born at Pirano, a seaport town of Istria, April 8, 1692. Fanzago, his contemporary (author of the *Lodi di G. Tartini*, Padua, 1770), records that Tartini's father was a member of a good Florentine family; a man whose philanthropic nature led him to give largely to the Church, which

charitable practices gained him a title. From documents belonging to another contemporary, the Bishop of Capo d' Istria, Paolo Naldini, now preserved in the Episcopal Archives at Trieste, it would appear that Tartini's father became a member of the staff of the Public Salt Works in Pirano on Sept. 16, 1692; but he doubtless settled there some years before this, for the marriage-registers for the year 1685 — preserved among the Archives of the Collegiata di Pirano — announce that Giovanni Antonio Tartini espoused Catarina, daughter of Messer Pietro Zangando (not *Giando* as stated by Fanzago, and others), on March 5, in that year at Pirano. Here also is recorded the baptism of 'Iseppo,' son of the above, 'by me Pre Giov Maria Vanturini, Canon: Godfather, Signor Simon Testa; Godmother, Signora Bartolomea, wife of Signor Girolamo Apollonio.' Tartini's father, besides being ennobled, would appear to have been wealthy, being the owner of the beautiful villa Struegnano, and much property in its neighbourhood. It was here that Giuseppe, his brothers Domenico, Antonio, Pietro, and a sister — who died in infancy — were born. One of the priests belonging to the order of St. Filippo Neri of Pirano superintended Giuseppe's earliest education, and as soon as his capacities permitted, he was admitted into the Collegio dei Padri delle Scuole Pie, at Capo d' Istria. According to Fanzago, he learnt the rudiments of music and the violin here, though there is little authority to show that Tartini took much interest in the violin or music in his childhood. He remained at Capo d' Istria until 1709, in which year his father obtained permission from the Bishop (Paolo Naldini) to pursue his studies at the University of Padua. The Bishop's consent was dated Feb. 22, 1709, and it caused a good deal of variance between the father and son as to his destined avocation. The father's wish was to see his son one of the brotherhood of the Minori Conventuali, and to this end he even went as far as to promise a handsome contribution to the 'Convento' of Pirano should his desire be attained. But the prospect of studying theology held no attractions for the youthful Tartini, who was of an ardent and vivacious nature, and in spite of the fact that his father's counsels were endorsed by the Bishop, he gained his point, and entered the Padua University as a law student. He was just seventeen, passionately fond of art, and above all devoted to fencing, in which he became so excellent that few could stand against him. In addition to this he was devoted to music, and at one time seriously contemplated opening a fencing-school at Naples which should form his means of subsistence whilst he followed his inclination as a violinist. Instead, however, he remained at the University until his twentieth year (1713) when his love for one of his pupils — by name Elisabetta Premazone — changed the tenor of his life. This lady has frequently been alluded to as the niece of Cardinal Giorgio Cornaro. More recently it has been thought that she was no connection of the Cardinal's, but a daughter of one of his dependants. In any case the Cardinal occupied himself with her welfare, and in the matter of her runaway marriage with Tartini his interest took the form of wrathful disapproval, which he demonstrated by ordering Tartini's arrest. To this were added the strong objections of his family, who deprived him of all support, and in this predicament the young man found himself compelled to fly from the city disguised as a monk, leaving his wife at Padua. The story goes that he wended his way towards Rome in the first instance, then wandered wearily over the country, living from hand to mouth, until he fortunately met a relative who occupied a position as custodian in the Monastery of Assisi, where he found a haven of refuge. Little is known of Tartini's residence at Assisi, except that it was a time of serious study and contemplation for him. Here, according to his great friend Gian Rinaldo Carli, Professor of Navigation and Astronomy at the University of Padua, he discovered what is generally known as the 'third sound,' a problem in acoustics beyond his scientific knowledge to explain, but since lucidly expounded by Helmholtz. He also inaugurated the use of violin-strings thicker than those that had hitherto served violinists, and in addition he had his bow made of lighter wood, corrected the outward bulge of the stick, diminished the size of the head, and fluted the wood at the heel of the bow so as to obtain a surer grip. It was here also that he wrote his famous 'Trillo del Diavolo' which, according to the account of its composition which he gave to M. Lalande the great astronomer, came to him in a dream. The story is recounted by Lalande in his *Voyage d'un François en Italie* (1765–66), vol. viii. p. 292) in the following manner: 'One night I dreamt that I had made a bargain with the devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a Sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my breath failed me, and — I awoke. Seizing my violin I tried to reproduce the sounds I had heard. But in vain. The piece I then composed, The Devil's Sonata, although the best I ever wrote, how far was it below the one I had heard in my dream!'

Tartini remained at Assisi nearly two years studying composition with the 'padre Boemo' (see CZERNOHORSKY), and attracting people to

the Monastery Chapel by the fame of his violin-playing. No member of the congregation knew who the wonderful artist was, as he always remained shrouded from view behind a heavy curtain. But the moment of his discovery and release came at last.

It was on the 1st of August 1715, when the greatest number of Italians made a customary pilgrimage to the tomb of St. Francis to implore his grace, that the deacon in presenting incense to the Fathers inadvertently pulled aside the curtains concealing the entry to the choir, and revealed the figure of Tartini, who was instantly recognised by some Paduans present. The news quickly spread to Padua, where his wife languished for him. Under the circumstances the Cardinal's heart became softened, and he removed all obstacles to the reunion of the couple. Thus Tartini was now free to return to his home in Padua. Here he mixed with the most cultured and aristocratic people of his day, devoting himself entirely to music. His fame as a violinist began to spread, so that when Veracini visited Venice in 1716, Tartini was invited to compete with the eminent Florentine at the Palace of His Excellency Pisano-Mocenigo to honour the visit of the Elector of Saxony. But to his chagrin, Tartini discovered on hearing Veracini at Cremona before the contest, that that artist excelled him in many ways, especially in his management of the bow. Humiliated and mortified by the disclosure, he again left his wife — this time in the care of his brother Domenico at Pirano — and returned to Ancona, where he applied himself assiduously until he had obtained the perfection he desired. Whether he had any master at Ancona the authorities fail to state, but it may have been that he profited by the teaching of a certain obscure musician named Giulio Terni, whom Tartini stated to have been his first master, adding that he had studied very little until after he was thirty years of age. However this may be, it was before that age that he received an invitation to accept the post of first violin at the famous Cappella del Santo at Padua. The document which called him to the appointment is dated April 3, 1721, and states that the bearer is asked to conduct 'Signor Giuseppe Tartini, an extraordinary violinist, thither,' and that he shall have an annual stipend of 150 florins, also that any proof of his excellence in his profession shall be dispensed with. The latter was an exceptional favour, as the choir and players of the Chapel, numbering sixteen singers and twenty-four instrumentalists, was considered one of the finest in Italy, and the musicians were subjected to strict annual examinations. A further benefit was extended to Tartini by the granting to him of permission to play at other places besides the Chapel, but he availed himself of this privilege very rarely until 1723, when he accepted the invitation of a passionate musical devotee, the Chancellor of Bohemia — Count Kinsky — to come to Prague. With him went Antonio Vandini, the principal violoncellist of the Cappella del Santo, and they both assisted at the Festival held in honour of the Coronation of the German Emperor, Charles VI., at Vienna. In Prague Tartini created a veritable furore, remaining there from 1723 to 1725 as conductor of Count Kinsky's band. But success could not lighten the life of a man who was harassed by family worries, and uncongenial surroundings. His letters addressed to his brothers from Prague (see *Lettere di Giuseppe Tartini*, Dr. Hortis) reveal that his troubles were many. His family — and more especially his brother Domenico — seemed to be threatened with some terrible financial crisis, and Tartini was constantly called upon for aid, and writing to Domenico on August 10, 1725, the devout maestro feels he can do but little to alleviate his brother's miseries, and turns to God Almighty for help, praying 'that he may assist you and me . . . and teach me, and help me to remain in a place where the air, the food, and the people are equally distasteful to me. I see clearly I cannot live here without being reduced very shortly by so many ills, that I shall have to go constantly about with a physick bottle in my hands.' Under the circumstances he tells his brother that he is firmly resolved to return to his own country, 'for the skin is nearer than the purse.' At last in 1726 he left the abhorred atmosphere of the city of Prague for his beloved Padua, delaying his return only by a visit to one of his great admirers at Venice, his Excellency Michele Morosini di San Stefano. This dignitary interested himself in the misfortunes of Tartini's family, and advised him to apply to the Fisc of the Public Salt Works on behalf of his brother, all of which Tartini immediately posted on to Domenico, advising that in sending the application to the Fisc, 'it would be wise to present him with a barrel of that good black Moscato.'

The year 1728 saw the installation of Tartini's school of violin-playing at Padua, an establishment whose excellence gained for it the title of 'School of the Nations,' while its prime instigator himself was known as the 'Master of Nations.' In a letter written by Tartini from Padua on Sept. 18, 1739, to the Padre Martini of Bologna, who was interesting himself on behalf of a youth, a *protégé* of Count Cornelio Pepoli, we can form an idea of students' fees for tuition at this school. 'The expenses,' he writes, 'for his board (not in my house, as I do not care to take scholars in my home, but) in the house of my assistant, would be fifty paoli a month, because living is dearer in Padua than in Venice. As for my own honorarium it will be two zecchini a month for

solo violin alone; if he wishes counterpoint also, my fee will be three zecchini. Some of my pupils pay me more, but I am accustomed to two zecchini for the violin alone. If the youth is gifted, in one year, if God wills, his studies will be completed, as scholars with small talents have completed their studies in two years. . . .' From the time that Tartini returned to Padua after his residence at Prague not even the most tempting offers could induce him to leave his native country again. For this, his wife—for whom the biographies have no praise—was mainly responsible. She was apparently a nervous, suffering, exacting creature, who yet commanded her husband's patient devotion to the end of his life. On her account he was content to forego conquests farther afield, and thus refused the proposal of Sir Edward Walpole—who heard him while passing through Padua in 1730—to come to London. His wife 'agreed with him' that it was best for them to be satisfied with their state. 'Although not rich, I have sufficient and do not need for more,' is the manner in which he is reported to have declined the offer. The invitation of Louis Henri, Prince of Condé, to come to Paris met with a similar reply in the same year. Then came the renewal of the offer by the Duc de Noailles; in 1734 this again was declined, as was also the tempting offer of Lord Middlesex, who thought that 3000 lire would surely lure the great violinist from his native land to London. However, although gifted with an apparently modest ambition, Tartini occasionally toured in his own country. A little before 1740 he journeyed to Rome at the request of Cardinal Olivieri, at whose Palace he met all the *noblesse* of the city, and even Pope Clement XII. himself. It was at the request of this Pontiff that Tartini wrote his 'Miserere,' which was performed on Ash Wednesday in the Sistine Chapel. With regard to this 'Miserere' it is worthy of note that all modern writers credit Tartini with no other vocal composition. Recently, however, Signor Tebaldini has recorded that among the Archives of the Santo at Padua is preserved a MS. entitled 'Salve Regina: a quattro voci ripieni,' which is the 'Ultima compositione del Celeb. Maes. Giuseppe Tartini.' In the same place there are also some *canzone* of Tartini for two and three voices. On his way to Cardinal Olivieri's Tartini visited Venice, Milan, Florence, Livorno, Bologna, Naples, and Palermo, receiving enthusiastic ovations wherever he went. The admiration of the Neapolitans reached such a climax that it is said they tried to carry the astonished violinist round the town. At the conclusion of his visit to Rome Tartini returned to Padua never to leave it until his death, although he was pressed by the Prince of Clermont to visit Paris and London in 1755.

Stancovitch, in his *Biografia degli uomini distinti dell' Istria* (Capodistria, n.d., p. 278), says that the rumour of Tartini's coming to Paris spread all over that city in 1755, and was ventilated at a public meeting, but Tartini, firm in his principles, soon put an end to their hopes, and finally disappointed the Parisians. During all this time Tartini employed his days in indefatigable musical studies, in playing, composing, and teaching, and his hours of repose were passed in the society of most of the great men of the day. Even when declining years prevented him from playing, he continued composing. (Some of these works are preserved in the Cappella del Santo at Padua.) In 1768 his health began to fail him. He wrote his friend Riccati in that year, telling him that he had suffered from an attack of convulsive paralysis, and it had confined him to the house for nearly six months. This was the beginning of the end. A month later he was moved from his bed to a sofa, and became more hopeful of recovery, but instead of this he grew worse. A cancerous growth formed in his foot, and caused him terrible suffering until his death on Feb. 26, 1770, aged seventy-seven years. Tartini's last moments were soothed by the presence of his affectionate pupil Nardini, who came expressly from Leghorn to be with his master, and followed his remains to the grave. The great violinist was buried in the church of St. Catherine of Padua. A requiem composed by his friend Vallotti was sung in the church of the Santo, and the Abbé Fanzago delivered a laudatory oration which was published at Padua in the same year.

Tartini practically divided his personal property, which consisted of certain investments, amongst his family during his lifetime 'so that,' as he states in a letter to his people dated 1769, 'there is nothing to leave you at my death except my furniture and my money. That may pass to my legitimate heirs at Pirano. In the absence of such (I mean males) the inheritance may pass to the Tartinis of Florence.' Some of his manuscripts and other articles he left to his pupil Giulio Meneghini of Padua, and some to the Postmaster-General, Count Thurn and Taxis. To his friend Professor Colombo he entrusted his literary work *Delle Ragioni e delle Proporzioni* (six books), that he might superintend its publication. Colombo unfortunately died shortly after, and the manuscripts were apparently all lost except those portions of the materials which served for the work now preserved in the Archives of Pirano.

As a man Tartini was universally beloved and respected by his fellows. He was of a pious nature, and frequently told his friends that his happiness consisted in his submission to the will of the Almighty, and not to his own. He devoted his life to the highest forms of art and science, although his practical knowledge was not always sufficiently sound to place the result of his researches upon a solid basis. An instance of

this is found in his *Trattato di musica secondo la vera scienza dell' Armonia*, and in his *De' principii dell' Armonia musicale*, wherein he attempted to fathom some difficult acoustical problems, and raised some literary controversy on the subject, but entirely failed to come to a clear conclusion. Briefly, his observations led to the discovery of the generating sound which proceeds from two notes vibrated together, and this he employed as an excellent guide to perfect intonation in double-stopping. 'If you do not hear the bass,' he told his pupils, 'your thirds and sixths are not in tune'; but neither he nor his pupils could explain the phenomenon of this 'third sound,' since explained by Helmholtz under the title of 'differential tones.' His humble nature imbued him with a serene content, which was perhaps detrimental to his fame as a solo-player, for there is no doubt that he was the greatest scientific as well as practical violinist of his day. In spite of Quantz's oft-quoted but improbable statement that Tartini resorted to tricks, we have ample proof in his music, and in his *Arte del Arco*, that he was a magnificent cantabile player. Indeed, so sensible were the Italians of this exquisite quality in the great violinist that Mainwaring (*Memoirs of the Life of Handel*, 1760) tells us that his contemporaries often said of him: 'Non suona, ma canta sul Violino.' Yet it was his success as a teacher, rather than as a player, that made him world-famous. Such pupils as Nardini, Pasqualino, Bini, Alberghi, Manfredi, Ferrari, Graun, Carminato, Maddalena Lombardini (Madame Sirmen), to whom he addressed the oft-quoted Letter of Instruction, Pagin, Lahoussaye, and others were living proofs of his ability as a teacher, which attracted all the talent of the day to the 'School of Nations' in Padua. As a composer he combined the serenity and dignity of Corelli with an added grace and passion all his own, and his writing for the violin was technically more advanced and complicated than that of his predecessors. He contrived to infuse a variety of expression into his music lacking in the works of Corelli, and this is stated to have been due to his custom of selecting some phrase from Petrarch before he began to compose, and keeping the sense mirrored on his mind while at work. He not only thought of the chosen lines, but inscribed them in a cipher known only to himself and a chosen few, at the top of his MSS. A certain Melchior Babbi of Padua possessed the key to this cipher, and according to his account Tartini inscribed on one sonata the words 'Ombra sacra' ('Sacred shade'). On another 'Volge il riso in pianto o miei pupille' ('Turn laughter into tears, oh my eyes'). Signor Tebaldini confirms this statement and says that many of the MSS. preserved in the Cappella del Santo at Padua bear such inscriptions. There is a story that when Lipinski visited Trieste in 1818 he met one of Tartini's oldest pupils in the person of the lawyer Signor Constantino Mazzarana, who placed one of his master's MSS. before the violinist. Lipinski failed to play it to the satisfaction of his listener, who said, 'Read the inscription, and that will inspire you to play it with the right spirit,' which it is said he did.

A complete and comprehensive list of Tartini MSS. is given in the *Quellen-Lexikon*, and according to this authority they are to be found in the public and Royal Libraries of Dresden, Konigsberg, Padua, Mecklenburg-Schwerin, and the British Museum. The *Journal Encyclopédique de Venise* for 1775 contains a paragraph stating that Captain P. Tartini, a nephew of Giuseppe Tartini, had deposited the following MS. compositions of his uncle with Signor Antonio Zazzini (an excellent violinist): 42 Sonatas, 6 Sonatas and Trios, 114 Concertos, 13 Concertos, etc., which were offered for sale by Carminer at Venice.

The number of his published compositions is very extensive. His first book of Sonatas, 'a 5 e 6 instrumenti,' op. 1, was published in Amsterdam, 1734. The second book appeared in Rome in 1745, and a large number of Concertos for violin solo with orchestral accompaniment, as well as a trio for two violins and a bass were published at various times at Amsterdam, Paris, and London. A considerable number have been arranged and edited in recent years by Signor Emilio Pente.

His contributions to the literature of music were almost as numerous. The Municipio di Pirano possesses twenty-five of his MS. writings on matters dealing with various theoretical problems. His published works comprise: *Trattato di Musica*, etc., Padua, 1754 (Giov. Manfre), 2nd edition, Paris, 1767 (Leduc). French translation, *Traité des Agréments*, etc. . . . *traduit par Sig. Denis*, Paris, 1782. *Riposta di G. T. alla Critica del di lui Trattato di Musica di Monsieur Serre di Ginevra*, Venice, 1767. *De' Principi dell' Armonia Musicale*, Padua, 1767. English translation by Stillingfleet, London, 1771 (S. Baker and G. Leigh). *Lettera del Defonto Sig. G. T. Alla Signora Maddalena Lombardini*, Venice, 1770. Italian with English translations by Doctor Burney, London, 1771, 2nd edition, 1779. German translation of the same by H. H. Rohrmann, Hanover, 1786.

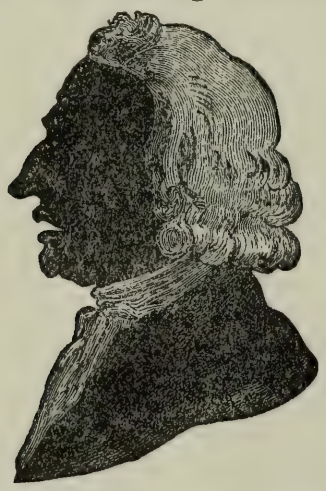
A committee of Paduan admirers erected a life-size statue of Tartini in 1807 in the Prato della Valle, Padua. On the second centenary of Tartini's birth in 1892, the President of the Arca del Santo had a stone slab with a memorial inscription upon it placed in the first cloister of the Basilica. There is a portrait of him in the Gallery of the Filarmonico, Bologna. The engraver, Antoine Bonaventura Sberti, engraved a portrait of Tartini and placed the following distich upon it, written by Antonio Piombolo, professor of medicine at the University of Padua:

Hic fidibus, scriptus, claris, hic magnus, alumnus
Cui par nemo fuit, forte nec ullus erit.

The Abbate Vincenzo Rota of Padua prefaced his poem 'L' Incendio di Tempio di S. Antonio' published in Padua (by Conzatti in 1753) in which every stanza celebrates Tartini's genius, with a portrait of Tartini taken from life, and placed the following lines beneath it: —

Tartini haud portent veracus exprimi imago.
Sine lyram tangat seu meditetur, is est.

This engraving also serves as a frontispiece to Fanzago's *Orazione* published in 1754. The Bibliotheca of Pirano possesses a portrait in oils of Tartini, and there is a memorial bust of him executed by Rosa in the Concert-hall of the Casino of Pirano. Mr. George Hart of Wardour Street possesses the original painting of Tartini's dream by Charles Joseph Hullmandel, who seems to have brought it out as an engraving. The following characteristic head



is reproduced from a drawing formerly in the possession of the late Julian Marshall.

Fanzago, *Orazione del Signor Abate Fanzago*, Padua, 1770; Fanzago, *Elogi di Giuseppe Tartini;* Fayolle, *Notice sur Corelli, Tartini, etc.*, Paris, 1810 (Swedish translation, Stockholm, 1811; Burgh); *Anecdotes of Music*, London, 1814, German translation (Leipzig, 1820); Hiller, *Lebensbeschreibungen*, Leipzig, 1784, pp. 267–85; Rubbi, *Elogi Italiani*, Venice, 1782 (12 vols.), vol. viii.; Ugoni, *Della Letteratura Italiana*, Brescia, 1820; Ortlepp, *Ein Musikalische Antologie*, Stuttgart, 1841, vol. ix. pp. 1–33; Dr. Hortis, *Archeografo Triestino*, Nuova seria, vol. x. pp. 209–229; Hortis, *Lettere di G. T.* (also printed separately); Stancovitch, *Biografia degli uomini distinti dell' Istria;* Serre, *Analyse critique de l'ouvrage de M. Tartini*, 1763; Thurn and Taxis (Count of), *Risposta di un Anonimo al Celebre Sig. Rousseau*, Venice, 1769; Lalande, *Voyage d'Italie*, Paris, 1749, vol. viii. p. 292, etc.; Huet, *École de violon*, Chalons sur Marne, 1880; Burney, *The Present State of Music in France;* Hogarth, *History of Music;* Vidal, *Les Instruments à Archet;* Hart, *The Violin and its Music; Inaugurazione del Monumento di G. T.*, Trieste, 1898; Tebaldini, *L'Archivio musicale della cappella Antoniana a Padova*, 1895; Vernon Lee, *The European Review*, vol. xx. f. 11. iv.; *Good Words*, vol. xxxiv. p. 18; Tagliapietra, *G. Tartini* (poem), Milan, 1865; Parisini, *Carteggio del P. G. B. Martini*, Bologna, 1888; Dubourg, *The Violin;* Phipson, *Sketches and Anecdotes;* Bull, *Ole Bull;* Anonymous (Michel Lambert), *The Chorister Boy*, pp. 33–63; *The Little Pilgrim or Giuseppe Tartini;* Montrond, *Musiciens les plus célèbres*, Lille, 1853; *Strad*, vol. ix. 1898, August; *Strad*, vol. xvi. June, July, 1905. E. H-A.

TASKIN, Pascal, celebrated instrument-maker, and head of a family of musicians, born 1723, at Theux in the province of Liége, migrated early to Paris, and was apprenticed to Etienne Blanchet, the best French clavecin-maker of the period. Succeeding eventually to the business, he improved the tone of his spinets and harpsichords, by substituting slips of leather for the crowquills then in use in the jacks (1768). [This 'peau de buffle' appliance was claimed as Taskin's invention, but was in use in the 16th and 17th centuries. See vol. ii. p. 519*b*.] In 1772 Louis XV. offered him the post of Keeper of the Musical Instruments and the Chapel Royal, vacant by the death of Chiquelier, but the life at Versailles would not have suited the inventor, who wished to be at liberty to continue his experiments, and he contrived to get his nephew and pupil, Pascal Joseph, appointed in his stead. Having thus succeeded in preserving his independence without forfeiting the royal favour, he was shortly after elected an acting member of the corporation of musical instrument-makers (1775). He was brought more before the public by a piano made for the Princess Victoire in the shape of our present 'grands,' the first of the kind made in France. Other inventions were for using a single string doubled round the pin in his two-stringed pianos, working the pedal by the foot instead of by the knee, and the 'Armandine' (1789) called after Mlle. Armand, a pupil of his niece, who became an excellent singer at the Opéra and the Opéra-Comique. This fine instrument, now in the museum of the Paris Conservatoire, is like a grand piano without a keyboard, and with gut strings, and is therefore a cross between the harp and the psaltery. Other specimens of his manufacture are the harpsichord with two keyboards made for Marie Antoinette and still to be seen in the Petit Trianon, the pretty instrument in the possession of the distinguished pianist Mlle. Joséphine Martin, and those in the Conservatoire, and the Musée des Arts décoratifs in Paris. [He repaired and enlarged the Ruckers harpsichord now in the possession of Sir Edgar Speyer; see Ruckers, vol. iv. p. 186, No. 12.] Pascal Taskin died in Paris, Feb. 9, 1795. His nephew,

PASCAL, JOSEPH,[1] born Nov. 20, 1750, at Theux, died in Paris, Feb. 5, 1829, Keeper of the King's Instruments and the Chapel Royal, from 1772 to the Revolution, was his best pupil and assistant. He married a daughter of Blanchet, and was thus brought into close connection with the Couperin family. Of his two sons and two daughters, all musicians, the only one calling for separate mention here is the second son,

HENRI JOSEPH, born at Versailles, August 24, 1779, died in Paris, May 4, 1852, learned music as a child from his mother, and so charmed the Court by his singing and playing, that Louis XVI. made him a page of the Chapel Royal. Later he studied music and composition with his aunt, Mme. Couperin, a talented organist, and early made his mark as a teacher, virtuoso, and composer. Three operas were neither performed nor engraved, but other of his compositions were published, viz. trios for PF., violin, and violoncello; a caprice for PF. and violin; a concerto for PF. and orchestra; solo-pieces for PF., and songs. A quantity of Masonic songs remained in MS. Like his father he had four sons; none of them became musicians, but his grandson ALEXANDRE seems to have inherited his talent. See below.

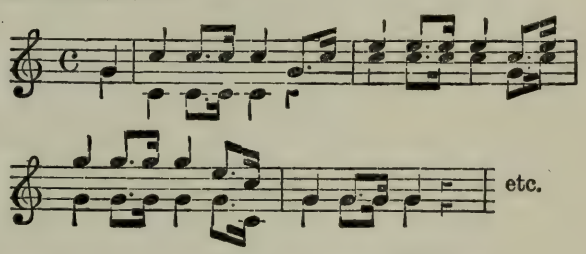
The writer of this article, having had access to family papers, has been able to correct the errors of previous biographers. G. C.

TASKIN, ALEXANDRE, was born March 18, 1853, at Paris, and studied at the Conservatoire, gaining, in 1874, accessits in harmony and opéra-comique. On Jan. 10, 1875, he sang the music of Joseph and Herod in the revival of Berlioz's 'L'Enfance du Christ' at the Colonne concerts, and made his stage début the same year at Amiens as Roland in Halévy's 'Mousquetairès de la Reine.' In 1878 he made successful débuts at the Théâtre Ventadour, Paris, in Pessard's 'Capitaine Fracasse,' in D'Ivry's 'Amants de Vérone.' In 1879 he was still more successful at the Opéra-Comique as Malipieri in 'Haydée,' Michel in 'Le Caïd,' and Peter the Great in 'L'Étoile du Nord,' and remained there during his stage career, as one of the best artists of the company, being excellent alike in singing and acting, and an accomplished musician. He sang the baritone parts in several new operas, viz., Charolais in Delibes's 'Jean de Nivelle'; Lindorf, Coppélius, and Doctor Miracle in Offenbach's 'Contes d'Hoffmann' (the last a remarkable performance); Vigile in Guiraud's 'Galante Aventure'; Lescaut in Massenet's 'Manon' and Phocas in 'Esclarmonde'; Squarocca in Saint-Saëns's 'Proserpine'; Pierre in Cui's 'Flibustier,' etc.: in revivals as the Toréador both of Adam and Bizet, Almaviva (Mozart), Jupiter in 'Philémon,' etc. On May 25, 1887, he was singing the part of Lotario in 'Mignon' on the night of the burning of the theatre, on which occasion he showed great coolness and presence of mind. Taskin, Bernard, the doyen of the company, and Mlle. Thomas, the principal costumier, were granted salvage medals of the first class for their courage on that occasion, whereby many lives were saved. On May 13, 1894, he sang Lotario on the 1000th night of 'Mignon,' soon after which he retired and devoted himself to teaching at the Conservatoire. He died Oct. 5, 1897, in Paris, after a long illness. On Dec. 14, 1901, a benefit performance was given on behalf of his widow and family at the new theatre, with great success. The widow, *née* Champion, a fellow-student of her husband's at the Conservatoire, died three days afterwards of heart disease. A. C.

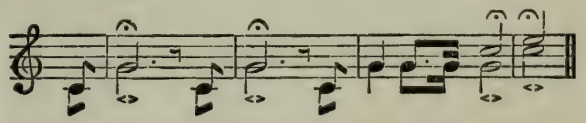
[1] Fétis confuses the uncle and nephew.

TASTO SOLO. *Tasto* (Fr. *touche*) means the part in an instrument which is touched to produce the note; in a keyed instrument, therefore, the key. 'Tasto solo,' 'the key alone,' is in old music written over those portions of the bass or continuo part in which the mere notes were to be played by the accompanist, without the chords or harmonies founded on them. G.

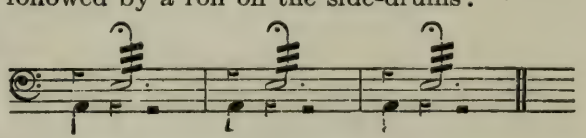
TATTOO[2] (*Rappel; Zapfenstreich*), the signal in the British army by which soldiers are brought to their quarters at night. The infantry signal begins at twenty minutes before the hour appointed for the men to be in barracks, by the bugles in the barrack-yard sounding the 'First Post' or 'Setting of the Watch.' This is a long passage of twenty-nine bars, beginning as follows: —




and ending with this impressive phrase: —
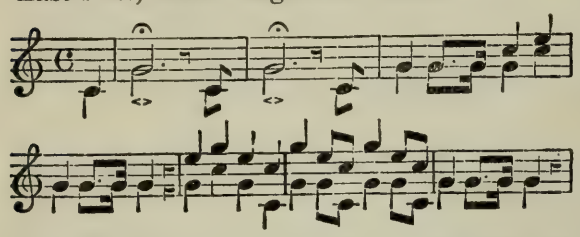


This is succeeded by the 'Rolls,'[3] consisting of three strokes by the big drum, each stroke followed by a roll on the side-drums: —



[2] The word is derived by Johnson from the French *tapotez tous;* and its original form seems to have a been 'tap-to' (see Count Mansfield's *Directions of Warre*, 1624), as if it were the signal for the tap-rooms or bars of the canteen to put-to or close. Curiously enough, however, 'tap' seems to be an acknowledged term for the drum — 'tap of drum.' *Tapoter* is probably allied to the German *zapfen*, the tap of a cask, and *zapfenstreich*, the German term for tattoo; this also may mean the striking or driving home of the taps of the beer barrels. The proverbial expression 'the devil's tattoo' — meaning the noise made by a person absorbed in thought drumming with foot or fingers, seems to show that the drum and not the trumpet was the original instrument for sounding the tattoo.

[3] For details see Potter's *Instructions for the Side Drum.*

The drums and fifes then march up and down the barrack-yard playing a succession of Quick marches at choice, till the hour is reached. Then 'God save the King' is played, and the Tattoo concludes with the 'Second Post,' or 'Last Post,' which begins as follows: —



and ends like the 'First Post.' Stanford has introduced this signal into his impressive choral setting of Henley's 'Last Post.' The other branches of the service have their tattoos, which it is not necessary to quote.

Since the time of Wallenstein the Zapfenstreich in Germany has had a wider meaning, and is a sort of short spirited march, played not only by drums and fifes or trumpets but by the whole band of the regiment. It is in this sense that Beethoven uses the word in a letter to Peters (1823?): 'There left here last Saturday three airs, six bagatelles, and a tattoo, instead of a march . . . and to-day I send the two tattoos that were still wanting . . . the latter will do for marches.' [See ZAPFENSTREICH.] G.

TAUBERT, KARL GOTTFRIED WILHELM, one of those sound and cultivated artists who contribute so much to the solid musical reputation of Germany. He was the son of an official in the Ministry of War and was born at Berlin, March 23, 1811. Though not actually brought up with Mendelssohn he trod to a certain extent in the same steps, learned the piano from Ludwig Berger, and composition from Klein, and went through his course at the Berlin University 1827–30. He first appeared as a PF. player; in 1831 was made accompanist to the Court concerts, and from that time his rise was steady. In 1834 he was elected member of the Academy of Arts, in 1841 became music-director of the Royal Opera, and in 1845 Court Capellmeister — a position which he held till his retirement from the Opera in 1869 with the title of Obercapellmeister. From that time he conducted the royal orchestra at the Court concerts and soirées, in which he distinguished himself as much by very admirable performances as by the rigid conservatism which governed the programmes. In 1875 he was chosen member of council of the musical section of the Academy. Among his first compositions were various small instrumental pieces, and especially sets of songs. The songs attracted the notice of Mendelssohn, and not only drew from him very warm praise and anticipation of future success (see the letter to Devrient, July 15, 1831), but led to a correspondence, including Mendelssohn's long letter of August 27, 1831. In these letters Mendelssohn seems to have put his finger on the want of strength and spirit which, with all his real musician-like qualities, his refined taste and immense industry, prevented Taubert from writing anything that will be remembered.

The list of his published works is an enormous one: — 3 Psalms and a Vater unser; 6 Operas, 'Die Kirmess' (1832), 'Der Zigeuner' (1834), 'Marquis und Dieb' (1842), 'Joggeli' (1853), 'Macbeth' (1857), and 'Cesario' (1874). Incidental music to 8 dramas, including 'Medea' and 'The Tempest' (Nov. 28, 1855); 4 Cantatas; 294 Solo-songs, in 52 Nos., besides Duets and Part-songs; 3 Symphonies and a Festival-overture for full orchestra; 2 Trios for PF. and strings; 3 String quartets; 6 Sonatas for PF. and violin; 6 Sonatas for PF. solo; and a host of smaller pieces. The most successful of all are the charming 'Kinderlieder,' which are known all the world over. The complete catalogue, with full details of Taubert's career, will be found in Ledebur's *Tonkünstler-Lexikon Berlins.*

Taubert died in Berlin, Jan. 7, 1891. G.

TAUDOU, ANTOINE, composer of the modern French school, born at Perpignan, August 24, 1846, early evinced such aptitude for music that he was sent to Paris and entered at the Conservatoire, where he carried off successively the first prizes for solfège, violin (1866), harmony (1867), fugue (1868), and finally, after two years' study of composition with Reber, the Grand Prix de Rome (1869). The subject of the cantata was 'Francesca da Rimini,' and the prize score was distinguished for purity and elegance.

So far, no work of M. Taudou's has been produced on the stage, but his chamber-music and orchestral pieces have been well received. These include a trio for flute, viola, and violoncello, another for PF., violin, and violoncello; a violin-concerto played at the Société des Concerts du Conservatoire, of which M. Taudou is one of the best violinists; a string-quartet in B minor, often heard in Paris; and for orchestra a 'Marche-Ballet,' a 'Chant d'automne, and a 'Marche-Nocturne.' He has published songs and pieces for PF., and a cantata written for the inauguration of a statue to Arago (1879) at Perpignan is still in MS. In January 1883 he was chosen professor of harmony and accompaniment at the Conservatoire. G. C.

TAUSCH, JULIUS, was born April 15, 1827, at Dessau, where he was a pupil of F. Schneider's. In 1844 he entered the Conservatorium of Leipzig, then in the second year of its existence, and on leaving that in 1846 settled at Düsseldorf. Here he gradually advanced; on Julius Rietz's departure in 1847 taking the direction of the artists' Liedertafel, and succeeding Schumann as conductor of the



Carl Tausig

CARL TAUSIG

Musical Society, temporarily in 1853, and permanently in 1855. He was associated in the direction of the Lower Rhine Festivals of 1863, 1866 (with O. Goldschmidt), 1869, 1872, and 1875. In the winter of 1878 he conducted the orchestral concerts at the Glasgow Festival. He retired in 1888, and lived at Bonn, where he died Nov. 11, 1895.

Tausch published a Fest-overture, music to 'Twelfth Night,' various pieces for voices and orchestra, songs, and pianoforte pieces, solo and accompanied. G.

TAUSIG, CARL, 'the infallible, with his fingers of steel,' as Liszt described him, was, after Liszt, the most remarkable pianist of his time. His manner of playing at its best was grand, impulsive, and impassioned, yet without a trace of eccentricity. His tone was superb, his touch exquisite, and his manipulative dexterity and powers of endurance such as to astonish even experts. He made a point of executing his *tours de force* with perfect composure, and took pains to hide every trace of physical effort. His répertoire was varied and extensive, and he was ready to play by heart any representative piece by any composer of importance from Scarlatti to Liszt. A virtuoso *par excellence*, he was also an accomplished musician, familiar with scores old and new, a master of instrumentation, a clever composer and arranger.

Carl Tausig was born at Warsaw, Nov. 4, 1841, and was first taught by his father, Aloys Tausig, a professional pianist of good repute, who outlived his more famous son, dying March 24, 1885. When Carl was fourteen, his father took him to Liszt, who was then at Weimar, surrounded by a very remarkable set of young musicians. It will suffice to mention the names of Bülow, Bronsart, Klindworth, Pruckner, Cornelius, Joseph Joachim (concertmeister), Joachim Raff (Liszt's amanuensis) to give an idea of the state of musical things in the little Thuringian town. During the interval from 1850 to 1858 Weimar was the centre of the 'music of the future.' Liszt, as capellmeister in chief, with a small staff of singers and a tolerable orchestra, had brought out 'Tannhäuser' and 'Lohengrin,' Berlioz's 'Benvenuto Cellini,' Schubert's 'Alfonso und Estrella,' etc. He was composing his 'Poèmes symphoniques,' revising his pianoforte works, writing essays and articles for musical papers. Once a week or oftener the pianists met at the Alte Burg, Liszt's residence, and there was an afternoon's 'lesson' (gratis of course). Whoever had anything ready to play, played it, and Liszt found fault or encouraged as the case might be, and finally played himself. Peter Cornelius used to relate how Liszt and his friends were taken aback when young Tausig first sat down to play. 'A very devil of a fellow,' said Cornelius, 'he dashed into Chopin's A♭ Polonaise, and knocked us clean over with the octaves.' From that day Tausig was Liszt's favourite. He worked hard, not only at pianoforte playing, but at counterpoint, composition, and instrumentation. In 1858 he made his début in public at an orchestral concert conducted by Bülow at Berlin. Opinions were divided. It was admitted on all hands that his technical feats were phenomenal, but sober-minded people talked of noise and rant, and even those of more impulsive temperament, who might have been ready to sympathise with his 'Lisztian eccentricities,' thought he would play better when his period of 'storm and stress' was over. In 1859 and 1860 he gave concerts in various German towns, making Dresden his headquarters. In 1862 he went to reside at Vienna, when, in imitation of Bülow's exertions in Berlin, he gave orchestral concerts with very 'advanced' programmes. These concerts were but partially successful in an artistic sense, whilst pecuniarily they were failures. After this, for some years, little was heard of Tausig. He changed his abode frequently, but on the whole led the quiet life of a student. The 'storm and stress' was fairly at an end when he married and settled in Berlin, 1865. Opinions were now unanimous. Tausig was hailed as a master of the first order. He had attained self-possession, breadth and dignity of style, whilst his technique was as 'infallible' as ever. At Berlin he opened a 'Schule des höheren Clavierspiels,' and at intervals gave pianoforte recitals, of which his 'Chopin recitals' were the most successful. He played at the principal German concert-institutions, and made the round of the Russian towns. He died of typhoid fever, at Leipzig, July 17, 1871.

Shortly before his death Tausig published an op. 1, — 'Deux Études de Concert.' With this he meant to cancel various compositions of previous date, some of which he was sorry to see in the market. Amongst these latter are a pianoforte arrangement of 'Das Geisterschiff, Symphonische Ballade nach einem Gedicht von Strachwitz, op. 1,' originally written for orchestra; and 'Réminiscences de Halka, Fantaisie de concert.' A pianoforte concerto, which contains a Polonaise, and which, according to Felix Draeseke was originally called a Phantasie, several 'Poèmes symphoniques,' etc., remain in manuscript. Tausig's arrangements, transcriptions, and fingered editions of standard works deserve the attention of professional pianists. They are as follows: —

Wagner: Die Meistersinger von Nürnberg, PF. score.

Bach: Organ Toccata and Fugue in D minor, Choral-Vorspiele: Praeludium, Fugue, and Allegro; 'Das wohltemperirte Clavier,' a selection of the Preludes and Fugues, carefully phrased and fingered.

Berlioz: 'Danse des Gnomes' and 'Danse des Sylphes' from the 'Damnation de Faust.'

Schumann: El Contrabandista.

Schubert: Andantino and Variations, Rondo, Marche militaire, Polonaise mélancolique.

Weber: Invitation à la Valse.
Scarlatti: three Sonatas, Pastorale, and Capriccio.
Chopin: Concerto in E minor; score and PF. part discreetly retouched.
Beethoven: six Transcriptions from the string quartets, opp. 59, 130, 131, and 135.
'Nouvelles soirées de Vienne — Valses caprices d'après Strauss.' 1–5. (These are pendants to Liszt's 'Soirées de Vienne' after Schubert.)
'Ungarische Zigeunerweisen' (fit to rank with the best of Liszt's 'Rhapsodies hongroises').
Clementi: Gradus ad Parnassum, a selection of the most useful Studies, with additional fingering and variants.

Tausig's 'Tägliche Studien' is a posthumous publication, consisting of ingeniously contrived finger exercises, edited by H. Ehrlich; among the many 'Indispensables du Pianiste,' it is one of the few really indispensable. E. D.

TAVERNER, JOHN, 'of Boston in Lincolnsh. but descended originally, as I conceive, from the Taverners of North Elmham in Norfolk, was promoted from being an organist at Boston before mention'd, to be organist of Cardinal Wolsey's Coll. in Oxon at its first erection' in 1525. So says Wood in his MS. 'Notes on Musicians,' and with regard to the family, he may be right, for he was himself descended from it: the name, however, was not uncommon in Lincolnshire at the time. As to his having been 'organist' at Boston, Wood's statement may merely be an amplification of Foxe's description of him as 'Taverner of Boston, the good Musitian' in his *Acts and Monuments* (1583, ii. p. 1032), which is the source whence Wood, Fuller, and others derived what little they knew about him. Taverner was not, in fact, appointed organist of Cardinal College by Wolsey, but Master of the Children, and as such he had a yearly stipend of £10, besides livery and commons, amounting in all to £15 a year, 'a higher sum than was allotted to any officer of the college except the dean and subdean' (Mr. Davey in *Dict. Nat. Biog.* from Statutes and Account-Book of Cardinal College, in the Public Record Office). It was, however, part of his duty to play the Organ in St. Frideswides (used for the college chapel), as is shown from Anthony Delaber's narrative (Foxe, *Ibid.* p. 1195). 'Then went I straight to Friswides, and Evensong was begon, and the Deane and the other Canons were there in their gray Amices: They were almost at *Magnificat* before I came thether, I stoode at the quier doore and heard Master Taverner play, and others of the Chappell there sing, wyth and among whome I my selfe was wont to sing also,' etc. Cardinal College, soon after its foundation, became a hotbed of Lutheranism, and several members of the College, Taverner amongst them, were 'accused of heresie unto the Cardinall, and cast into a prison, within a deep cave under the ground, of the same Colledge where their salt fyshe was layde, so that through the fylthie stinche thereof, they were all infected, and certaine of them taking their death in the same prison, shortly upon the same being taken out of the prison into their chambers, there deceased. Taverner, although he was accused and suspected for hiding of Clarkes books [Clarke was another of the prisoners,] under the bordes of his schoole, yet the Cardinal for his Musicke excused him, saying that he was but a Musitian, and so he escaped.' Foxe adds in a note 'This Taverner repented him very muche that he had made songes to Popishe ditties in the tyme of his blindenes.' Taverner was still at Cardinal College in 1530, for the Account Books for its fifth year show a payment to him of £5 (*Dict. Nat. Biog.*). In the same year he contributed three songs to Wynkyn de Worde's song-book, 'My harte my minde,' and 'Love wyll I,' *a* 3; and 'The bella,' *a* 4. Nothing more is certainly known about him except that 'he died at bostone and there lieth.' (Note in Baldwin's MS., Christ Church, Oxford.)

There was a John Taverner who, as one of 'the King's servants' took part in the suppression of friars' houses at Boston in 1539: he corresponded with Cromwell about the burning of the Rood there and other matters (Sept. 11, 1538); about the distress of the suppressed friars (Jan. 20, 1539); and to request his interest on behalf of a kinsman (May 2, 1540). [See Gairdner's *Letters etc. of Henry VIII.'s Reign.*] A John Taverner of Boston was buried in St. Botolph's Church there 'in the bell house,' who left property at Boston and at Skirbeck; his widow, Rose, in her Will proved at Lincoln, May 18, 1553, names amongst others her daughters Izabell, wife of Richard Hodge, and Emme, wife of Steven Salmon. There is nothing, however, to show whether these are identical with the musician.

Taverner is counted among the best musicians of his day by writers such as John Case (*Apologia Musices*, 1588), Morley (*Plaine and Easie Introduction*, 1597), and Meres (*Palladis Tamia*, 1598); and at so late a date as 1636, Butler (*Principles of Musik*) names him as a writer of 'In Nomines.' His music resembles in style the less mature work of Dr. Tye, with whose work his is sometimes associated. His 'Western Wynde' Mass may very likely have been composed in friendly rivalry with Tye and Shepherd, who each wrote a Mass founded on the same popular tune; and the 'O Splendor Gloriae' opens with a movement by Taverner, and is concluded with a movement ('Et cum pro nobis') by Tye. It is probable that he died before the accession of Edward VI. gave an impulse to the writing of Music for the English Service, for which he has left nothing. The 4-part 'O geve thankes' (B.M. Add. MSS. 30, 480–4) as well as 'In trouble and adversity,' printed in Day's *Mornyng and Evenyng Prayer*, 1565, are nothing but the four-part 'In Nomine' fitted with different sets of words. Besides

the songs printed in 1530, his only known setting of English words is a two-part 'In women no season is rest or patience' in the Buckingham Palace Library. His other compositions are:—

I. MASSES

i. 'Gloria Tibi Trinitas'; ii. 'Corona Spinea'; iii. 'O Michaell' — all *a* 6. Mus. Sch., E. 376–81. The first is also at Ch. Ch. Burney printed a three-part 'Qui tollis' from 'O Michaell.'

iv. 'Mater Christi'; v. 'Small Deuotyon'; vi. Mass without Name — all *a* 5, wanting tenor. P.H. Two imperfect Masses at P.H. appear from Jebb's Catalogue to be the same as two of these. (*Ecclesiologist*, 1859).

vii. 'Playn Song Masse'; viii. 'The Western Wynde' — both *a* 4. B.M. Add. MSS. 17,802–5.

Besides these there are many fragments of Masses in R.C.M. (*Sacr. Harmonic Catalogue*, 1737), Buck. Pal., and B.M., Add. MSS. 18,936–9. These may be extracts from some of the above-named Masses.

Fragments of Masses arranged for the lute are in B.M. Add. MS. 29,246.

There are two Alleluias in B.M. Add. MSS. 17,802–5; and an Alleluja (with Lute) in Add. MS. 4900. A Kyrie (called Leyroy) is in Add. MSS. 17,802–5.

II. LATIN SERVICES

Magnificat, *a* 4. B.M. Add. MSS. 17,802–5.

Magnificat, *a* 5, for men (contra Tenor only). Bodl. MS. Mus., E. 423.

Magnificat, *a* 6, in the same MS., is evidently an arrangement of the same. 'Et nunc et semper' (B. M. Add. MSS. 18,936–9) is an extract from this.

Magnificat, *a* 5 (P.H.) may be the same.

Fragments of a Magnificat are in Ch. Ch. MS. 45.

Te Deum. Ch. Ch. (Baldwin MS.). Wanting Tenor.

III. MOTETS

'Audivi media nocte,' *a* 4. In die Omnium Sanctorum. B.M. Add. MSS. 17,802–5. The inscription 'Pars ad placitum W. Whitbroke fecit' probably means that Whitbroke added a fifth part, not in the MS.

'Ave Dei Patris,' *a* 5. Bodl. MS. Mus. e 1–5. Imperfect copies, P.H., Ch. Ch., and elsewhere.

'Dum transisset Sabatum,' *a* 4. B.M. Add. MSS. 17,802–5. A five-part version, printed by Burney, is the same with another part added. Ch. Ch. (twice). Not the same as 'Sabbatum' below.

'Esto nobis.' R.C.M. fragment.

'Fac nobis secundum,' *a* 5. P.H. Wanting Tenor.

'Gaude Maria virgo,' *a* 3. Buck. Pal.

'Gaude plurimum,' *a* 5. Bodl. MS. Mus. e 1–5. Imperfect copies, P.H., Ch. Ch., and elsewhere.

'Gloria in excelsis,' *a* 4. In die Natalis Domini. B.M. Add. MSS. 17,802–5.

'In pace si dedero, for ill men and a childe.' B.M. Add. MSS. 17,802–5.

'Jesu spes penitentibus,' *a* 3. Buck. Pal.

'Mater Christi,' *a* 5. Bodl. MS. Mus. e 1–5. Imperfect copies at P.H., Ch. Ch., etc.

'O Christe Jesu,' *a* 5 P.H. Wants Tenor. ? The same as 'Christe Jesu.' Ch. Ch.

'O Splendor Gloriae,' *a* 5. The three-part opening printed by Hawkins. The latter part of the Motet is by Tye. Bodl. MS. Mus. e 1–5. Ch. Ch. Wants Tenor.

'Prudens Virgo.' Buck. Pal.

'Quem admodum,' *a* 6. Ch. Ch. Wants Tenor.

'Rex amabilis,' *a* 3. Buck. Pal.

'Sabbatum,' *a* 5. Ch. Ch. ? The same as that in B.M. Add. MS. 31,390.

'Sancte Deus,' *a* 5. P.H. Wanting Tenor.

'Sospitati dedit.' St. Michael's, Tenbury. B.M. Add MS. 34,049, imperfect; R.C.M., fragment. 'Ergo laudes' (part of same) in last MS.

'Sub Tuum praesidium,' *a* 5. P.H. Wants Tenor.

'Tam peccatum condonatum,' *a* 3. Buck. Pal.

'Te angelorum.' Buck. Pal.

'Traditum militibus,' *a* 3. Buck. Pal. Ch. Ch. 45.

'Virgo pura,' *a* 3. Buck. Pal.

Fragments of Motets arranged for lute are in B.M. Add. MS. 29, 246.

A 'Credo quod Redemptor,' *a* 5, by Parsons is wrongly indexed as by Taverner in Baldwin's MS., Ch. Ch.

IV. IN NOMINES, ETC.

'In Nomine,' *a* 4. Mus. Sch. D., 212–6; Buck. Pal.; B.M. Add, MSS. 30,513, 4900. It also occurs with a fifth part added in B.M. Add. MS. 31,390.

'Sabatum,' *a* 5. B.M. Add. MS. 31,390 may be that at Ch. Ch. It is not the 'Dum transisset' printed by Burney.

A piece without words, *a* 5, is at Ch. Ch.

[An 'In Nomine,' apparently for organ, but possibly for virginals, is in Ch. Ch. MS. 871.]

In this list, Bodl. = Bodleian Library, Oxford: Mus. Sch. = Music School Collection, Oxford; Ch. Ch. = Christ Church, Oxford; P.H. = Peterhouse, Cambridge; B.M. = British Museum; R.C.M. = Royal College of Music; Buck. Pal. = Buckingham Palace. The list of compositions at the last has kindly been supplied by Mr. H. Davey. These and the contents of R.C.M. (*Sacred Harmonic Catalogue*, 1737), and of Ch. Ch. 45, are nearly all fragments of longer works.

G. E. P. A.

Another JOHN TAVERNER, of an ancient Norfolk family, son of Peter Taverner, and grandson of Richard Taverner, who in the reigns of Edward VI. and Elizabeth was a lay-preacher, and in the latter reign high-sheriff of Oxfordshire, was born in 1584. On Nov. 17, 1610, he was appointed professor of music at Gresham College upon the resignation of Thomas Clayton. His autograph copy of 9 lectures, part in Latin and part in English, delivered by him in the college in that year, is preserved in the British Museum (Sloane MSS., 2329). He subsequently entered into Holy Orders, and in 1622 became Vicar of Tillingham, Essex, and in 1627 Rector of Stoke Newington. He died at the latter place in August, 1638.

W. H. H.

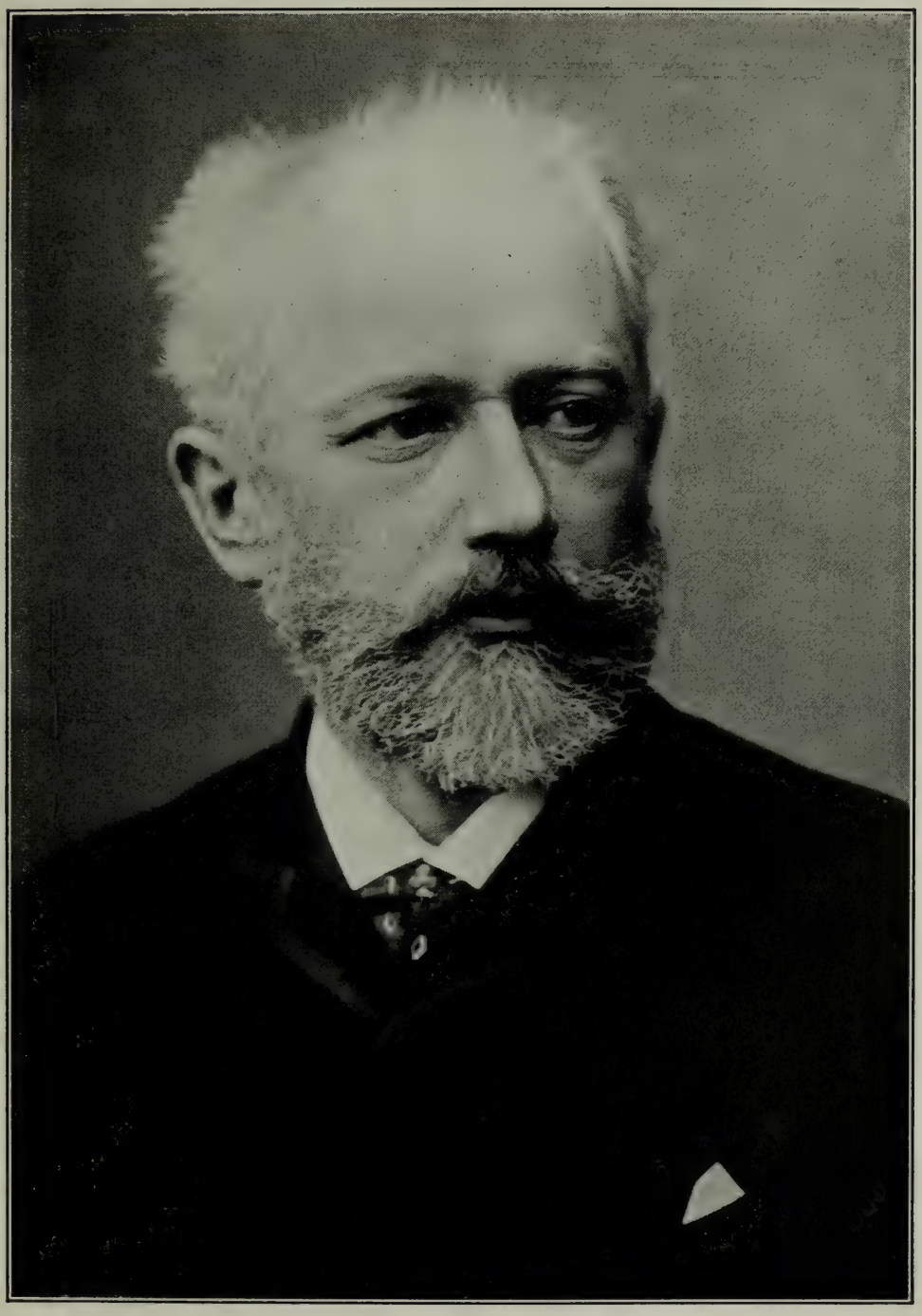
TAYLOR, EDWARD, was born Jan. 22, 1784, in Norwich, where, as a boy, he attracted the attention of Dr. Beckwith, who gave him instruction. Arrived at manhood he embarked in business as an ironmonger in his native city, but continued the practice of music as an amateur. He possessed a fine, rich, full-toned bass voice, and became not only solo vocalist, but an active manager of the principal amateur society in Norwich. [He was sheriff of Norwich in 1819.] He took a leading part in the establishment in 1824 of the existing triennial Norwich Musical Festival, training the chorus, engaging the band and singers, and making out the entire programmes. In 1825 he removed to London, and, in connection with some relatives, entered upon the profession of civil engineer, but not meeting with success he, in 1826, adopted music as a profession, and immediately attained a good position as a bass singer. [He sang at the Norwich Festival of 1827.] In 1830 he translated and adapted Spohr's 'Last Judgment.' This led to an intimacy with Spohr, at whose request he subsequently translated and adapted the oratorios, 'Crucifixion' (or 'Calvary'), 1836, and 'Fall of Babylon,' 1842. On Oct. 24, 1837, he was appointed professor of music in Gresham College in succession to R. J. S. Stevens. He entered upon his duties in Jan. 1838, by the delivery of three lectures, which he subsequently published. His lectures were admirably adapted to the understanding of a general audience; they were historical and critical, excellently written, eloquently read, and illustrated by well-chosen extracts from the works described, efficiently performed. [His lecture on madrigals, delivered at Bristol in 1837, resulted in the formation of the Bristol Madrigal Society.] In 1839 he published, under the title of 'The Vocal School of Italy in the 16th century,' a selection of twenty-eight madrigals by the best Italian masters adapted to English words. He conducted the Norwich Festivals of 1839 and 1842. He wrote and composed an ode for the opening of the present Gresham College Nov. 2, 1843. In 1844 he joined James Turle in editing 'The People's Music Book.' In the same year he contributed to *The British and*

*Foreign Review* two anonymous articles entitled *The English Cathedral Service, its Glory, its Decline, and its designed Extinction*, a production evoked by some then pending legislation connected with the cathedral institutions, which attracted great attention and in 1845 was reprinted in a separate form. He was one of the originators of the Vocal Society (of which he was the secretary), of the Musical Antiquarian Society (for which he edited Purcell's 'King Arthur'), and of the Purcell Club. [See MUSICAL ANTIQUARIAN SOCIETY, PURCELL CLUB, and VOCAL SOCIETY.] Besides the before-named works he wrote and adapted with great skill English words to Mozart's 'Requiem,' Graun's 'Tod Jesu,' Schneider's 'Sündfluth,' Spohr's 'Vater Unser,' Haydn's 'Jahreszeiten,' and a very large number of compositions introduced in his lectures. He was [in 1829–43] musical critic to *The Spectator*. He died at Brentwood, March 12, 1863, and was buried in the old dissenting burial-ground in King's Road, Brentwood. His valuable library was dispersed by auction in the following December. W. H. H.; with additions from the *Dict. of Nat. Biog.*

TAYLOR, FRANKLIN, a well-known pianoforte-player and teacher in London, born at Birmingham, Feb. 5, 1843, began music at a very early age; learned the pianoforte under Chas. Flavell, and the organ under T. Bedsmore, organist of Lichfield Cathedral, where at the age of thirteen he was able to take the service. [Returning to Birmingham soon afterwards, he appeared as a pianist and composer, and was appointed organist of the Old Meeting-house.] In 1859 he went to Leipzig and studied in the Conservatorium together with Sullivan, J. F. Barnett, etc., under Plaidy and Moscheles for pianoforte, and Hauptmann, Richter, and Papperitz for theory. He left in 1861, and made some stay in Paris, where he had lessons from Mme. Schumann, and was in close intercourse with Heller, Schulhoff, Mme. Viardot, etc. In 1862 he returned to England, settled permanently in London, and began teaching, and playing at the Crystal Palace (Feb. 18, 1865, etc.), the Monday Popular Concerts (Jan. 15, 1866, etc.), as well as at the Liverpool Philharmonic, Birmingham Chamber Concerts and elsewhere. At the same time he was organist successively of St. Peter's, Charlotte Street, Buckingham Gate, Twickenham Parish Church, and St. Michael's, Chester Square. In 1876 he joined the National Training School as teacher, and in 1882 the Royal College of Music as Professor of the Pianoforte. He was President of the Academy for the higher development of pianoforte-playing [from its foundation by Mr. Oscar Beringer in 1873 until its dissolution in 1897].

His *Primer of the Pianoforte* (Macmillan, 1879) — emphatically a 'little book on a great subject,' and a most useful and practical book too — has been translated into German. He has also compiled a PF. tutor (Enoch), and a valuable series of Progressive Studies (Novello). He has translated Richter's treatises on Harmony, Counterpoint, and Canon and Fugue (Cramer & Co.); and arranged Sullivan's Tempest music for four hands on its production. With all his gifts as a player it is probably as a teacher that his reputation will live. His attention to his pupils is unremitting, and his power of imparting tone, touch, and execution to them remarkable. Gifted with a fine musical organisation himself, he evokes the intelligence of his pupils, and succeeds in making them musicians as well as mere fine technical performers. G.; additions from *Mus. Times*, 1899, p. 798, *et seq.*

TAYLOR, SAMUEL COLERIDGE-, born in London, August 15, 1875, is the son of a doctor of medicine, a native of Sierra Leone, and an English mother. He learnt the violin with J. Beckwith of Croydon, and entered the choir of St. George's, Croydon, at the age of ten, becoming alto singer, after the breaking of his boy's voice, at St. Mary Magdalene's, Croydon. In 1890 he entered the Royal College of Music as a student of the violin; he studied composition with Stanford, and gained a composition scholarship in 1893. From that time his name has been prominently before the public, at first by the performance of early chamber compositions at the Royal College student's concerts, such as a nonet and a symphony, the latter given in James's Hall, in 1896, under Stanford's direction. A quintet for clarinet and strings in F sharp minor (played at the Royal College in 1895) was given in Berlin by the Joachim Quartet, and a string quartet in D minor dates from 1896. His crowning achievement as a student was the first part of his 'Hiawatha' trilogy, 'Hiawatha's Wedding-Feast' (Nov. 11, 1898, at the Royal College). The second part of the trilogy, 'The Death of Minnehaha,' was brought out at the North Staffordshire Festival in the autumn of 1899, and the third, 'Hiawatha's Departure,' by the Royal Choral Society, at the Albert Hall, March 22, 1900. In the following May, the overture to the whole was heard for the first time. The work, especially its first portion, made a great and lasting success, such as has yet been rivalled by no other composition from Mr. Coleridge-Taylor's pen. Festival commissions were a matter of course after it, and each work has been received with favour, although neither 'The Blind Girl of Castél-Cuillé' (Leeds, 1901), 'Meg Blane,' (Sheffield, 1902), 'The Atonement' (Hereford, 1903), nor 'Kubla Khan' (Handel Society, 1906) made as deep an impression as 'Hiawatha' had done while the composer was yet a student. An important side of his work has been the incidental music written for various romantic plays produced at His Majesty's Theatre. The



PETER ILICH TCHAIKOVSKY

dramas, 'Herod' (1900), 'Ulysses' (1901), 'Nero' (1902), and 'Faust' (1908), all by Stephen Phillips, were provided with music by Mr. Coleridge-Taylor, which added greatly to the effect of the productions, by its masterly handling of strongly individual themes, illustrating the barbaric splendours of the first three with remarkable skill. The use of orchestral colouring has always been a great feature of the composer's art, but he is by no means one of those who sacrifice all form and design to effects of colour. In spite of an evident affinity for such music as that of Dvořák and a tendency to insist on some figure or phrase, his treatment of form is always interesting. In 1904 he was appointed conductor of the Handel Society, which he has already brought to a state of satisfactory efficiency.

The subjoined list of his works is believed to be fairly complete, but his use of opus-numbers seems to be intermittent.

Op.
1. Suite de pièces. Pf. or org.
2. Nonet. Pf., str., and wind, in F minor. 1894.
3. Quintet. Pf. and str.
4. Ballade in D minor. Vln. and orch.
5. String Quartet, 'Fantasiestücke.' 1895.
6. Six Children's Songs.
9. Two pieces. Vln. and pf.
12. Southern Love Songs.
14. Legend for vln. and orch.
15. Quintet, clarinet and str., in F sharp minor.
16. Hiawathan Sketches. Vln. and pf.
17. African Romances. Six Songs.
18. Morning and Evening Service in F.
19. Two Moorish Tone-Pictures. Pf.
20. Gipsy Suite. Vln. and pf.
21. Dream-Lovers, operetta.
22. Four Characteristic Waltzes.
23. Valse Caprice. Vln. and pf.
24. In Memoriam. Three rhapsodies for low voice and pf.
26. The Gitanos. Cantata for female voices.
29. Three songs.
30. Song of Hiawatha. (See above.)
31. Three Humoresques. Pf.
33. Ballade in A minor, for orch. (Gloucester Festival, 1898.)
35. African Suite for orch.
37. Six Songs.
39. Romance in G. Vln. and orch.
40. Solemn Prelude, for orch. (Worcester Festival, 1899.)
41. Nourmahal's Song and Dance. Pf.
42. Four songs, 'The Soul's Expression,' with orchestral acc.
43. The Blind Girl of Castél-Cuillé. Solos, choir, and orch. (Leeds Festival, 1901.)
44. Idyll for orch., Gloucester Festival. 1901.
45. Scenes from an Everyday Romance. (Philharmonic, 1900.)
47. Music to 'Herod.'
48. 'Meg Blane.' Mezzo-sop. solo, choir, and orch. (Sheffield Festival, 1902.)
49. Six American Lyrics.
51. Ethiopia saluting the Colours. Concert March for orch.
52. Four Novelletten. For string orch.
53. The Atonement. Oratorio. (Hereford Festival, 1903.)
54. Five Choral Ballads, to words by Longfellow. (Norwich Festival, 1905.)
55. Moorish Dance. Pf.
56. Cameos. Three pf. pieces.
57. Six Sorrow Songs.
58. Four African Dances. Vln. and pf.
59. Romance. Vln. and pf.

WORKS WITHOUT OPUS-NUMBERS

Anthems: 'In Thee, O Lord,' (the composer's first published composition, 1892), 'Now late on the Sabbath Day,' 'By the Waters of Babylon,' 'The Lord is my strength,' 'Lift up your heads,' 'Break forth into joy,' 'O ye that love the Lord.'
Moorish Ballad. Sop. and orch. 1895.
Symphony in A Minor. 1896.
Toussaint l'Overture, symphonic poem for orch.
Music to 'Ulysses.' 1901.
Danse Nègre, for vln. and pf.
Hemo Dance, for orch.
Music to 'Nero.' 1902.
Three vocal duets.
Kubla Khan, a rhapsody for contralto solo, chorus and orch. Handel Society, 1906.
Music to 'Faust' (Stephen Phillips and Comyns Carr). 1908. M.

TCHAIKOVSKY, Peter Ilich, born May 7, 1840 (N.S.), at Kamsko-Votinsk, in the Government of Viatka, where his father was inspector of the Government mines. The boy's musical gift does not appear to have been hereditary. On the contrary, his family was unusually deficient in musical feeling, and could not discern that his capacity in this respect was greatly above the average. At five years old he was a winning and precociously intelligent child, devoted to his French governess, who exercised a wholesome influence upon his excitable and morbidly sensitive disposition. Mlle. Fanny Dürbach, not being in the least musical, was inclined to curtail the boy's time at the piano, and on the other hand to encourage his early attempts at literature. When he was about seven years old, a music-mistress gave him his first regular instruction on the pianoforte. The Tchaikovsky family took up their abode in St. Petersburg in 1850, and Peter Ilich was then placed under a good teacher, Philipov, with whom he made rapid, but not phenomenal progress. No thought of devoting their child to music ever crossed the minds of his parents, and at ten years of age he was sent to the preparatory classes for the School of Jurisprudence, from which, nine years later (1859), he passed into the Ministry of Justice as a first-class clerk. During the whole of his childhood he showed an extreme sensibility and a morbid shyness which tended to increase as years went on.

At the School of Jurisprudence Tchaikovsky joined the choral class directed by the famous chorus-master Lomakin, and continued his pianoforte lessons under Kündinger; but neither of these musicians seems to have suspected a budding genius. The whole of this period of his life was distinctly inimical to his artistic development; for he appears to have simply acquiesced in the commonplace ideas of the majority; and on leaving the School he entered upon a somewhat frivolous and worldly life. Music was the highest of his pleasures, but his dealings with it were not very lofty; at twenty he improvised pleasantly, and composed valses and polkas which he did not venture to put on paper. After a time, however, he saw with disgust the emptiness of his daily existence. With this moral awakening came also the first suspicion that he had chosen the wrong career. In the autumn of 1861 he began to study theory under Zaremba at the newly-opened classes of the Russian Musical Society. They increased his misgivings, but he cautiously resolved to hold on to his place in the Ministry of Justice until he felt confident that he was 'no longer a clerk but a musician.' Two years later these classes had developed into the Conservatoire, and Tchaikovsky's musical studies had become so much more serious and absorbing that he felt the need for some decisive action. Consequently, early in 1863, he relinquished his official work and began to face a life of poverty for the sake of his art. His mother, to whom

he had been devotedly attached, had died of cholera in 1855; while his father had experienced such sharp reverses of fortune that he could now offer Peter Ilich nothing but bare board and lodging, until he should be able to maintain himself in the profession of his choice. To supply his further needs Tchaikovsky took some private teaching offered to him by Anton Rubinstein, but his earnings at this time did not exceed £5 a month. The composer's most intimate friend, the critic Hermann Laroche, gives an interesting account of their student days. The leading spirits of the Conservatoire in its infancy were Zaremba and Anton Rubinstein. With the former Tchaikovsky studied harmony, strict counterpoint, and the Church Modes; with the latter composition and instrumentation. For Rubinstein his attitude was almost that of adoration; a sentiment which survived much harsh criticism and apparent unkindness. Tchaikovsky himself always attributed Rubinstein's coolness to him as a composer to the radical difference in their musical temperaments; but in reading the life of Tchaikovsky it is difficult to accept this as the sole reason for Rubinstein's persistent rejection in St. Petersburg of works which were received with considerable enthusiasm in Moscow. Both Zaremba and Rubinstein seem to have had power to stimulate their pupil's innate indolence, so that he soon threw off the last traces of his old dilettantism, and kept a single aim perpetually before him, — 'to be a good musician and earn my daily bread.' Tchaikovsky completed his course at the Conservatoire in 1865. For his diploma-work (a setting of Schiller's 'Ode to Joy') he received a silver medal and a good deal of unflattering criticism.

Early in 1866 Nicholas Rubinstein organised the Conservatoire in Moscow, and offered Tchaikovsky the post of professor of harmony. The pay was poor, but it was an honourable position, and the change to the artistic life of Moscow proved in many ways beneficial to him. Here he enjoyed the companionship of such talented musicians as Kashkin, Albrecht, and Klindworth, men who were older, or at least more experienced, than himself. Here, too, he met the enterprising young publisher Jurgenson, who afterwards played such an important part in his life. During the first years of his career in Moscow Tschaikovsky lived with Nicholas Rubinstein, a man of somewhat irritable and overbearing temper but a loyal and devoted friend. Whether Rubinstein's masterful guidance did not check the free development of Tchaikovsky's character and talent is an open question.

On the other hand, it was an inestimable advantage to have such an influential friend; for, year by year, Nicholas Rubinstein brought out Tchaikovsky's compositions — even the earliest ones — at the concerts of the Russian Musical Society, of which he was the conductor. In spite, however, of the favourable auspices under which his works were produced, a note of dissatisfaction is apparent in Tchaikovsky's letters at this time. The appreciation of Moscow meant far less to him than that of St. Petersburg, and he was always more keenly sensitive to any slight, real or imaginary, which emanated from the northern capital. During the first two years of his life in Moscow Tchaikovsky completed three works of importance in their different styles. A Festival Overture on the Danish national hymn, his first symphony in G minor ('Winter Day-dreams'), and an opera on a libretto by Ostrovsky, 'The Voyevode.' To accomplish so much besides his teaching he had to work very hard, and suffered greatly from disordered nerves and insomnia. From this time dates that 'hankering after a quiet country life' which pursued him through life. Until he was able to gratify this desire he found his chief consolation in the long visits he paid every summer to his married sister, Alexandra Davidov, whose husband was manager of a large family estate at Kamenka, near Kiev. This sister was the chief confidante of Tchaikovsky's early troubles and difficulties; he was bound to her and to her children by lifelong ties of sympathy and affection.

About Easter 1868, while on a visit to St. Petersburg, Tchaikovsky first came in contact with that group of young musicians who were working for the cause of nationality in art. There is no doubt that he was stirred by the enthusiasm of Balakirev, Stassov, and Rimsky-Korsakov, and that they exercised a temporary influence upon his choice of musical subjects. His second symphony, based upon Little Russian folksongs, and the two 'programme' works 'Romeo and Juliet' (dedicated to Balakirev) and 'The Tempest' (dedicated to Stassov) bear witness to the effect of his intercourse with the men who were then regarded as the musical radicals of Russia. He was never unreservedly in sympathy with the 'Invincible Band.' On the contrary, as time went on, he grew more and more alienated from these contemporaries, until ten years later, we find him — in his letters to Nadejda von Meck — betrayed into criticisms as superficial as they are ungenerous. The year 1868 was marked by another event of a more intimate nature. In the course of the winter season an opera company visited St. Petersburg under the direction of Merelli, who brought as a star the singer Désirée Artôt, then at the zenith of her fame and power. Artôt, who was several years older than Tchaikovsky, took a friendly interest in his work, and invited him to visit her. At first the young composer responded shyly to her friendly advances, but soon fell under the spell of her rare charm, with the result, as he subsequently informed his father, 'that we began to feel a mutual glow of tenderness,

and an understanding followed immediately.' Tchaikovsky's feelings for Artôt were not so ardent as to blind him to the possible disadvantages of a marriage with her. We find him, even in the first flush of happiness, speculating as to what might become of his own career if he were expected to run about the world at the beck and call of a successful *prima donna* in the pitiable rôle of 'the husband of my wife.' Artôt herself put a term to his uncertainties. A few weeks after their first parting, in January 1869, Tchaikovsky received the totally unexpected news of her marriage to the baritone Padilla, in Warsaw. Owing to the fact that he was completely absorbed in superintending the preparations for his first opera, 'The Voyevode,' the blow affected him far less than his friends expected. In years to come he resumed his friendly relations with the artist, whom he still admired, perhaps far more than he had ever loved the woman.

The five years which followed this episode was a period of great activity. His first symphonic poem, 'Fatum'; an opera, 'Undine,' the score of which he destroyed in 1873; the Quartet, op. 11; an historical opera 'The Oprichnik'; a setting of 'The Snow Maiden'; the Pianoforte Concerto in B flat minor; the Third Symphony, and the humorous opera 'Vakoula the Smith' — are some of the more important works which followed each other in quick succession between 1869 and 1875. In 1872 he was appointed musical critic of the *Russky Viedomosti*, and continued to write for this paper at intervals until 1876. Add to all this work the strain of daily teaching — always most uncongenial to him — and it is not surprising that during the winter of 1875 he suffered from depression and was threatened with a nervous collapse. The longing to be relieved of all hindrances to his creative work now possessed him increasingly. In the summer of 1876 he went to Vichy for a cure and afterwards to the Bayreuth festival, as special correspondent to the *Russky Viedomosti*. Mentally and physically exhausted, pondering incessantly on the future, and firmly persuaded that 'things could not go on much longer,' Tchaikovsky returned to Russia early in the autumn. A long visit to his sister somewhat restored his health and spirits, and at the end of October he travelled to St. Petersburg to be present at the first performance of his humorous opera 'Vakoula the Smith' (afterwards known as 'Oxana's Caprice'). He had counted greatly upon the success of this work, which had been most carefully mounted and rehearsed. Nevertheless it proved, in Tchaikovsky's own words, 'a brilliant failure.' Other disappointments were in store for him. His 'Romeo and Juliet,' hissed in Vienna, met with a chilling reception at the Pasdeloup Concerts in Paris. Yet, contrary to expectation, he rose to meet these troubles with energy and self-reliance. Writing of him at this time, his brother Modeste says: 'Just before committing the rash act which was to cut him off for ever from Moscow, and change all his habits and social relations, he gave us the impression of a man whose mind was at rest, who had no ungratified desires, and displayed more purpose and cheerfulness than formerly.' The 'rash act' referred to was Tchaikovsky's marriage, which took place in the summer of 1877. The engagement was ill-considered, and the marriage turned out miserably. From a letter to his friend Nadejda von Meck, dated July 3 (15), 1877, those who are curious in the matter may gather a fairly clear idea of how Tchaikovsky drifted into matrimony with 'a woman with whom I am not the least in love.' In his correspondence with his family the composer completely exonerates his wife from all responsibility for the separation which followed about nine weeks after the wedding. In that short period he seems to have suffered acutely for the weakness, or illusion, which led him to marry in haste at the age of thirty-seven. Broken in health and spirits, he fled from Moscow to St. Petersburg, where he arrived in a state of collapse. For several days he lay on the verge of brain fever, and as soon as the dangerous crisis was over the doctors ordered him abroad, in the care of his brother Anatole.

Almost at the same time that Tchaikovsky met his wife he made the acquaintance of another woman who, for the next thirteen years, was destined to play the part of an invisible fairy godmother in his life. The circumstances of this friendship were unusual, for during the whole period of their intimacy the friends never came into personal contact. Their correspondence, however, was frequent and intimate. Nadejda Filaretovna von Meck was Tchaikovsky's senior by nearly ten years. She had married, early in life, a railway engineer who had amassed a large fortune and left her a widow, with eleven children, in 1876. A great lover of nature, a woman of strong and sane intellect, with an excellent head for business, Nadejda von Meck cared nothing for society and lived an extremely secluded existence. She was, however, passionately fond of music, and engaged the services of a young violinist named Kotek as a kind of domestic musician. From him she learnt many particulars about the private life of Tchaikovsky, whom she greatly admired as a composer. She heard of his poverty, of his yearning to be delivered from the drudgery of teaching, and of his phases of nervousness and depression. At first she restricted her philanthropy to the offer of one or two small commissions, for which, however, she paid the composer on such a liberal scale that he could not fail to suspect a charity in disguise. Finally, with tact and delicacy, she persuaded him to accept

a yearly allowance which permitted him to devote his time entirely to composition. One of the firstfruits of this friendship was the Fourth Symphony, dedicated to 'My Best Friend.'

On leaving Russia after his disastrous marriage, Tchaikovsky settled for a time at Clarens, on the Lake of Geneva, and afterwards moved on to Italy, where he remained until March 1878. A year's rest was considered necessary for his complete restoration to health, and thanks to the kindness of Nicholas Rubinstein and Nadejda von Meck he was now master of his own time. It is a curious psychological fact that during these dark days of his life, when he wrote of himself as 'un homme fini,' he produced some of the most delightful and least stressful of his music. The completion of the Fourth Symphony and the 'Lyrical Scenes' from Poushkin's 'Eugen Oniegin' occupied him chiefly during his travels abroad. In the summer he enjoyed some weeks of solitude on Madame von Meck's estate of Brailov, near Kiev. Here he composed the Kinderalbum and the twelve pieces for pianoforte, op. 40, and completed the Pianoforte Sonata in G major, dedicated to Klindworth. In September he returned to Moscow to take up his work again, in accordance with his promise to Nicholas Rubinstein. But the atmosphere of the Conservatoire was now more distasteful than ever, and he very soon resigned his professorship. After a short visit to St. Petersburg, where he witnessed the second failure of his opera 'Vakoula the Smith,' Tchaikovsky left for Florence, a town which had a strong fascination for him.

At this time he was full of a project for a new opera on the subject of Joan of Arc. He therefore returned to the quiet of Clarens and threw himself into the task, with his usual ardour for a new work. This time he determined to write his own libretto, which gave him far more trouble than the music. However, as early as March 1879, he wrote to his brother from Paris that he had 'unexpectedly finished the opera.' Shortly afterwards he was recalled to Moscow to be present at the first performance of 'Eugen Oniegin,' given by the students of the Moscow Conservatoire in the theatre of that institution. Modeste Tchaikovsky attributes the cool reception of this work — afterwards the most popular of all the composer's operas — to the poor interpretation it then received at the hands of such inexperienced singers. The composer himself seems to have been elated by the moderate success which awaited him on this occasion. He left for the country in the best of spirits and spent the four summer months between Kamenka, Brailov, and Simaki, a smaller country house belonging to Nadejda von Meck to which he retired when she herself came to occupy Brailov. At Simaki he finished the orchestration of his latest opera, 'The Maid of Orleans,' and corrected the proofs of his First Suite for orchestra, op. 43. In November he left Russia, travelling by Berlin and Paris to Rome, where he remained until March 1880.

The year 1880 marks a distinct increase in Tchaikovsky's popularity as a composer. He had now reached his fortieth year, and, thanks to Nicholas Rubinstein, all his principal orchestral works had received the best possible interpretations at the Concerts of the Musical Society in Moscow; while his operas had all been given in both capitals. His reputation was therefore well established in Russia; but, so far, his successes abroad had been very dubious. In Vienna he was still the object of Hanslick's almost venomous hostility; in Berlin the Press had unanimously condemned 'Francesca da Rimini'; in Paris 'Romeo and Juliet' and 'The Tempest' had proved failures, and, as recently as January 1880, his Fourth Symphony had been received with 'icy coldness' at the Colonne Concerts. This was a discouraging record, even if we bear in mind that in England and America his music had met with a far more cordial reception. Now, however, came news of the success of his Quartet No. 3, op. 30, and the Serenade for violin and piano at the Société de Sainte-Cécile in Paris; of the excellent reception of the First Suite in America and the triumph of the Pianoforte Concerto in B flat minor, which had been played by Bülow and Friedenthal in Berlin, by Breitner in Buda-Pesth and Rummel in New York. Tchaikovsky now stood on the brink of universal fame and recognition.

From November 1880 until September 1881 he composed nothing. There are several reasons which may account for this gap in his creative activity. In the spring of 1881 he was deeply affected by the death of Nicholas Rubinstein. He was now confronted with the question: Could he consent to fill his friend's place as director of the Moscow Conservatoire? He decided in favour of freedom and his creative work; yet wise as the decision was, it cost him some twinges of conscience, and so disturbed his peace of mind that he felt no inclination to embark upon an important composition. Another reason for his being unable to work with his usual zest was the illness of his sister Alexandra Davidov. Kamenka, thus overshadowed, was never again to be the ideal place of refuge in the summer months. In December, while staying in Rome, he took up his pen once more, and began to compose the beautiful pianoforte Trio, op. 50, 'dedicated to the memory of a great artist' (Nicholas Rubinstein). The work was completed by the end of January 1882.

The chief work of 1882–83 was the opera 'Mazeppa,' based upon Poushkin's poem

'Poltava.' In the course of its completion his enthusiasm flagged considerably. Writing to Nadejda von Meck in September 1882 he says: 'Never has any important work given me such trouble as this opera. Perhaps it is the decadence of my powers — or have I become more severe in self-judgment? The Opera Direction showed extraordinary zeal in the staging of the work. It was decided to give it simultaneously in Moscow and St. Petersburg, a course so unusual that the composer was justified in thinking the Emperor must have interested himself personally in the matter. In spite of these favourable auspices the work was not very cordially received, the public applause being obviously intended for the man rather than the music. Exhausted by nervous anxiety as to the fate of his opera, Tchaikovsky went to Paris to avoid the first performance in St. Petersburg (February 15, 1883.) He had hardly arrived in the French capital before he was summoned to appear before their Imperial Majesties in order to be invested with the order of St. Vladimir. From St. Petersburg he went to Kamenka, where he set to work upon his Third Suite. During the autumn 'Eugen Oniegin' was given in St. Petersburg under the direction of Napravnik. This proved the turning-point in its favour. The critics still remained cold, but the crowded houses signified the first popular success of a native opera since Glinka's 'A Life for the Tsar,' and henceforward it remained almost an unrivalled favourite with the Russian public.

The year 1884 closes the second, or 'Kamenka' period in Tchaikovsky's life, so called to distinguish it from the 'Moscow' period, which is inseparably connected with his teaching at the Conservatoire. From the time of his serious illness in 1877, Kamenka, with its peaceful family atmosphere, entirely satisfied his requirements. But with a gradual change to a happier and more independent state of mind, its circle became too narrow for him. His desire for complete liberty, coupled with social intercourse, may be regarded as a sign of his complete recovery.

'The Tchaikovsky of 1885,' says his brother, 'seemed a new man compared with the nervous and misanthropical Tchaikovsky of 1878.' Recognition seemed to endow him with strength and energy for a public career. He was no longer satisfied to stand aloof and leave to others the propaganda of his works. Conquering his former dislike to publicity, he now accepted invitations to conduct his own compositions in person. These new conditions of life are reflected in the ever-widening circle of his acquaintances, which included such interesting personalities as Liadov, Altani, Grieg, Sophie Menter, Emil Sauer, Louis Diémer, Colonne, and Carl Halir. Besides these, he knew and corresponded more or less intimately with the famous singer Emilie Pavlovskaya, the Grand Duke Constantine Constantinovich, the pianists Sapellnikov and Siloti, Glazounov, Désirée Artôt, Brodsky, and many others. In these new friendships he found the affection and appreciation so indispensable to his temperament, but few of them were so deep and lasting as the ties of earlier days. The dearest of all his later affections was for his nephew Vladimir Davidov, for whom Tchaikovsky felt the same protecting affection he had lavished upon his brothers, the twins Anatole and Modeste, in their youth. The difference of age was no hindrance to their companionship. Tchaikovsky confided his inmost thoughts to his nephew, dedicated to him his last great work, the 'Pathetic Symphony,' and made him his heir and executor, confiding to his care all those whom he still wished to help, even after his death.

For many years Tchaikovsky had desired to possess a small country house of his own. When, in the early spring of 1885, the moment came to decide upon his usual trip abroad, he was suddenly seized by a nervous terror of the journey and sent his faithful servant Alexis to take a furnished house in the country. The manor-house of Maidanovo, near Klin, once the abode of an aristocratic family, had gradually fallen into decay. Nevertheless it was not an unpleasant temporary residence, and had the advantage of being on the direct line between Moscow and St. Petersburg. The view from the windows, the quiet and sense of *being at home*, delighted Tchaikovsky. 'I am contented, cheerful, and quiet,' he wrote to his brother, soon after his arrival at Maidanovo. 'I read a great deal, and am getting on with English, which I enjoy. I walk, eat, and sleep when — and as much as — I please — in fact, I live.' He was occupied at this time in the revision of 'Vakoula the Smith,' which was to be brought out again under the title of 'Oxana's Caprice,' and also upon a new opera, founded upon Shpajinsky's play 'The Enchantress.' He was also greatly absorbed in the affairs of the Moscow Conservatoire, being set upon securing the directorship for his favourite pupil Taneiev. In June he began to fulfil a promise, made to Balakirev three years earlier, to compose a symphonic work on the subject of 'Manfred.' The programme was alluring, moreover it was not out of harmony with contemporary feeling; for, as Balakirev puts it, 'all the troubles of modern man arise from the fact that he does not know how to preserve his ideals. Hence all the suffering of our times.' The work cost Tchaikovsky an immense effort. Writing of it to Nadejda von Meck he says: 'It is so highly tragic — so complicated and difficult — that at times I myself become a Manfred.' It was finished in December 1885.

After spending nearly six months in the

manor-house at Maidanovo Tchaikovsky moved into a smaller house in the same neighbourhood. From this time dates that quiet country existence which earned for him the sobriquet of 'the Hermit of Klin.' The routine of his life at this time was as follows: — He rose between 7 and 8 A.M. Part of his morning was devoted to reading, the remainder to proof-correcting, or composition. At one o'clock he dined, and, wet or fine, always went for a walk after dinner. He had read somewhere that in order to keep in health, a man ought to walk for two hours a day, and observed this rule so conscientiously that it distressed him to return five minutes too soon. Most of the time during these solitary rambles was spent in composition. He thought out the leading ideas, pondered over the construction of the work, and jotted down the chief themes. The next morning he looked over these notes and worked them out at the piano, so that he should not trust entirely to his indifferent memory. He wrote out everything very exactly, and indicated the instrumentation here and there. In these sketches the greater part of a work was generally quite finished. When it came to the orchestration, he only copied it out clearly, without essentially altering the first drafts. While speaking of his methods of composing, it may be added that his close reserve as to his compositions also dates from this time. In earlier days Tchaikovsky had been very communicative about his work; even before his compositions were finished, he was ready to discuss them, and ask the advice of his friends. Gradually the circle to whom he communicated the fruits of his inspiration became smaller, until after 1885 he ceased to show his works to any one. The first person to see them was the engraver in Jurgenson's publishing house. Tchaikovsky never worked at night after his alarming breakdown in 1866. His lonely evenings were spent at the piano, or in reading — mostly historical books — and playing 'patience.' When his intimate friends, Kashkin or Laroche visited him, they would read aloud, or play cards till 11 P.M., when Tchaikovsky retired to bed.

In April 1886 Tchaikovsky left the seclusion of Maidanovo to visit his youngest brother Hippolyte in the Caucasus. At Tiflis, where he had an excellent friend and interpreter in Ippolitov-Ivanov, he met with a triumphant reception. A concert was organised consisting entirely of his works, followed by a supper, and the presentation of a silver wreath. It was the first great public honour accorded to the composer, and revealed to him what he had hitherto hardly begun to realise, — the extent of his popularity and his real relation to the Russian public. From the Caucasus he travelled to Paris, where by this time his reputation had considerably increased; but it cannot be said that his popularity has been maintained there in the same degree as in England. Late in June he returned to the little home which he had left deep in snow, and now found embowered in foliage and flowers. He was still busy with his 'Enchantress,' and believed, as he always did of his latest operatic work, that it was the finest thing he had ever conceived. At the beginning of the autumn he paid a visit to St. Petersburg to be present at the first performance of Napravnik's 'Harold,' and was very much gratified at his reception there. The composers, headed by Rimsky-Korsakov, welcomed him in a most friendly spirit, while at the same time he received, through the medium of Stassov, an anonymous gift of 500 roubles, usually bestowed on the composer of the best musical novelty of the season, judged, in this instance, to be 'Manfred.'

The first performance of 'Oxana's Caprice' took place in Moscow on Jan. 31, 1887, and had a far-reaching influence on Tchaikovsky's future, because he then made his first successful attempt as a conductor. The work had a brilliant success, perhaps due to the composer's presence on the occasion; for it only remained in the repertory for two seasons. He was not long in following up his first success in the conductor's rôle. On March 17 he appeared in this capacity at one of the Philharmonic Society's concerts in St. Petersburg, and this was the beginning of a whole series of similar concerts which made his name known throughout Russia, western Europe, and America. Tchaikovsky's diary contains the following laconic reference to this occasion: 'My concert. Complete success. Great enjoyment — but still, why always this drop of gall in my honey-pot?' 'In this question,' says his brother Modeste, 'lie the germs of all the weariness and suffering which sprang up in Tchaikovsky's soul simultaneously with his pursuit of fame, and reached their greatest intensity at the moment of his greatest triumphs.'

Tchaikovsky spent most of the spring at Maidanovo, devoting himself to the orchestration of 'The Enchantress.' This work was a step in the direction of purely dramatic and national opera. The composer declared that he was attracted to the subject by a long-cherished desire to illustrate in music Goethe's famous words, 'Das Ewig-Weibliche zieht uns hinan,' and to demonstrate the irresistible witchery of woman's beauty. The opera was produced at the Maryinsky Theatre, St. Petersburg, on Nov. 1 (Oct. 20), 1887, and was conducted by the composer. Tchaikovsky did not at first realise that in spite of a personal ovation the opera was actually a failure. He was bitterly disappointed when, on the fifth night, the work was sung to a half-empty house, and almost immediately withdrawn. Nor did it meet with a better fate when given in Moscow in the following February.

With the year 1888 Tchaikovsky began his new mode of life with a lengthy concert tour which included Leipzig, Berlin, Prague, Hamburg, Paris, and London. It was not without inward misgivings that he set out on the chase for fame, and in a few weeks the sense of disillusionment had already crept over him. 'My reputation will probably increase,' he wrote to Nadejda von Meck, 'but would it not be better to stay at home and work? God knows! . . . I regret the time when I was left in peace in the solitude of the country.' In Berlin his success was not sufficiently marked to console him for the exertion and loss of time involved by his visit; Leipzig received him with far greater cordiality; in Prague and Paris he met with brilliant receptions, but the results in both instances have proved transient. It was in London that the seeds of his popularity struck the deepest and most abiding roots. Generally speaking, the London papers were favourable to Tchaikovsky, although some regret was expressed that he had not made his début at the Philharmonic Society with some more solid works than the Serenade for Strings and the Variations from the Third Suite.

By the end of April 1888 he was back in Russia, and settled in a new country house at Frolovskoe near Klin, less pretentious than Maidanovo, but more picturesque and secluded. Here he was free from the inroads of summer excursionists—and could enjoy the little garden on the edge of the forest and the wide outlook beyond, which opened upon the homely landscape of Central Russia, dearer to Tchaikovsky than all the beauties of Italy or the grandeurs of the Caucasus. He became greatly attached to the place and only left it on account of the wholesale destruction of the surrounding forests. The summer went by peacefully. 'I cannot tell you,' he writes to Nadejda von Meck, early in August, 'what a pleasure it has been to watch my flowers grow, and see daily—even hourly—new blossoms coming out. When I am quite old and past composing I shall devote myself to growing flowers. Meanwhile, I have been working with good results, for half the symphony (the Fifth) is now orchestrated.' He was also engaged in completing the Fantasia Overture 'Hamlet.' But these happy summer months were followed by an unusually arduous and depressing winter season. Early in autumn he lost his niece Vera Rimsky-Korsakov, *née* Davidov, and his old comrade Hubert. The Fifth Symphony and 'Hamlet' were well received in St. Petersburg, but the criticisms of the former were very discouraging. In December he conducted a successful performance of 'Eugen Oniegin' at Prague, and during the course of the winter season retired to the country for six weeks to compose a ballet ('The Sleeping Beauty') commissioned by the directors of the Opera.

Towards the close of January 1889 Tchaikovsky started on his second tour abroad. Hardly had he crossed the German frontier than he experienced 'the usual feelings of homesickness' and looked forward to his return. On February 13 he made his first appearance as composer and conductor at a Gürzenich concert in Cologne, and afterwards wrote to Glazounov in high praise of the orchestra: 'They read the Scherzo of the Third Suite, which is particularly difficult, as though they were playing it for the tenth time.' From Cologne, he went to Frankfort, Dresden, Berlin, Leipzig, and Geneva, after which he travelled north to Hamburg. Here he found himself in the same hotel as Brahms, and was gratified to hear that the German composer was prolonging his visit on purpose to attend the rehearsal of the Fifth Symphony. Afterwards, at luncheon, Brahms confided his opinion of the work to its composer 'very frankly and simply': it pleased him on the whole, with the exception of the finale. This meeting increased Tchaikovsky's respect and personal liking for Brahms, but their musical temperaments differed too radically to find any common meeting-ground. Tchaikovsky took no part in the conflict between the partisans of Brahms and Wagner which divided all musical Germany. The personality of the former, his purity and loftiness of aim, and earnestness of purpose won Tchaikovsky's sympathy. Wagner's personality and views were, on the contrary, antipathetic to him; but his music awoke his enthusiasm, while the works of Brahms left him unmoved to the end of his life. Between the Hamburg concert and his arrival in London Tchaikovsky spent a few weeks in Paris, but made no public appearance.

On April 11, 1889, Tchaikovsky appeared for the second time at the London Philharmonic Concerts, conducting his First Suite and the Pianoforte Concerto in B flat minor (Sapellnikov). From London he returned to Russia by the Mediterranean and the Caucasus. He spent a few days in Moscow, where a *coup d' état* had taken place in the Conservatoire, Taneiev having resigned the directorship, in which he was succeeded by Safonov. The summer was spent as usual in the country, and the time was occupied by the completion and orchestration of 'The Sleeping Beauty' ballet. He was delighted with the results, and pronounced it to be 'one of my best works.' Consequently he experienced a severe disappointment when on the occasion of the gala rehearsal in St. Petersburg, January 13, 1890, at which the Imperial Court was present, 'very nice' constituted the sole expression of approval which passed the Emperor's lips. The public showed itself equally cool; but, as in the case of 'Eugen Oniegin,' the ballet grew in favour until it became in time one of the most popular of the composer's works.

During the greater part of the winter 1889–90 Tchaikovsky was obliged to remain in Moscow, to superintend the rehearsals for 'Eugen Oniegin.' At this time he looked forward with apprehension to the Jubilee Festival of Anton Rubinstein, which was to take place in St. Petersburg in November, for which he had undertaken to compose a chorus and a pianoforte piece. This part of his task was easily fulfilled, but the conductorship of the concerts was another matter; for although he had been conducting his own compositions for two seasons, he had but little experience with the works of others. 'There were moments,' he wrote, when I experienced such a complete loss of strength that I feared for my life . . . from the 1st to the 19th of November I endured martyrdom, and I am still marvelling how I lived through it.'

Tired out with four months' arduous work, Tchaikovsky went to Florence about the middle of February. Italy did not interest him at the moment; his one thought was to get away from the turmoil of life in the capitals and to work at his new opera 'Pique-Dame' (The Queen of Spades), the libretto for which had been prepared from Poushkin's novel of the same name, by the composer's brother Modeste. Tchaikovsky attacked the work with intense enthusiasm, wept copiously over the hero's sad end, and was persuaded — as with each new opera — that he had at last found the ideal subject. 'Either I am mistaken, or "Pique-Dame" is a masterpiece,' he wrote to his brother on the completion of the work. In this instance he was not disappointed. On the first representation of the opera in St. Petersburg, December 19, 1890, its success, though clearly evident, was not extraordinary. The Press almost unanimously condemned the libretto, and spoke slightingly of the music, and there was little to predict that the work would hold its own and continue to bring the composer a substantial revenue. Of all Tchaikovsky's operas it is the one most accessible to foreigners, and best calculated to win success abroad.

The summer was spent happily enough in the seclusion of Frolovskoe, but an exceedingly bitter experience was awaiting Tchaikovsky in the near future. In December 1890 he received a letter from Nadejda von Meck, informing him that she was on the brink of ruin, and therefore unable to continue his allowance. In the course of their correspondence, which had lasted thirteen years, Nadejda von Meck had more than once hinted at pecuniary embarrassments, but had always hastened to assure her friend that his allowance of 6000 roubles a year could not affect her position one way or the other. Her letter on this occasion has not been made public, but it is evident from the tone of Tchaikovsky's reply that it was so worded as to wound his feelings. After sympathising with her troubles, and begging her not to be anxious on his account, he says: 'The last words of your letter [1] have hurt me, but I do not think you meant them seriously. Do you really think me incapable of remembering you when I no longer receive your money? . . . I am glad . . . that I may show my unbounded and passionate gratitude which passes all words. Perhaps you hardly suspect how immeasurable has been your generosity. If you did, you would never have said that now you are poor I am "to think of you *sometimes.*" I can truly say that I have never forgotten you and never shall, for when I think of myself my thoughts turn immediately to you.' Shortly afterwards he heard that her financial difficulties were satisfactorily arranged, and with the sense of relief which followed on this news a very human feeling of resentment crept into his heart. He could not banish the idea that his friend's letter had been merely 'an excuse to get rid of him on the first opportunity.' After a short time, however, his sincere affection overcame his mortification and wounded pride. But all advances on his part were met with absolute silence and indifference on hers. The old, ideal friendship now appeared to him as the mere caprice of a wealthy woman —the commonplace ending to a fairy-tale; while her last letter rankled in his heart to the end of his days. According to his brother: 'Neither the triumph of "The Queen of Spades," nor the profound sorrow caused by the death of his beloved sister, in April 1891, nor even his American triumphs, served to soften the blow she had inflicted.' Let it be said in extenuation of her apparent heartlessness that Nadejda von Meck was already the victim of a terrible nervous disorder 'which changed her relations not only to him, but to others.' The news of the composer's end reached her on her own deathbed, and two months later she followed him to the grave, Jan. 25, 1894.

With the opening of the new year 1891, a note of weariness and vacillation becomes evident in Tchaikovsky's correspondence. Writing to his brother shortly after the splendid success of 'The Queen of Spades' in Kiev, he says: 'It was indescribable, but I am very tired, and in reality I suffer a great deal. My uncertainty as to the immediate future weighs upon me. Shall I give up the idea of wandering abroad or not? Is it wise to accept the offer of the Opera Direction (to compose an opera in one act and a ballet, for the season 1891–92)? My brain is empty; I have not the least pleasure in work. "Hamlet" oppresses me terribly' (incidental music to the tragedy for Guitry's benefit). About the middle of January he retired to Frolovskoe, and cancelled his engagements in Mainz, Buda-Pesth, and Frankfort. It was not only the composition of 'Hamlet' which caused him to give up these concerts;

[1] 'Do not forget, and think of me sometimes.'

at this time he was suffering from an affection of the right hand, and conducting was a matter of difficulty. But when a pressing invitation to visit America reached him in his solitude, Tchaikovsky replied accepting the offer. He had already promised the Direction of the Imperial Opera an opera on the subject of Herz's play, 'King René's Daughter,' and a ballet, 'Casse-Noisette' ('The Nut-cracker'). Neither of these subjects stirred him to enthusiasm like 'Pique-Dame' and 'The Sleeping Beauty,' and he was filled with misgivings as to the possibility of composing so much in the time at his disposal.

Early in March he left Frolovskoe for Paris, where he was to conduct one of the Colonne Concerts on April 5. He was wretchedly homesick, and his brother Modeste, who joined him in Paris on March 22, was unfavourably impressed by his mental and physical condition: 'A chilling and gloomy look, his cheeks flushed with excitement, a bitter smile on his lips — this is how I shall always remember Peter Ilich during that visit to Paris.' The success of the concert, which consisted entirely of his own works, did not soothe his acute nostalgia, or console him for his over-fatigue. Worse troubles were in store for him. On April 9 Modeste Tchaikovsky received a telegram announcing the death of their sister Alexandra Davidov. Through all the early troubled years of the composer's life she had been his chief moral support and comfort; her affection, and that of Nadejda von Meck, had sustained him in times of dejection and physical suffering. Modeste Tchaikovsky hastened to Rouen, where his brother was taking a few days' rest before embarking at Havre for New York. Knowing that the news of his sister's death would be a crushing blow to Peter Ilich, and that it was too late to put off his journey to America, Modeste resolved to let him go in ignorance of the sad event. Unfortunately Tchaikovsky was no sooner left alone in Rouen than he resolved to return to Paris for a day or two, to distract his anxiety as to the approaching journey. There, in a reading-room, he picked up the *Novoe Vremya* and learnt the melancholy truth. 'For God's sake, send all details to New York,' he wrote in his last letter of farewell. 'To-day, even more than yesterday, I feel the absolute impossibility of depicting in music the "Sugar-plum Fairy."'

Tchaikovsky sailed from Havre on April 18, 1891, and landed in New York on the 27th. On the voyage, and during the whole of his American visit, he kept a bright and entertaining journal of his experiences. He conducted six concerts in America: four in New York, one in Baltimore, and one in Philadelphia. The works performed were: (1) The Coronation March, (2) the Third Suite, (3) two Sacred Choruses—The Lord's Prayer and The Legend—(4) the Pianoforte Concerto No. 1, and (5) the Serenade for strings. Everywhere he met with 'unprecedented success,' and the Press notices were mostly written 'in a tone of unqualified praise.' By the end of May he was back in St. Petersburg.

As Frolovskoe was becoming rapidly denuded of its forests, Tchaikovsky returned for the summer to Maidanovo. Here he completed the 'Casse-Noisette' ballet and the opera 'King René's Daughter' (afterwards called 'Iolanthe'), the remodelling of his Sextet and the instrumentation of a symphonic poem, 'The Voyevode,' also engaged him during these months. At this time his health was good, and he enjoyed the society of his old friend Hermann Laroche, who paid him a long visit during the autumn. His correspondence with concert agents, publishers, and all kinds of applicants had become a burden to him; and although his earnings were considerable, his generosity more than kept pace with his income, so that he was often short of funds. Undoubtedly he had aged prematurely, and looked at this time far more than his years. All these things probably conduced to the mood of melancholy and discontent reflected in his correspondence. Late in October he went to Moscow to be present at the first performance of 'The Queen of Spades,' and to conduct 'The Voyevode' at Siloti's concert. The work made little impression on the audience, and this fact, added to some rather hasty critical remarks by Taneiev, so annoyed Tchaikovsky that he is said to have torn up the score. The fragments, however, were carefully preserved by Siloti, and after the composer's death the symphonic poem was reconstructed, and has since had considerable success under Nikisch and other conductors. On the 29th of December Tchaikovsky left Moscow on a concert tour, visiting Kiev and Warsaw before going to Germany. At Warsaw, where he arrived about the middle of January, he was overcome by that despairing homesickness which towards the close of life attacked him whenever he left Russia. From Warsaw he went *via* Berlin to Hamburg to be present at the first performance of 'Eugen Oniegin,' conducted by Gustav Mahler. In consequence, however, of his increasing depression, he abandoned the concerts for which he was engaged in Holland, and returned to Maidanovo after a short visit to Paris. On March 19, he travelled to St. Petersburg to conduct his 'Romeo and Juliet' Overture and the first performance of the 'Casse-Noisette' Suite. The latter was received with immense enthusiasm, five out of the six movements having to be repeated.

At this time Tchaikovsky moved into another new home, destined, however, to be his last. The house stood on the outskirts of the little town of Klin, and was surrounded by fields and woods. It was simple and far from

picturesque, but it suited the composer's modest tastes. After Tchaikovsky's death it was bought by his servant Alexis Safronov and repurchased in 1897 by Modeste Tchaikovsky and his nephew Vladimir Davidov. All relics and documents connected with the composer are now preserved there.

In the summer of 1892, after a short cure at Vichy, he returned directly to Klin to work upon a new Symphony — the Sixth — which he was anxious to complete by the end of August. At the same time he began also to busy himself with the correction of his compositions and the revision of the pianoforte arrangements of them. The vast accumulation of proof-correcting weighed heavily upon him. 'Even in dreams,' he wrote to his nephew Vladimir Davidov, 'I see corrections, and flats and sharps that refuse to do what they are ordered.' His psychological condition was at this time rather peculiar. Since he first took up the bâton in 1887 the number and importance of his touring engagements steadily increased. Every journey cost him agonies of home-sickness, and he vowed it should be the last. Yet no sooner was he home again than he began to plan for the next tour. 'It seemed as though he had become the victim of some blind force which drove him hither and thither at will,' says Modeste Tchaikovsky. . . . 'This mysterious force had its origin in an inexplicable, restless, despondent condition of mind, which sought appeasement in any kind of distraction. I cannot explain it as a premonition of his approaching death; there are no grounds whatever for such a supposition. . . . I will only call attention to the fact that he passed through a similar phase before every decisive change in his life. As at the beginning of the sixties, when he chose a musical career, and in 1885 when he resolved "to show himself in the eyes of the world," so also at this juncture we are conscious of a feeling *that things could not have gone on much longer;* we feel ourselves on the brink of a change, as though something had come to an end and was about to give place to a new and unknown presence. His death, which came to solve the problem, seemed fortuitous — yet I cannot shake off the impression that the years 1892 and 1893 were the dark harbingers of a new and serener epoch.'

In the summer of this year (1892) he was invited to conduct a concert at the Vienna Exhibition, and gladly availed himself of the chance of overcoming the unfriendly attitude of the Viennese, due chiefly to Hanslick's influence. On his arrival he found that the concert was to be given in what was practically a restaurant, amid the rattling of knives and plates, and the fumes of beer and tobacco. Thereupon the composer refused to fulfil his contract until the tables had been moved and the room converted into something more resembling a concert-hall. From Vienna he went to be the guest of Madame Sophie Menter at the Castle of Itter, in Tyrol, and afterwards to Salzburg and Prague to be present at the first performance of 'The Queen of Spades' in the Bohemian capital. Early in November he had to be in St. Petersburg to superintend the rehearsals for the new opera 'Iolanthe.' Two honours were now conferred upon him: he was elected a Corresponding Member of the French Academy, and the University of Cambridge invited him to accept the degree of Doctor of Music, *honoris causa.*

On December 17 'Iolanthe' and the 'Casse-Noisette' ballet were performed at the Opera-House in the presence of the Emperor and the Court. The opera was conducted by Napravnik, but in spite of an admirable interpretation it met with a mere complimentary success. Nor has it, like some of Tchaikovsky's works, grown in popularity. The ballet, too, was a momentary disappointment; its unconventional treatment and the delicate charm of the musical ideas did not appeal to the public on a first hearing.

Early in January 1893 Tchaikovsky visited Brussels and Paris, and travelled homewards by way of Odessa, where for a whole fortnight he was the object of such ovations as eclipsed all previous receptions at home and abroad. The year opened with a period of cheerfulness and serenity for which the Sixth, so-called 'Pathetic,' symphony seems partly accountable. Modeste Tchaikovsky speaks of this work as 'an act of exorcism,' whereby his brother cast out all the dark spirits which had possessed him in the preceding years. The first mention of the Symphony occurs in a letter to the composer's brother Anatole, dated Feb. 22, 1893. The following day he wrote a more detailed account to his nephew Vladimir Davidov, to whom eventually the work was dedicated: — 'I must tell you how happy I am about my work. As you know, I destroyed a Symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine — an empty pattern of sounds without any inspiration. Just as I was starting on my journey (the visit to Paris in Dec. 1892), the idea came to me for a new symphony. This time with a programme; but a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled "A Programme Symphony" (No. 6). This programme is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again I have settled down to sketch out the work, and it goes with such ardour that in less than four days I have completed the first movement, while the rest of the Symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the finale will not be a

great Allegro, but an Adagio of considerable dimensions. You cannot imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely. Do not speak of this to any one but Modeste.'

The happier mood of this year was not proof against the old malady of nostalgia and restlessness. On May 29, Tchaikovsky arrived in London in a phase of the darkest depression and misanthropy, which does not seem to have been suspected by those who saw him at the time. In a letter to Vladimir Davidov he says: 'I suffer, not only from torments that cannot be put into words (there is one place in the Sixth Symphony where they seem to me to be adequately expressed), but of a hatred to strangers, and an indefinable terror — though of what, the devil only knows.'

This season the London Philharmonic Society gave two concerts at which the foreign composers, recipients of the honorary degree at Cambridge, were invited to conduct compositions of their own. At the first of these, on June 1, Tchaikovsky was represented by his Fourth Symphony, which appears to have been a brilliant success. The festivities at Cambridge — in honour of the Jubilee of the University Musical Society — began on June 12, with a concert, the programme of which contained a work by each of the five doctors of music *honoris causa:* Boïto, Saint-Saëns, Max Bruch, Tchaikovsky, and Grieg (the last of whom was unable to be present on account of illness). For this concert Tchaikovsky chose his symphonic poem 'Francesca da Rimini.' The day after the ceremony he left for Paris, whence he wrote in a characteristic mood to his old friend Konradi: 'Now that all is over it is pleasant to look back on my visit to England, and to remember the extraordinary cordiality shown to me everywhere, although, in consequence of my peculiar temperament, while there, I tormented and worried myself to fiddle-strings.'

No sooner was he back in Klin than he returned to work upon the Sixth Symphony, completing it by the end of August, after which he started, in excellent spirits, for a flying visit to Hamburg. That he had the highest opinion of his new symphony is evident from his correspondence at this time, especially from a letter to the Grand Duke Constantine Constantinovich, in which he says: 'Without exaggeration I have put my whole soul into this work.' Tchaikovsky left Klin on October 19 for the last time. As the train passed the village of Frolovskoe he pointed to the churchyard, remarking to his fellow-travellers: 'I shall be buried there, and people will point out my grave as they go by.' The following day he attended the memorial service for his friend Zvierev in Moscow, and spoke to Taneiev of his wish to be buried at Frolovskoe. These two references to death were probably prompted by the melancholy occasion, for otherwise he showed no signs of depression or foreboding.

Tchaikovsky arrived in St. Petersburg on October 22, and was met by his brother Modeste and his favourite nephew Vladimir Davidov. The rehearsals of the Sixth Symphony discouraged him, because it made so little impression on the band, and he was afraid lest their coldness would mar the interpretation of the work. But his opinion that 'it was the best thing he ever had composed, or ever should compose,' was not shaken by the indifferent attitude of the musicians. He did not, however, succeed in impressing this view on the public or the performers. At the concert on October 28 the work fell rather flat. A few weeks later, under Napravnik's conductorship, it made a profound sensation, since repeated in many other cities. The following day, before sending the score to his publisher, P. Jurgenson, he decided to give the symphony some distinctive title. Various names were suggested by his brother, from which he selected the qualification 'pathetic.' Afterwards he changed his mind, and desired Jurgenson, if it were not too late, merely to put this inscription on the title-page:

To Vladimir Lvovich
Davidov
(No. 6.)
Composed by P. Tchaikovsky.

During the last days of his life his mood was fairly equable. There was nothing which gave the least hint of his approaching end. On the evening of October 31 he went to bed well and serene. The following day he complained of his digestion being upset and of a sleepless night, but refused to see a doctor. He joined his nephew and Modeste Tchaikovsky at lunch and, although he declined to eat anything, he drank a copious draught of water which had not been boiled. The others were dismayed by his imprudence, but he assured them he had no dread of cholera. All day his indisposition increased, until at night his brother, in alarm, sent for the eminent physician Bertenson. Tchaikovsky was rapidly growing weaker, and remarked more than once: 'I believe this is death.' Bertenson sent for his equally famous brother, and after a consultation they pronounced it to be a case of cholera. The next day his condition seemed more hopeful, but on Saturday, November 4, his mental depression returned, and he begged those around him to waste no more time on useless remedies. Gradually he passed into a state of collapse. Sometimes he wandered in his mind, and repeated the name of Nadejda von Meck in accents of indignation or reproach. By the time his old servant had arrived from Klin Tchaikovsky was unable to recognise him. At 3 A.M. on the morning of November 6 (October 25), 1893,

he passed away in the presence of his brothers Nicholas and Modeste, his nephews Litke, Buxhövden, and Davidov, the two Bertensons, the district doctor, and Alexis Safronov. Several sensational accounts of the composer's end have been widely circulated and still receive credence, but in view of the medical opinions, clearly expressed, and the numerous trustworthy witnesses of his last days, the foregoing account may be accepted as authentic.

In reviewing Tchaikovsky's career as a whole we are struck by the absence of salient landmarks and clearly defined points of fresh departure. The customary and convenient division of a master's work into distinct 'periods' is impossible in his case. His progress was seldom in a straight line. In his brother's words, 'he moved in spiral convolutions.' His constant fluctuations between old and new forms of expression seems to argue a lack of strong intellectual conviction. In his orchestral music he alternated from first to last between traditional symphony and the freer forms of programme music; while in opera he sometimes left the purely lyrical forms which suited him best to experiment with declamatory drama, as in 'The Enchantress.' As regards symphonic music, his predilection seems to have been for classic form, for while engaged on 'Manfred' — which dates, however, as late as 1885 — he wrote to Taneiev that he much preferred to compose without any definite literary basis. 'When I write a programme symphony,' he says, 'I always feel I am not paying in sterling coin, but in worthless paper money.' Yet 'Manfred' had two successors in the sphere of programme music — the Overture-fantasia 'Hamlet' and the symphonic ballad 'The Voyevode.' The fact that Tchaikovsky's progress was based upon impulse rather than upon intellectual conviction is, I think, the clue to the understanding of all his charm and his weakness. It lends the fascination of the *imprévu* to the study of his works. He never forced his thoughts and feelings into a mould merely from compliance with the demands of traditional form; and although—having tarried too long in dilettante circles — he ended by preaching that a 'professional' musician should not shrink from the conscientious fulfilment of any commission imposed upon him, as a matter of fact, thanks to his enthusiastic and not too critical temperament, he wrote very little which had not actually the sanction of his inner feelings. He had, to a great extent, the powers of adaptation and assimilation peculiar to Russians; and if he lost in concentration thereby, he certainly gained in range and variety of accomplishment. It is this sincere response to emotional impulse, and the freedom with which he ranges almost every field of musical creation, which make Tchaikovsky as great as he is. At the same time, when we come to estimate his place in the history of music, we cannot forget that a more logical continuity of development, closer concentration, more searching self-criticism, more ruthless elimination of all that is merely facile and sentimental, have always been the characteristics of supreme genius. If this judgment appears somewhat paradoxical, it results from the fact that Tchaikovsky himself is one of the most striking of musical paradoxes.

An artist's earliest musical impressions are rarely obliterated in his after-career. Much has been written as to Tchaikovsky's right to be termed a national composer. In the more exclusive sense of the word he was not one of the Levites of national music. This is obvious from the beginning. While Glinka, Rimsky-Korsakov, Balakirev, and Moussorgsky started life saturated with the folk-music, Tchaikovsky tells us that his unchanging affection for Mozart and the Italian school dated from his sixth year. There is no mention of his having imbibed the music of the people in his cradle, but undoubtedly he came to know it and employ it in later years — as an acquirement, not as an integral part of his nature. He was three-and-twenty, and his musical tastes in many ways quite formed, before he came into contact with the music of Bach and Beethoven. On the other hand, he had frequented the Italian opera at a much earlier age. Therefore it is not surprising that he never ceased to blend with the melody of his own race an echo of the sensuous beauty of the South. Perhaps, indeed, it would be truer to say that in much of his music it is the racial element which is the echo,and the cosmopolitan element which forms the actual basis of his inspiration. This may be said without reproach to Tchaikovsky's patriotism. To read his letters is to understand that he had no home but Russia. The ideals of the world save themselves from extermination by assuming strange disguises, and we have every reason to be grateful that at a moment when Wagner and Brahms were the paramount influences in music, a belated Russian youth, knowing nothing of either, caught up all that was most gracious and ideally beautiful not only in the Italian school, but, above all, in the music of Mozart. The tenderness and radiance of the latter shine through the darkness of Tchaikovsky's innate pessimism; while as regards the Italian influence it is one of the secrets of the quick and popular appeal of his music. Lest it should be thought that I exaggerate the importance of the Italian element, I refer those who only know his later works to his early operas, 'The Voyevode' and 'The Oprichnik.' The latter, based upon a historical and national subject, suffered greatly from this incongruous and crude combination of Russian and Italian elements. They had not as yet had time to fuse into that wonderfully penetrating, glowing, and moving language of the emotions which speaks from the later

symphonies and symphonic poems. We often hear it said: 'None but a Russian could have written the Pathetic Symphony.' This may be easily conceded. But only a Russian, penetrated like Tchaikovsky by a strong strain of Italian sensationalism and sensuousness, could have arrayed its funereal gloom in such ample folds of purple, and perfumed its odour of mortality with such subtle blends of incense. What underlies a great part of the symphony is the almost intolerable realisation of death and the futility of human achievements; what draws the crowd to hear it time after time is its attractive luxury of woe.

In his opera 'Oxana's Caprice,' founded upon Gogol's tale, 'Christmas Eve Revels,' Tchaikovsky found a subject which might have led him entirely away from the form and spirit of conventional Italian opera. This work dates from the early seventies, a time at which he came under the influence of Balakirev and Stassov, and passed through a mild phase of ultra-nationalism and what was then ultra-modernism. The Second Symphony, and the symphonic poems 'Romeo and Juliet,' 'The Tempest,' and 'Francesca da Rimini' were more or less the direct outcome of these new influences. The opera, 'Oxana's Caprice,' belongs also to this period. But this work must be reckoned one of the least successful of his operas. The more modern and realistic style which he here strove to assume hangs upon him too obviously like a borrowed garment, and his limited fund of subdued and whimsical humour, so charmingly displayed in the 'Casse-Noisette' Suite, could hardly keep pace with Gogol's robust and racy wit. The comparative failure of this work was only a momentary check to his operatic ambition. It is evident that his friend Nadejda von Meck, who had no faith in the future of the opera in general, more than once hinted that his gifts might be more profitably applied to purely instrumental music. To this he replied that opera increased the circle of a composer's hearers in a degree impossible to symphonic art. 'To refrain from writing operas,' he says, 'is the act of a hero, and we have only one such hero in our time — Brahms. Such heroism is not for me. The stage, with all its glitter, attracts me irresistibly.' So, within two years of the failure of 'Oxana's Caprice,' we find him absorbed in the composition of 'Eugen Oniegin.' As with so many of his operatic subjects, he was so completely enamoured of Poushkin's poem as to be blind to all its practical difficulties. But this time his instinct served him well. The delicate, poetic realism, the elegiac sentiment and, above all, the intensely subjective character of this novel in verse, were so completely in harmony with his temperament that he was able to triumph over all minor drawbacks. The result was his first really popular work for the stage. Tchaikovsky himself was careful not to call this unique creation an opera. 'Lyric scenes' describes more accurately a work of art which in many ways defies criticism as completely as it eludes classification. It answers to no particular standard of dramatic truth; its weaknesses are many, and its absurdities not a few. Yet to all emotional natures it makes an irresistible appeal, for the music is as much a part of the touching, old-world story as the perfume is a part of the flower which exhales it. It was not surprising that in Russia, where Poushkin's poem holds a permanent place in the hearts of the cultivated classes, Tchaikovsky's opera soon rivalled Glinka's 'A Life for the Tsar' in the popular favour. We must not judge this work as the composer's greatest and most strenuous effort, but as the outcome of a passionate, single-hearted impulse. Consequently the sense of joy in creation, of perfect reconciliation with his subject, is conveyed in every bar of the music. 'Eugen Oniegin' is the child of Tchaikovsky's fancy; born of his passing love for the image of Tatiana and tinged throughout with those moods of romantic melancholy and tender sentiment which the composer and his heroine share in common. Twelve months after the completion of 'Eugen Oniegin' we find Tchaikovsky writing: 'The idea of "The Maid of Orleans" has taken furious possession of me. I want to finish the whole work in an hour, as sometimes happens in a dream.' Looking through the score with eyes more coolly critical than the composer's, we now see that, in spite of effective moments, the music of this opera displays in abundance all those weaknesses which were the result of Tchaikovsky's unsettled convictions as regards style. The transition from a subject so Russian in colour and so lyrical in sentiment as 'Eugen Oniegin' to one so universal and so epic in character as 'The Maid of Orleans' presented difficulties which only time and reflection could have successfully overcome. But Tchaikovsky threw off two-thirds of this opera in a little over a fortnight, and the natural result of this blind haste is that much of the music has the patchiness and lack of coherence of an improvisation. Just as the national significance of 'The Oprichnik' suffers from moments of purely Italian influence, so 'Joan of Arc' moves at times in an incongruously Russian atmosphere. Tchaikovsky started upon his sixth opera, 'Mazeppa,' without any of the fervent enthusiasm which carried him through his two preceding works. Although 'Mazeppa' failed to win immediate success, it has shown greater staying power than many of Tchaikovsky's earlier operas, and still holds a place in the repertory of the capitals and provincial cities of Russia. It contains some of the composer's most inspired and forcible pages. 'The Enchantress,' which followed in 1887,

only serves to show that the further Tchaikovsky strayed from lyric forms in opera, the less satisfactory were the results. We may presume he realised this at last, for in 'Pique-Dame' and his last opera 'Iolanthe' he returns in a great measure to purely lyrical methods. 'Pique-Dame,' which now vies in popularity with 'Eugen Oniegin,' is perhaps the most perfectly successful of all his works for the stage, and the one which would undoubtedly be the most interesting to a foreign audience. We may sum up Tchaikovsky's operatic development as follows: Beginning with conventional Italian forms, he passed on in 'Oxana's Caprice' to more modern methods, to the use of melodic recitative and arioso; while 'Eugen Oniegin' shows a combination of both these styles. This first period is purely *lyrical*. Afterwards, in 'The Maid of Orleans,' 'Mazeppa,' and 'The Enchantress,' he passed through a second period of *dramatic* and *declamatory* tendency. With 'Pique-Dame' he reaches the climax of his operatic progress; but this work is the solitary example of a period which may be characterised as *lyrico-dramatic*. In 'Iolanthe' he returns to simple lyric forms.

From the outset of his career he was equally attracted to the dramatic and symphonic elements in music. Of the two, opera had perhaps the greater attraction for him. The very intensity of its fascination seems to have stood in the way of his complete success. Once bitten by an operatic idea, he went blindly and uncritically forward, believing in his subject, in the quality of his work, and in its ultimate triumph, with that kind of undiscerning optimism to which the normally pessimistic sometimes fall unaccountable victims. The history of his operas repeats itself: a passion for some particular subject, feverish haste to embody his ideas, certainty of success; then disenchantment, tardy self-criticism, and the hankering to re-make and re-model which pursued him through life.

Of Tchaikovsky's eight operas two only have so far achieved popular success — 'Eugen Oniegin' and 'The Queen of Spades.' The others have enjoyed in varying degrees the negative triumphs of a *succès d'estime*. The choice of *libretti* may have had something to do with this; for the books of 'The Oprichnik' and 'Mazeppa,' though dramatic, are exceedingly lugubrious. But Polonsky's charming text to 'Cherevichek' ('Oxana's Caprice') should at least have pleased a Russian audience.

We must find another reason for the comparative failure of so many of Tchaikovsky's operas. It was not so much that the subjects he chose were poor in themselves, as that they did not always suit the particular temperament of the composer; and he rarely took this important fact sufficiently into consideration. Tchaikovsky's outlook was essentially subjective, individual, particular. He himself knew very well what was requisite for the creation of a great and effective opera: 'breadth, simplicity, and an eye to decorative effect,' as he says in a letter to a friend. But it was exactly in these qualities, which would have enabled him to treat such subjects as 'The Oprichnik,' 'The Maid of Orleans,' and 'Mazeppa' with greater power and freedom, that the composer was lacking. Tchaikovsky had great difficulty in escaping from his intensely emotional personality, and in viewing life through any eyes but his own. Now opera, above all, cannot be 'a one-man piece.' For its successful realisation it demands breadth of conception, variety of sentiment and sympathy, powers of subtle adaptability to all kinds of situations and emotions other than our own. In short, opera is the one form of musical art in which the objective outlook is indispensable. Of Tchaikovsky's operas, the two which seem destined to live longest are those into which he was able, by the nature of their literary contents, to infuse most of his own temperament and lyrical inspiration; but they are not master-pieces of lyric opera.

Although it is remarkable that Tchaikovsky constantly alternated between the symphonic poem and the symphony, his progress in the latter form was fairly logical and continuous. Omitting the first ('Winter Day-dreams') as standing essentially apart from the rest, each of his symphonies shows a steady advance on its predecessor. A few critics have ranked the Fifth above the Sixth, but this opinion is probably the reaction which follows upon satiety, and is hardly likely to be the verdict of posterity. Individually each symphony has its own definite character and colour-scheme, and reflects the prevailing influence under which it was written. The Second ('Little-Russian') shows the composer strongly dominated by national tendencies. The Third is clearly a reaction from exclusive nationalism, and is tinctured throughout by his increasing eclecticism, and particularly by his newly awakened enthusiasm for Schumann. The Fourth, which was almost contemporary with 'Eugen Oniegin,' is remarkable for its brighter qualities and gleams of unwonted humour. Written during a time of profound mental depression, it is something of a psychological paradox and, like Beethoven's Second Symphony, might be described as 'a heroic falsehood.' The Fifth has touches of religious sentiment—in the chorale-like introduction to the second movement and the *Andante Maestoso* which precedes the Finale — that are lacking in all the others. In the Sixth, Tchaikovsky has concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Tchaikovsky never carried out his

intention of writing down the programme of this symphony, but he tells us that 'it is penetrated by subjective sentiment.' The overwhelming energy of the third movement and the abysmal sorrow of the *finale* seem, however, to express something more than personal apprehension and despair. The last movement is calamitous rather than 'pathetic,' and truly Elizabethan in the intensity of its tragic significance. It voices 'une lamentation large et souffrance inconnue.' This latest inspiration of Tchaikovsky's will always remain the most profoundly moving of all his works, because it ponders one of the great preoccupations of all ages, — the impenetrable mystery of death and futility of all human speculation.

Of the works avowedly composed upon a literary basis, three stand out as worthy to rank with the Fifth and Sixth Symphonies : the vigorous and picturesque orchestral fantasia 'The Tempest' ; the overture 'Romeo and Juliet,' suggested by Balakirev and carried out with such ardent conviction that the work seems to glow and throb with youthful passion and tenderness; and the orchestral fantasia 'Francesca da Rimini,' one of those fateful and poignant subjects so perfectly adapted to Tchaikovsky's temperament that he has made of it the most poetical and beautiful of all his examples of programme music.

Tchaikovsky's orchestral Suites count among his most popular works. They show off his masterly orchestration more completely perhaps than any of his compositions. The Third, in G major, which ends with the well-known air and variations, although not more richly scored than the Second (op. 53) is far the better of the two as regards thematic material. The Fourth is constructed upon certain themes borrowed from his favourite composer Mozart, and is appropriately scored for a small orchestra, without trombones. The 'Casse-Noisette' Suite (op. 71*a*) is, however, his *chef d'œuvre* as regards charm and novelty of instrumentation. It has conveyed a lesson which is both useful and dangerous : that musical ideas which have no pretensions to sublimity may be made exceedingly fascinating by means of brilliant orchestration and piquant accessories. In this work Tchaikovsky employed the Celesta for the first time, and we must give him credit for an innovation which now threatens to become as great a commonplace of orchestration as the xylophone. While speaking of Tchaikovsky's instrumentation, mention must be made of the Italian Capriccio, a work of unshadowed gaiety and abounding in striking effects.

The greater part of Tchaikovsky's compositions for piano were written to order, and show very little inspiration or even ingenuity. Unlike most Russian composers he had no special mastery of pianoforte technique such as makes the works of Balakirev, Liadov, and Stcherbatchev acceptable to virtuosi. His single Pianoforte Sonata is heavy in material and in treatment, and cannot be reckoned a fine example of its kind. A few of his fugitive pieces are agreeable, and the Variations in F show that at the time of their composition he must have been interested in thematic development, but the world would not be much the poorer for the loss of all that he has written for piano solo. In combination with other instruments, however, he rises to a much higher level in his handling of the pianoforte. His first Pianoforte Concerto, composed in 1874, was very severely handled by Nicholas Rubinstein. Von Bülow, on the other hand, pronounced it 'perfect and mature in form, and full of style — in the sense that the intentions and craftsmanship are everywhere concealed.' In after years Tchaikovsky must have concurred with Rubinstein's opinion that the solo part was capable of considerable improvement, and the brilliant 'duel between piano and orchestra,' now so popular with pianists, is the completely revised version of 1889. The second Concerto in G major is a sound piece of workmanship, more conventional in form than its predecessor, but not to be compared with it as regards the interest of its thematic material, or those qualities of warmth and pulsing vitality which carry us away in the B flat minor Concerto.

Kashkin, in his reminiscences of Tchaikovsky, tells us that the latter knew very little chamber music in his early years, and that the *timbre* of the string quartet was absolutely distasteful to him. He soon modified this opinion, however, and wrote his First String Quartet, in D major, in 1871. It is a clear, perfectly accessible work, which shows the composer in one of his sanest and tenderest moods. The lovely folk-song on which the slow movement is built has largely contributed to the popularity of this quartet. Tchaikovsky followed it up by two others, belonging respectively to the years 1873 and 1876. The Second Quartet in F betrays the orchestral composer in its solidity of structure and straining after too-weighty effects. The *finale*, in rondo form, is an interesting and vigorous movement. The Third Quartet in E flat minor, dedicated to the memory of the violinist Laub, is undoubtedly the finest work of the three, both as regards mastery of form and the quality of the musical ideas. In its emotional mood it is distinctly akin to the Sixth Symphony and the Pianoforte Trio. It leaves us with the conviction that had he cared to persevere with the string quartet as persistently as with the symphony, he might have achieved increasingly fine results. For a long time Tchaikovsky resisted the entreaties of Nadejda von Meck to compose a Pianoforte Trio, assuring her that it was torture to him to have to listen to the combination of the piano with violin and violoncello. But

the day came when — as with the string quartet — he relinquished this prejudice and wrote his Pianoforte Trio (op. 50) 'in memory of a great artist' — Nicholas Rubinstein. In the second movement of this work appear the twelve variations which embody Tchaikovsky's memories of Rubinstein and his musical characteristics at various periods of his life. In spite of its great length, the Trio never wearies us in the hands of artists who know how to bring out its depth of feeling and endless variety of effects. Tchaikovsky is always profoundly touching in his elegiac vein, and this Trio is worthy to rank among the loveliest of musical laments. Another work belonging to the category of chamber music, but totally different in character, is the Sextet for strings, op. 70. It was completely revised before its publication in 1892, and it is a pity that it is so seldom heard, for, like the Italian Capriccio, it is written in one of the composer's rare veins of happiness and serenity.

Tchaikovsky was a prolific song-writer and left in all about 107 songs. Of these a comparatively small portion are really of fine quality. The chief defect of his instrumental writing — the repetition and development *ad nauseam* of an idea which is too thin to bear such over-elaboration — is even more obvious in his songs. Another, and even more radical defect, springs from an indiscriminate choice of words. This want of respect for the relationship between music and fine verse leads to an irritating trick of interrupting his phrases by frequent and unnecessary pauses. Tchaikovsky is a gifted melodist, and some of his cantilenas are remarkable for their beauty and touching qualities. His songs, moreover, are eminently vocal, and usually end in a showy climax that endears them to the singer's heart. As regards harmony, they are generally interesting, but not so strikingly original in this respect as those of Borodin and Rimsky-Korsakov. Another fault — though some consider it an added fascination — is the monotonous vein of sentimental melancholy which runs through about two-thirds of Tchaikovsky's songs. But notwithstanding these depreciatory remarks, which apply more particularly to his earlier songs, it is not difficult to pick out a good number which show the master hand. There are also many potentially fine songs in spite of their imperfections of form, and a whole group of songs that we love in spite of their faults, because when we hear them they take our emotions by storm. In the first category I should place the 'Modern Greek Song,' founded on a mediæval *Dies Irae* and treated with consummate skill. As specimens of intensity of emotion few of his songs equal 'The Dread Moment' (op. 28) and 'Day reigns' ('Only for thee'); in the first we have the utterance of despairing passion, in the second, the exultation and fervour of love crying aloud for recognition and fulfilment. In complete emotional contrast to these are the 'Slumber Song' (op. 16) — the words of which are a Russian version by Maikov of a Greek folk-poem — which is remarkable for tender and restrained sentiment, and 'Don Juan's Serenade' (op. 38), a dashing song, with a characteristic ritornelle. Tchaikovsky has been very happily inspired by the verses of Count Alexis Tolstoi, who wrote the text of his popular song 'A Ballroom Meeting,' in which the music, with its languid valse rhythm, reflects so subtly the paradoxical musings of the lover, vaguely captivated by a vision of radiant beauty that may signify 'woe or delight.' In op. 54, Sixteen Songs for Children, the 'tearful minor' is less conspicuous and the majority of the songs have an echo of national melody. It is impossible to deny the charm, the penetrating sweetness and sadness and the vocal excellence of many of Tchaikovsky's songs. At the same time, if we compare him with Schubert or Schumann, with Brahms or Hugo Wolf — or even with his own countrymen Dargomijsky and Balakirev — it is equally impossible to place him in the front rank of song-writers.

The time of prejudice against Tchaikovsky's music on the ground of its national peculiarities has long since gone by; at least in this country, where his reception has always been more enthusiastic than critical. As regards its powers of endurance, the prophetic spirit is hardly needed in order to foresee the waning popularity of a few of his works which have run a course of sensational success. The world is growing weary of the Overture '1812,' and perhaps also of the evanescent charms of 'The Chinese Dance' and the 'Sugar-plum Fairy.' But it would be a rash critic who would venture to set a term for the total extinction of such of Tchaikovsky's symphonic and operatic music as bears the full impress of his individuality. There is enough fire, human and divine, in such works as the four later symphonies, the Overture 'Romeo and Juliet,' 'Francesca da Rimini,' the Pianoforte Concerto in B flat minor, the Third String Quartet, and the operas 'Eugen Oniegin' and 'Pique-Dame,' to ensure them a long lease of life. If Tchaikovsky does not bear a supreme message to the world, he has many things to say which are of the greatest interest to humanity, and he says them with such warmth and intimate feeling that they seem less a revelation than an unexpected effluence from our own innermost being. His music, with its strange combination of the sublime and the platitudinous, will always touch the average hearer, to whom music is — and ever will be — more a matter of feeling than of thought. Therefore, if we must pose the inevitable question — How long will Tchaikovsky's music survive? — we can but make the obvious reply: As long as the world holds temperaments akin to his own: as long as pessimism and torturing doubt overshadow

mortal hearts who find their cry re-echoed in the intensely subjective, deeply human music of this poet who weeps as he sings, and embodies so much of the spirit of his age; its weariness, its disenchantment, its vibrant sympathy, and morbid regretfulness.

### LIST OF TCHAIKOVSKY'S WORKS

Op.
1. Two Pianoforte Pieces (Russian Scherzo, and Impromptu).
2. Three Pianoforte Pieces (Souvenir de Hapsal).
3. Fragments of Opera, 'The Voyevode.'
4. Valse Caprice in D for pianoforte.
5. Romance in F minor for pianoforte.
6. Six Songs.
7. Valse Scherzo (A major) for pianoforte.
8. Capriccio (G flat) for Pianoforte.
9. Three Pianoforte Pieces (Rêverie, Polka, Mazurka).
10. Two Pianoforte Pieces (Nocturne and Humoreske).
11. Quartet No. 1 (D major) for strings.
12. Music to Ostrovsky's 'Sniegourochka' (The Snow-Maiden).
13. Symphony No. 1 in G minor ('Winter Day-Dreams').
14. 'Vakoula the Smith' (also known as 'Cherevichek and 'Le Caprice d'Oxane'), opera in three acts.
15. Overture on the Danish National Hymn.
16. Six Songs.
17. Symphony No. 2 in C minor ('Little Russia').
18. Symphonie Fantasia 'The Tempest,' for full orchestra.
19. Six Pianoforte Pieces.
20. 'The Swan Lake' (Ballet).
21. Six Pianoforte Pieces.
22. Quartet No. 2 (in F major) for strings.
23. Pianoforte Concerto No. 1 in B♭ minor.
24. 'Eugene Onlegin,' opera in three acts.
25. Six Songs.
26. Sérénade mélancolique in B flat minor for violin.
27. Six Songs.
28. Six Songs.
29. Symphony No. 3 (in D major), 'The Polish.'
30. Quartet No. 3 (in E flat minor) for strings.
31. Slavonic March for full orchestra.
32. Symphonic fantasia, 'Francesca da Rimini,' for full orchestra.
33. Variations on a Rococo Theme for violoncello and orchestra.
34. Valse scherzo for violin and orchestra.
35. Concerto for violin and orchestra.
36. Symphony No. 4 (in F minor).
37. Pianoforte Sonata in G major.

37*a*. 'The Months.' Twelve pieces for the pianoforte.

38. Six Songs.
39. Twenty-four easy Pianoforte Pieces (Kinderalbum).
40. Twelve pieces for pianoforte.
41. Liturgy of St. John Chrysostom for four-part mixed choir
42. 'Souvenir d'un lieu cher,' three pieces for violin with pianoforte accompaniment.
43. First Suite in D major for full orchestra.
44. Pianoforte Concerto No. 2 in G major.
45. Caprice Italien for full orchestra.
46. Six vocal duets.
47. Seven Songs.
48. Serenade in C major for stringed orchestra.
49. 'The Year 1812,' festival overture for full orchestra.
50. Pianoforte trio in A minor.
51. Six Pianoforte Pieces.
52. Russian service, 'First Vespers,' for four-part choir.
53. Second Suite in C major for full orchestra.
54. Sixteen children's songs with pianoforte accompaniment.
55. Third Suite in G major for full orchestra.
56. Fantasia for Pianoforte and orchestra.
57. Six Songs.
58. 'Manfred,' Symphonic Poem for full orchestra.
59. 'Dumka,' Russian village scene, for pianoforte.
60. Twelve Songs.
61. Fourth Suite, 'Mozartiana,' for full orchestra.
62. 'Pezzo Capriccioso' for violoncello with orchestral accompaniment.
63. Six Songs.
64. Symphony No. 5 in E minor.
65. Six Songs to French words.
66. 'Sleeping Beauty' (Ballet in three acts and prologue).
67. 'Hamlet,' Overture fantasia for full orchestra.

67*a*. Incidental music to 'Hamlet.'

68. 'Queen of Spades' ('Pique-Dame'), opera in three acts, and seven scenes.
69. 'Iolanthe,' lyrical opera in one act.
70. 'Souvenir de Florence,' sextet in D minor for strings.
71. 'Casse-Noisette,' Fairy Ballet in two acts and three scenes.

71*a*. 'Casse-Noisette' suite, arranged for orchestra from the above.

72. Eighteen Pianoforte Pieces.
73. Six Songs.
74. Symphony No. 6 in B minor, 'The Pathetic,' for full orchestra.
75. Pianoforte Concerto No. 3, in E flat.
76. Overture to Ostrovsky's 'The Storm.'
77. 'Fatum,' Symphonic Poem.
78. 'The Voyevode,' Symphonic ballad for full orchestra.
79. Andante and Finale, for pianoforte and orchestra.

### WORKS WITHOUT OPUS NUMBERS

*Operas:* 'Undine,' 'Mazeppa,' 'The Oprichnik,' 'Joan of Arc,' 'The Enchantress.'
*Orchestral Works:* 'Romeo and Juliet,' Symphonic Poem; 'Coronation March'; 'Marche Solennelle'; 'Elegy' for stringed orchestra.
*Vocal Music:* Choruses, 'Moscow.' Cantata, 'Nature and Love.' Hymn in honour of SS. Cyril and Methodius. Nine Church choruses. 'The Nightingale.' 'Hommage à A. Rubinstein.' Male Voice Chorus.
*Solo:* Five Songs.
*Duet:* 'Romeo and Juliet.'
*Quartet:* 'Night.'
*Pianoforte Music:* Three Impromptus.
*Pianoforte Music:* Valse Scherzo. Perpetuum Mobile (Weber) for left hand.
*Theoretical:* Guide to the Study of Harmony. Various literary and critical Essays.
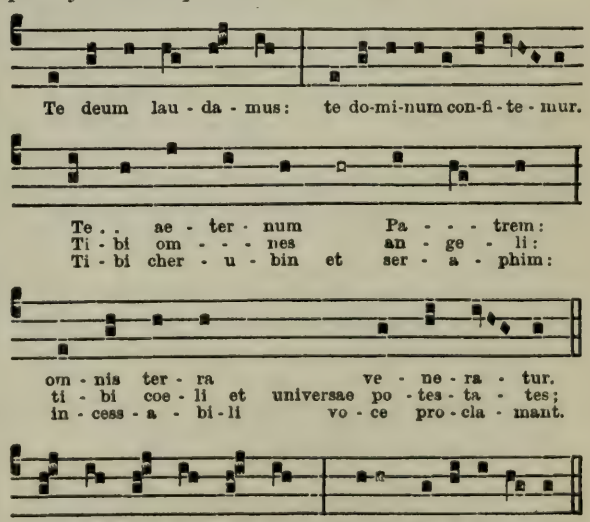
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*The Life and Letters of Peter Ilich Tchaikovsky*, by his brother, Modeste Tchaikovsky. Russian edition, 3 vols., P. Jurgenson, Moscow, 1900–2. German edition, 2 vols. P. Jurgenson, Leipzig and Moscow, 1900–2. English edition, translated and edited with a preface by Rosa Newmarch, 1 vol., Demy 8vo, John Lane, The Bodley Head, London and New York, 1906. *Tchaikovsky, His Life and Works*, by Rosa Newmarch (embodying most of Kashkin's *Reminiscences*, extracts from the composer's critical writings and the Diary of his Tour Abroad in 1888), Grant Richards, London, 1900. The same book re-issued, without the author's co-operation, with additional matter by Edwin Evans, William Reeves, 1907. *Tchaikovsky* by E. Markham Lee, M.A., Mus. D. Vol. ii. of the *Music of the Masters* series, John Lane, The Bodley Head. These are the chief sources of information in the English language.

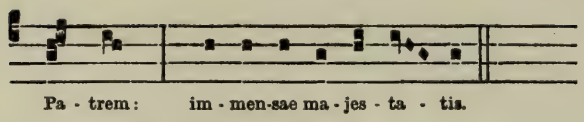
R. N.

TE DEUM LAUDAMUS. It is now generally agreed that this great canticle owes its origin to Nicetas, Bishop of Remesiana in Dacia (fl. A.D. 400). It soon found an abiding-place in Latin services as the climax of the service of Nocturns or Mattins on festivals, and it has been continually utilised separately as an act of thanksgiving on special occasions.

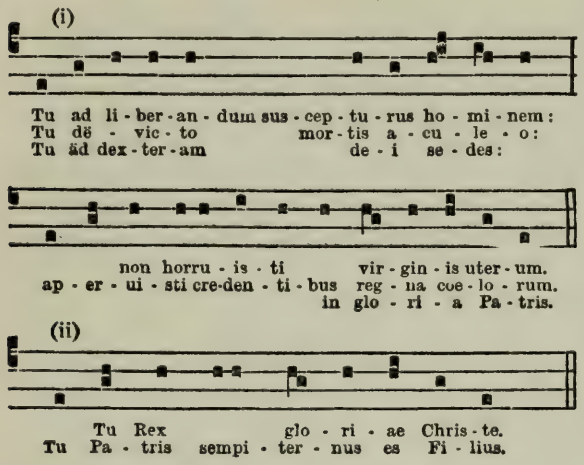
The music is coeval with the words, and indeed in some respects it is older than they in their present form, and reveals the history of the development of the canticle. It consists of three sections (*a*) recounting the praise of the Trinity from 'We praise Thee' to 'the Comforter'; (*b*) the praise of Christ, from 'Thou art the King,' onward, ending with two verses of prayer, 'We therefore pray Thee, etc.,' and 'Make them to be numbered, etc.'; (*c*) a series of versicles and responses like the sets in use elsewhere in services both Latin and English, 'O Lord save Thy people, etc.,' to the end. These sections are treated separately so far as music goes. The first section (*a*) is freely set partly to a plastic chant-form but partly to independent music, thus:—



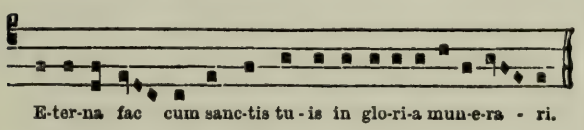

The second strain is then resumed, being modified as the words require, *e.g.*:—



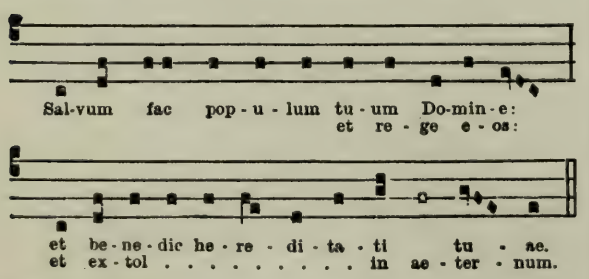

With section (*b*) the melody changes to one which may be thus represented in its full and its compressed forms:



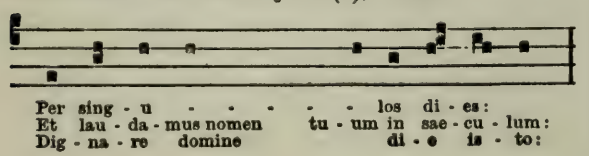

This tune is of the nature of a psalm tone of the 4th mode; it is natural, therefore, to find the last verse of the section set independently as an antiphon, thus:



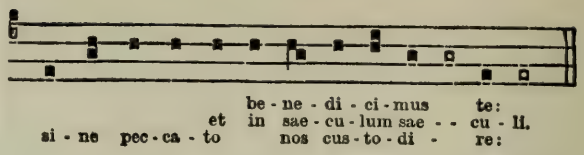

This is probably the original close of the canticle. But when it was inserted into the Nocturn service (taking the place of the old morning hymn, the *Gloria in Excelsis*, which was promoted to form part of the Eucharist), it found itself closely associated with a set of versicles and responses which had hitherto followed the *Gloria in Excelsis*. It incorporated them, therefore, and extended its music to them. Apparently the incorporation took place in two stages (1) the first two couplets were taken over, and for music the antiphon melody was repeated, thus:



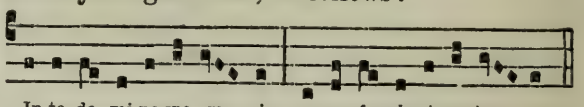

Then the remaining six were taken, five of them set to the melody of (*b*), thus:



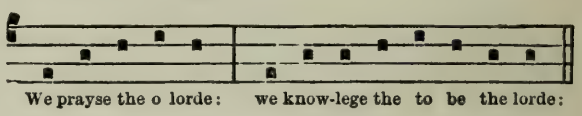


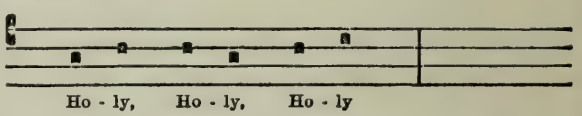

Then for the sixth and last the antiphon melody is again used, as follows:




The simplicity and magnificence of this treatment, even apart from the fact that it is the original and proper music of the canticle, ought to have won for it greater attention and a more lasting place in church services than is at present its lot. So far as English services go it has probably been obscured by the adaptation made and published in Merbecke, *Booke of Common Praier Noted*. The restriction which seems to have been imposed upon Merbecke of setting only one note to a syllable made a satisfactory adaptation impossible. He was reduced, *e.g.* to




for his opening. And later on he had to descend to




instead of the rolling phrase of the original. Happily now a proper adaptation to the English text is to be found among the publications of the Plain-song Society or in Novello's *Manual of Plain-song*.

The canticle has sometimes profited by, and sometimes suffered from, many later settings.[1] W. H. F.

The beauty of the old melody has led to its frequent adoption as a *Canto fermo* for Polyphonic Masses; as in the case of the fifth and sixth Masses — 'In Te, Domine, speravi,' for five voices, and 'Te Deum laudamus,' for six — in Palestrina's Ninth Book. But the number of polyphonic settings is less than that of many other hymns of far inferior interest. The reason of this must be sought for in the immense popularity of the plain-song melody in Italy, and especially in the Roman States. Every peasant knows it by heart; and from time immemorial it has been sung in the crowded Roman churches at every solemn thanksgiving service by the people of the city and the wild inhabitants of the Campagna, with a fervour which would have

[1] The attention of composers may well be drawn to the Bishop of Salisbury's exposition of the principles which should govern settings in his little brochure, *The Te Deum* (S.P.C.K., 1902).

set polyphony at defiance. There are, however, some very beautiful examples; especially one by Felice Anerio, printed by Proske in vol. iv. of 'Musica Divina,' from a MS. in the Codex Altaemps. Othobon., based on the ancient melody, and treating the alternate verses only of the text — an arrangement which would allow the people to take a fair share in the singing. The 'Tertius Tomus Musici operis' of Jakob Händl contains another very fine example, in which all the verses are set for two choirs, which, however, only sing alternately, like the Decani and Cantoris sides in an English Cathedral.

Our own polyphonic composers have treated the English paraphrase, in many instances, very finely indeed; witness the settings in Tallis's and Byrd's Services in the Dorian Mode,[1] in Farrant's in G minor, in Orlando Gibbons's in F (Ionian Mode transposed), and many others too well known to need specification. That these fine compositions should have given place to others, pertaining to a school worthily represented by 'Jackson in F,' is matter for very deep regret. We may hope that that school is at last extinct; but, even now, the 'Te Deum' of Tallis is far less frequently heard in most Cathedrals than the immeasurably inferior 'Boyce in A' — one of the most popular settings in existence. The number of settings for cathedral and parochial use, by modern composers, past and present, is so great that it is difficult even to count them.

It remains to notice a third method of treatment by which the text of the 'Te Deum' has been illustrated in modern times, with extraordinary success. The custom of singing the Hymn on occasions of national thanksgiving naturally led to the composition of great works, with orchestral accompaniment and extended movements, both for solo voices and chorus. Some of these works are written on a scale sufficiently grand to place them on a level with the finest Oratorios, while others are remarkable for special effects connected with the particular occasion for which they were produced. Among these last must be classed the compositions for many choirs, with organ and orchestral accompaniment, by Benevoli and other Italian masters of the 17th century, which were composed for special festivals, and never afterwards permitted to see the light. Sarti wrote a 'Te Deum' to Russian text, by command of the Empress Catherine II., in celebration of Prince Potemkin's victory at Otchakous, in which he introduced fireworks and cannon. Notwithstanding this extreme measure the work is a fine one; but far inferior to that composed by Graun in 1756 by command of Frederick the Great, in commemoration of the Battle of Prague, and first performed at Charlottenburg in 1762 at the close of the Seven Years' War. This is unquestionably the most celebrated 'Te Deum' ever composed on the Continent, and also one of the finest. Among modern Continental settings, the most remarkable is that by Berlioz for three choirs, with orchestra and organ *obbligato*, of which he says that the finale from 'Judex crederis' is 'without doubt his grandest production.' This work was performed at Bordeaux, Dec. 14, 1883; at the Crystal Palace, April 18, 1885; and by the Bach Choir, May 17, 1887. The latter body sang it again in Westminster Abbey, June 28, 1888, for the Jubilee of Queen Victoria's Coronation. It has figured in festival programmes since that date from time to time. Cherubini in early youth wrote a Te Deum, the MS. of which is lost; but, strangely enough, his official duties at the French Court never led him to reset the Hymn.

But the grandest festal settings of the 'Te Deum' have been composed in England. The earliest of these was that written by Purcell for St. Cecilia's Day, 1694; a work which must at least rank as one of the greatest triumphs of the school of the restoration, if it be not, indeed, the very finest production of that brilliant period. [For many years it was known only in the curiously garbled version of Boyce, but the true text was restored by Sir J. F. Bridge.] In 1695 Dr. Blow wrote a 'Te Deum,' with Accompaniments for two Violins, two Trumpets, and Bass — the exact orchestra employed by Purcell; and not long afterwards Dr. Croft produced another work of the same kind, and for the same instruments.

The next advance was a very important one. The first sacred music which Handel composed to English words was the 'Utrecht Te Deum,' the MS. of which is dated Jan. 14, 1712.[2] Up to this time Purcell's Te Deum had been annually performed at St. Paul's, for the festival of the Sons of the Clergy. To assert that Handel's Te Deum in any way resembles it would be absurd; but both manifest too close an affinity with the English school to admit the possibility of their reference to any other; and both naturally fall into the same general form, which form Handel must necessarily have learned in this country, and most probably really did learn from Purcell, whose English Te Deum was then the finest in existence. The points in which the two works show their kinship are the massive solidity of their construction; the grave devotional spirit which pervades them from beginning to end; and the freedom of their subjects, in which the sombre gravity of true ecclesiastical melody is treated with the artless simplicity of a

[1] A second setting in the Dorian mode, and a third in F, by Tallis, both for five voices, are unfortunately incomplete. [See *ante*, pp. 12, 13.]

[2] *i.e.* 1712–13.

Volkslied. The third point—the truly national characteristic and the common property of all our best English composers — was in Purcell's case the inevitable result of an intimate acquaintance with the rich vein of national melody of which we are all so justly proud; while in Handel's we can only explain it as the consequence of a power of assimilation which enabled him not only to make common cause with the Schoôl of his adoption, but to make himself one with it. The points in which the two compositions most prominently differ are the more gigantic scale of the later work, and the fuller development of its subjects. In contrapuntal resources the Utrecht Te Deum is even richer than that with which Handel celebrated the Battle of Dettingen, fought June 27, 1743; though the magnificent Fanfare of trumpets and drums which introduces the opening chorus of the latter surpasses anything ever written to express the Thanksgiving of a whole nation for a glorious victory.[1]

[Sullivan and Macfarren wrote elaborate Te Deums, Dvořák's setting, op. 103, appeared in 1896, Stanford's at the Leeds Festival of 1898, and Parry's at the Hereford Festival of 1900.] W. S. R.

TECHNIQUE (Germ. *Technik*), a term used to describe all that belongs to the mechanical side of the arts; in music the training of the player's fingers to perform difficult passages accurately, the management of the vocal organs in such a way as to produce the best possible tone, the composer's studies that embrace the theory of music and the knowledge of the peculiarities of various instruments, all these belong to technique. It is manifest that without soul or expression, technique is as dead as a machine and artistically non-existent; but without technical skill it is impossible for the artist, however good his intentions, to realise them properly, or to convey his meaning to his hearers. The two must be held in their proper relation before great achievement can be hoped for; and it is one of the main drawbacks of the musical life in all countries that technique is unduly despised by one set of critics and amateurs, and unduly overrated by others. M.

TEDESCA, ALLA (Italian), 'in the German style.' 'Tedesca' and 'Deutsch' are both derived from an ancient term which appears in mediæval Latin as *Theotisca*. Beethoven employs it twice in his published works — in the first movement of op. 79, the sonatina in G, and in the fifth movement of the B♭ quartet (op. 130).

In one of the sketches for this movement (in B♭) it is inscribed 'Allemande Allegro.'

In a Bagatelle, No. 3 of op. 119, he uses the term in French —'A l'allemande,' but in this case the piece has more affinity to the presto of the sonatina than to the slower movement of the dance. All three are in G. The term 'tedesca,' says Bülow, has reference to waltz rhythm, and invites changes of time. [See Teutsche.] G.

TELEMANN, Georg Philipp, German composer, son of a clergyman, born at Magdeburg, March 14, 1681, and educated there and at Hildesheim. He received no regular musical training, but by diligently studying the scores of the great masters—he mentions in particular Lully and Campra — made himself master of the science of music. In 1700 he went to the university of Leipzig, and while carrying on his studies in languages and science, became [in 1704] organist of the Neukirche, and founded a society among the students, called 'Collegium musicum.' [He wrote various operas for the Leipzig Theatre before his church appointment.] In 1704 he became Capellmeister to a Prince Promnitz at Sorau, in 1708 Concertmeister, and then Capellmeister, at Eisenach, and, still retaining this post, became musikdirector of the church of St. Catherine, had an official post in connection with a society called 'Frauenstein' at Frankfort in 1712, and was also Capellmeister to the Prince of Bayreuth [as well as at the Barfüsserkirche]. In 1721 he was appointed cantor of the Johanneum, and musikdirector of the principal church at Hamburg, posts which he retained till his death. [A few details concerning his duties at the Johanneum were found, and published by Max Schneider in the *Sammelbände* of the Int. Mus. Ges. vii. 414 (1906).] He made good musical use of repeated tours to Berlin, and other places of musical repute, and his style was permanently affected by a visit of some length to Paris in 1737, when he became strongly imbued with French ideas and taste. He died June 25, 1767.

Telemann, like his contemporaries Mattheson and Keiser, is a prominent representative of the Hamburg school in its prime during the first half of the 18th century. In his own day he was placed with Hasse and Graun as a composer of the first rank, but the verdict of posterity has been less favourable. With all his undoubted ability he originated nothing, but was content to follow the tracks laid down by the old contrapuntal school of organists, whose ideas and forms he adopted without change. His fertility was so marvellous that he could not even reckon up his own compositions; indeed it is doubtful whether he was ever equalled in this respect. He was a highly-skilled contrapuntist, and had, as might be expected from his great productiveness, a technical mastery of all the received forms of composition. Handel, who knew him well, said that he could write a motet in eight parts as easily as any one else could write a letter, and Schumann quotes an expression of his to the effect that 'a proper composer should be

[1] For an account of the curious work which, of late years, has been so frequently quoted in connection with the Dettingen Te Deum, we must refer the reader to the article on Urio, Dom Francesco.

able to set a placard to music';[1] but these advantages were neutralised by his lack of any earnest ideal, and by a fatal facility naturally inclined to superficiality. He was over-addicted, even for his own day, to realism; this, though occasionally effective, especially in recitatives, concentrates the attention on mere externals, and is opposed to all depth of expression, and consequently to true art. His shortcomings are most patent in his church works, which are of greater historical importance than his operas and other music. The shallowness of the church music of the latter half of the 18th century is distinctly traceable to Telemann's influence, although that was the very branch of composition in which he seemed to have everything in his favour—position, authority, and industry. But the mixture of conventional counterpoint with Italian opera air, which constituted his style, was not calculated to conceal the absence of any true and dignified ideal of church music. And yet he composed twelve complete sets of services for the year, forty-four Passions, many oratorios, innumerable cantatas and psalms, thirty-two services for the installation of Hamburg clergy, thirty-three pieces called 'Capitäns-musik,' twenty ordination and anniversary services, twelve funeral and fourteen wedding services — all consisting of many numbers each. Of his grand oratorios several were widely known and performed, even after his death, especially a 'Passion,' to the well-known words of Brockes of Hamburg (1716); another, in three parts and nine scenes, to words selected by himself from the Gospels (his best-known work); 'Der Tag des Gerichts'; 'Die Tageszeiten' (from Zechariah); and the 'Tod Jesu' and the 'Auferstehung Christi,' both by Ramler (1730 and 1757). To these must be added forty operas for Hamburg, Eisenach, and Bayreuth, and an enormous mass of vocal and instrumental music of all kinds, including no less than 600 overtures in the French style. Many of his compositions were published, and he even found time to engrave several himself; Gerber (*Lexicon*, ii. 631) gives a catalogue. He also wrote an autobiography, printed in Mattheson's *Ehrenpforte* and *Generalbass-schule* (1731, p. 168). A fine chorus for two choirs is given in Rochlitz's 'Sammlung,' and Hullah's Vocal Scores. Others will be found in Winterfeld, and in a collection — 'Beitrag zur Kirchenmusik' — published by Breitkopf. Organ fugues have been printed in Körner's 'Orgel Virtuos.' Very valuable examinations of his Church-Cantatas, and comparisons between them and those of Bach, will be found in Spitta's *Bach* (Transl. i. 490, etc.). [Besides the autobiography referred to above, the following contain information about the composer: Carl Israel's *Frankfurter Konzertchronik im* 1730–80 (1876); Jos. Sittard's *Geschichte des Musik- und Konzertwesen in Hamburg*, 1890; Curt Ottzenn's *Telemann als Opernkomponist* (1902). The *Quellen-Lexikon* gives a full catalogue of his numerous works, and Riemann's *Lexikon* may also be consulted.] A. M.

[1] *Gesammelte Schriften*, ii. 235. Compare Rameau's 'Qu'on me donne la Gazette de Hollande.'

TELFORD & TELFORD. William Telford established an organ factory at 45 Bride Street, Dublin, in 1830. In 1838 he built an organ for the Chapel of Trinity College, replacing that erected by Green. At this date he had just removed into larger premises in Stephen's Green. He added German pedals to the organ of Christ Church Cathedral, and did the same for St. Patrick's. His largest organ was that built for St. Peter's, Radley, which instrument was exhibited at the Great Exhibition in Dublin, in 1853. On his death, in 1869, the business was continued by his two sons, and the firm have built fine organs for the Cathedrals of Limerick, Lismore, Thurles, Monaghan, Letterkenny, Enniscorthy, and Queenstown, as also for numerous parish churches. The elder brother, W. H. Telford, Mus.B., died Oct. 2, 1905, but the business is still carried on by the younger brother, Edward, in Stephen's Green. W. H. G. F.

TELLEFSEN, Thomas Dyke Acland, a Norwegian musician, born at Dronthjem, Nov. 26, 1823, and probably named after the well-known M.P. for North Devon, who was much in the habit of travelling in Norway — was a pupil of Chopin, and first came to England with his master in 1848. He was in the habit of returning to this country, had many pupils, and used to give concerts, at one of which he was assisted by Madame Lind-Goldschmidt. Besides publishing several compositions of small value he edited a collection of Chopin's P.F. works (Paris, Richault) [valuable as embodying the master's personal traditions] and was interesting chiefly from his intimate connection with that remarkable composer and player. He died at Paris, Oct. 7, 1874. G.

TELL-TALE. A simple mechanical contrivance for giving information to an organ blower (and sometimes also to an organist) as to the amount of wind contained in the bellows. A piece of string is fixed by one end to the top board of the bellows and carried over a pulley; a small metal weight is attached to the other end of the string. As the bellows rise the weight descends, as they sink the weight ascends; and the words 'Full' and 'Empty' mark the limits of the journey down and up. J. S.

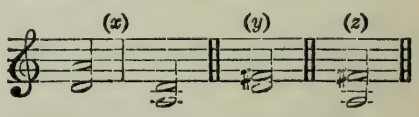
TEMPERAMENT (Fr. *Tempérament;* Ger. *Temperatur;* comp. Ital. *temperare*, to tune) is the name given to various methods of Tuning, in which certain of the consonant intervals, chiefly the Fifth and Major Third, are intentionally made more or less false or imperfect; that is to say, either sharper or flatter than exact consonance would require. If, on the contrary, all the consonant intervals are made perfectly smooth and pure, so as to give no

Beats, the tuning is then called Just Intonation.

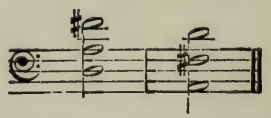
When a piece of music containing much change of key is executed in just intonation, we find that the number of notes employed in each Octave is considerable, and that the difference of pitch between them is, in many cases, comparatively minute. Yet, however great the number of notes may be, and however small the intervals which separate them, all these notes can be correctly produced by the voice; as they may be derived from a few elementary intervals, namely the Octave, Fifth, Major Third, and Harmonic Seventh.[1] Instruments like the violin and the trombone are also suitable for the employment of just intonation; because, in these cases, the player can modify the pitch of each note at pleasure, being guided by his sense of key-relation. But it is otherwise with instruments whose tones are fixed, such as the pianoforte, organ, and harmonium. Here the precise pitch of each note does not depend on the player, but is settled for him beforehand by the tuner. Hence, in these instruments, the number of notes per Octave is limited, and cannot furnish all the varieties of pitch required in just intonation. A few scales may, indeed, be tuned perfectly; but if so, certain notes which belong to other scales will be missing. Compromise then becomes a mechanical necessity; and it is found that by putting most of the consonant intervals, except the Octave, slightly out of tune, the number of notes required in modulation may be considerably reduced, without too much offence to the ear. This mode of tuning is called Temperament, and is now usually applied to all instruments with fixed tones. And although voices, violins, and trombones naturally have no need of temperament, they must all conform to the intonation of any tempered instrument which is played in concert with them.

We shall omit from the present article all reference to the arithmetical treatment of temperament, and simply deal with its physical and audible effects. We shall describe the means by which any student may obtain for himself a practical knowledge of the subject, and point out some of the conclusions to which such knowledge will probably lead him.[2] The first and most important thing is to learn by experience the effect of temperament on the quality of musical chords. To carry out this study properly it is necessary to have an instrument which is capable of producing all the combinations of notes used in harmony, of sustaining the sound as long as may be desired, and of distinguishing clearly between just and tempered intonation. These conditions are not fulfilled by the pianoforte; for, owing to the soft quality of its tones, and the quickness with which they die away, it does not make the effects of temperament acutely felt. The organ is more useful for the purpose, since its full and sustained tones, especially in the reed stops, enable the ear to perceive differences of tuning with greater facility. The harmonium is superior even to the organ for illustrating errors of intonation, being less troublesome to tune and less liable to alter in pitch from variation of temperature or lapse of time.

By playing a few chords on an ordinary harmonium and listening carefully to the effect, the student will perceive that in the usual mode of tuning, called Equal Temperament, only one consonant interval has a smooth and continuous sound, namely the Octave. All the others are interrupted by *beats*, that is to say, by regularly recurring throbs or pulsations, which mark the deviation from exact consonance. For example, the Fifth and Fourth, as at (*x*), are each made to give about *one* beat per second. This error is so slight as to be hardly worth notice, but in the Thirds and Sixths the case is very different. The Major Third, as at (*y*), gives nearly *twelve* beats per second: these are rather strong and distinct, and become still harsher if the interval is extended to a Tenth or a Seventeenth. The Major Sixth, as at (*z*), gives about *ten* beats per second, which are so violent, that this interval in its tempered form barely escapes being reckoned as a dissonance.




The Difference-Tones resulting from these tempered chords are also thrown very much out of tune, and, even when too far apart to beat, still produce a disagreeable effect, especially on the organ and the harmonium. [Resultant Tones.] The degree of harshness arising from this source varies with the distribution of the notes; the worst results being produced by chords of the following types —
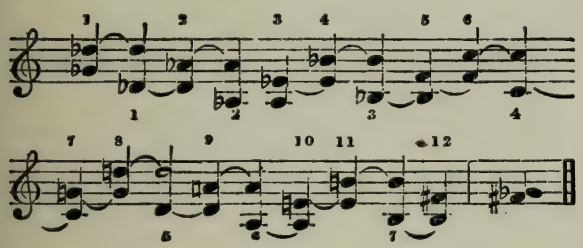


By playing these examples, the student will obtain some idea of the alteration which chords undergo in equal temperament. To understand it thoroughly, he should try the following simple experiment. 'Take an ordinary harmonium and tune two chords perfect on it. One is scarcely enough for comparison. To tune the triad of C major, first raise the G a very little, by scraping the end of the reed, till

[1] Some theorists exclude the Harmonic Seventh from the list of elementary intervals, but it is often heard in unaccompanied vocal harmony. See below, p. 60*b*.

[2] Those who wish to study the subject more in detail may consult: — (1) Bosanquet, *Elementary Treatise on Musical Intervals and Temperament* (Macmillan): (2) Helmholtz, *Sensations of Tone*, chapters xiv. to xvii.; and Ellis's Appendix xix. sections A to G, tables i. to vi.: (3) Perronet Thompson, *On the Principles and Practice of Just Intonation:* (4) Woolhouse, *Essay on Musical Intervals.*

the Fifth, C–G, is dead in tune. Then flatten the Third E, by scraping the shank, till the triad C–E–G is dead in tune. Then flatten F till F–C is perfect, and A till F–A–C is perfect. The notes used are easily restored by tuning to their Octaves. The pure chords obtained by the above process offer a remarkable contrast to any other chords on the instrument.'[1] It is only by making one's self practically familiar with these facts, that the nature of temperament can be clearly understood, and its effects in the orchestra, or in accompanied singing, properly appreciated.

Against its defects, equal temperament has one great advantage which specially adapts it to instruments with fixed tones, namely its extreme simplicity from a mechanical point of view. It is the only system of tuning which is complete with *twelve* notes to the Octave. This result is obtained in the following manner. If we start from any note on the keyboard (say G♭), and proceed along a series of twelve (tempered) Fifths upwards and seven Octaves downwards thus —



we come to a note (F♯) identical with our original one (G♭). But this identity is only arrived at by each Fifth being tuned somewhat too flat for exact consonance. If, on the contrary, the Fifths were tuned perfect, the last note of the series (F♯) would be sharper than the first note (G♭) by a small interval called the 'Comma of Pythagoras,' which is about one-quarter of a Semitone. Hence in equal temperament, each Fifth ought to be made flat by one-twelfth of this Comma; but it is extremely difficult to accomplish this practically, and the error is always found to be greater in some Fifths than in others. If the theoretic conditions which the name 'equal temperament' implies, could be realised in the tuning of instruments, the Octave would be *equally* divided into twelve Semitones, six Tones, or three Major Thirds. Perfect accuracy, indeed, is impossible even with the best-trained ears, but the following rule, given by Mr. Ellis, is much less variable in its results than the ordinary process of guesswork. It is this: — 'Make all the Fifths which lie entirely within the Octave middle *c'* to treble *c''* beat *once* per second; and make those which have their upper notes above treble *c''* beat *three* times in *two* seconds. Keeping the Fifth treble *f'* and treble *c''* to the last, it should beat *once* in between *one* and *two* seconds.'[2] In ordinary practice, however, much rougher approximations are found sufficient.

The present system of tuning by equal temperament was introduced into England at a comparatively recent date. In 1854 organs built and tuned by this method were sent out for the first time by Messrs. Gray & Davison, Walker, and Willis. 1854 is therefore the date of its definite adoption as the trade usage in England. There was no equally tempered organ of English make in the Great Exhibition of 1851; and before that time the present system appears to have been only used in a few isolated cases, as in the organ of St. Nicholas, Newcastle-upon-Tyne, which was returned in 1842. For the pianoforte equal temperament came into use somewhat earlier than for the organ. It was introduced into the works of Messrs. Broadwood about 1846. In France the change had already taken place, for M. Aristide Cavaillé-Col stated that from 1835 he consistently laboured to carry out the equal principle in the tuning of his organs.[3] What little is known of the history of temperament in Germany seems to show that the new tuning was employed there at a still earlier date, but there are reasons for believing that equally tuned organs had not become general even as late as the time of Mozart (died 1791). Emanuel Bach seems to have been the first musician who advocated in a prominent manner the adoption of equal temperament, whence we may infer that it was unusual in his day.[4] His father is also said to have employed this system on his own clavichord and harpsichord; but even his authority was not sufficient to recommend it to his contemporary Silbermann, the famous organ-builder (1683–1753). [Still he must have obtained some practical system of temperament, since the 'Wohltemperirtes Clavier' would not have been tolerable to the ear without some modification of just intonation, however rough.] An earlier builder, Schnitger, is said to have used something approaching it in the organ built by him about 1688–93, in the S. Jacobi Church at Hamburg. Before that time the system appears to have had hardly more than a theoretic existence in Europe.

The mode of tuning which prevailed before the introduction of equal temperament is called the Meantone System.[5] It has hardly yet died out in England, for it may still be heard on a few organs in country churches. According to Don B. Yñiguez, organist of Seville Cathedral, the meantone system is generally maintained on Spanish organs, even at the present day.[6] Till late in the 18th century, this tuning, or a

[1] Bosanquet, *Temperament*, p. 6.

[2] Bosanquet, *Temperament*, p. 5.

[3] Ellis, in *Nature* for August 8, 1878, p. 383.

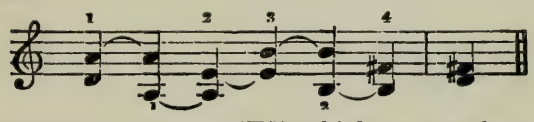
[4] C. P. E. Bach, *Versuch uber die wahre Art das Clavier zu spielen*, Einleitung, sect. 14; published 1753.

[5] Otherwise Mesotonic; so called because in this tuning the Tone is a *mean* between the Major and the Minor Tones of Just Intonation; or half a Major Third. See p. 63.

[6] Ellis, *History of Musical Pitch*, in *Journal of Society of Arts*, March 5 and April 2, 1880, and Jan. 7, 1881. From these valuable papers many of the facts given in the text have been derived.

closely allied variety, was almost universally employed, both in England and on the Continent. It was invented by the Spanish musician Salinas, who was born at Burgos in 1513, lived for many years in Italy, and died at Salamanca in 1590.[1] On account of its historical interest, as well as its intrinsic merits, the meantone system requires a short explanation. It will be convenient to take equal temperament as the standard of comparison, and to measure the meantone intervals by the number of equal Semitones they contain. The relations of the two systems may therefore be described as follows.

If we start from say D on the keyboard, and proceed along a series of four equal temperament Fifths upwards and two Octaves downwards, thus —




we arrive at a note (F♯) which we employ as the Major Third of our original note (D). This tempered interval (D–F♯) is too sharp for exact consonance by nearly one-seventh of a Semitone; but if we make these Fifths flatter than they would be in equal temperament, then the interval D–F♯ will approach the perfect Major Third. We may thus obtain a number of systems of tuning according to the precise amount of flattening we choose to assign to the Fifth. Of this class the most important is the Meantone System, which is tuned according to the following rule. First, make the Major Third (say D–F♯) perfect; then make all the intermediate Fifths (D–A–E–B–F♯) equally flat by trial. After a little practice this can be done by mere estimation of the ear; but if very accurate results are desired, the following method may be used. A set of tuning-forks should be made (say at French pitch) giving $c' = 260{\cdot}2$, $g' = 389{\cdot}1$, $d' = 290{\cdot}9$, $a' = 435$ vibrations per second. The notes $c'$, $g'$, $d'$, $a'$, of the instrument should be tuned in unison with the forks, and all other notes can be obtained by perfect Major Thirds and perfect Octaves above or below these.

There is one difficulty connected with the use of the meantone system, namely that it requires more than twelve notes to the Octave, in order to enable the player to modulate into any given key. This arises from the nature of the system; for as twelve meantone Fifths fall short of seven Octaves, the same sound cannot serve both for G♭ and for F♯. Hence if we tune the following series of meantone Fifths

E♭–B♭–F–C–G–D–A–E–B–F♯–C♯–G♯

on the piano, or on any other instrument with twelve notes to the Octave, we shall have only six Major scales (B♭, F, C, G, D, A), and three Minor scales (G, D, A). When the remoter keys are required, the player has to strike G♯ instead of A♭, or E♭ instead of D♯, producing an intolerable effect. For in the meantone system the interval G♯–E♭ is sharper than the perfect Fifth by nearly one-third of a Semitone, and the four intervals B–E♭, F♯–B♭, C♯–F, G♯–C, are each sharper than the perfect Major Third by more than three-fifths of a Semitone. The extreme roughness of these chords caused them to be compared to the howling of wolves. [Wolf.]

To get rid of the 'wolves' many plans were tried. For instance, the G♯ was sometimes raised till it stood halfway between G and A; but the result was unsatisfactory, for the error thus avoided in one place had to be distributed elsewhere. This was called the method of Unequal Temperament, in which the notes played by the white keys were left in the meantone system, while the error was accumulated on those played by the black keys. The more usual scales were thus kept tolerably in tune while the remote ones were all more or less false. Such a makeshift as this could not be expected to succeed, and the only purpose it served was to prepare the way for the adoption of equal temperament.

The meantone system is sometimes described as an 'unequal temperament,' but wrongly, since in it the so-called 'good keys' are all equally good; the 'bad keys' are simply those for which the necessary notes do not exist when the system is limited to twelve notes per Octave. The defect therefore lies not in the system itself, but in its application, and the only legitimate remedy is to increase the number of notes, and so provide a more extended series of Fifths. This was well understood from the first, for we find that as early as the 16th century many organs were constructed with extra notes.[2] Salinas tells us that he had himself played on one in the Dominican Monastery of Santa Maria Novella at Florence. Similar improvements were attempted in England. In the deed of sale of the organ built by Father Smith in 1682–83 for the Temple Church, London, special mention is made of the additional notes, which were played in the following manner: — two of the black keys were divided crosswise; the front halves, which were of the usual height, playing G♯ and E♭; the back ones, which rose above them, A♭ and D♯. About 1865 this organ was tuned for the first time in equal temperament, but the extra keys were not removed till 1878. The same method was followed in designing another organ of Father Smith's, which was built for Durham Cathedral in 1684–85, although the additional notes do not appear to have been

[1] The invention of this temperament has also been attributed to Zarlino and to Guido d' Arezzo.

[2] The extra notes were sometimes called 'Quartertones,' not a very suitable name, since a Quartertone is not a sound, but an interval, and the Semitone is not divided equally in the meantone system.

actually supplied till 1691.[1] A different but equally ingenious plan of controlling the extra notes was used in the organ of the Foundling Hospital, London.[2] Here the keyboard was of the ordinary form, without any extra keys; but by means of a special mechanism four additional notes, D♭, A♭, D♯, A♯, could be substituted at pleasure for C♯, G♯, E♭, B♭ of the usual series. Close to the draw-stops on either side there was a handle or lever working in a horizontal cutting, and having three places of rest. When both handles were in the mid position, the series of notes was the same as on an ordinary instrument, namely

E♭–B♭–F–C–G–D–A–E–B–F♯–C♯–G♯;

but when the handles on both sides were moved in the outward direction, the E♭ and B♭ pipes were shut off, and the D♯ and A♯ were brought into operation. The use of this mechanism was afterwards misunderstood, the levers were nailed up for many years, and at last removed in 1848; but the tuning remained unaltered till 1855, when the organ itself was removed and a new one built in its place. [It was formerly supposed that this organ, built by Parker, was the instrument presented to the Hospital by Handel, but it has been proved that as it was erected in 1769 Handel could have had nothing to do with it. See *Mus. Times*, 1902, p. 308 ff.]

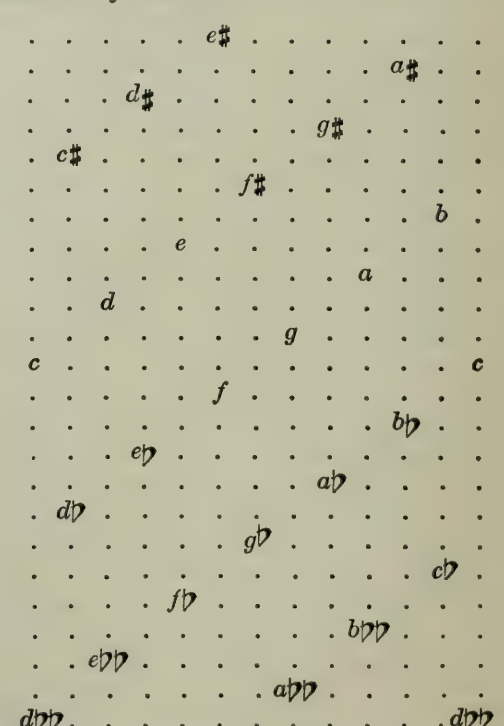
The long contest between the different systems of tuning having practically come to an end, we are in a position to estimate what we have gained or lost by the change. The chief advantage of equal temperament is that it provides keyed instruments with unlimited facility of modulation, and places them, in this respect, more on a level with the voice, violin, and trombone. It has thus assisted in the formation of a style of composition and execution suited to the pianoforte. It is the only system of intonation which, in concerted music, can be produced with the same degree of accuracy on every kind of instrument. Its deviations from exact consonance, though considerable, can be concealed by means of unsustained harmony, rapid movement, and soft quality of tone, so that many ears never perceive them. By constantly listening to the equally tempered scale, the ear may be brought not only to tolerate its intervals, but to prefer them to those of any other system, at least as far as melody is concerned. It has proved capable of being applied even to music of a high order, and its adoption may be considered an artistic success. From a commercial point of view, the change has been highly advantageous. It has enabled the maker of the pianoforte or the organ to obviate a serious imperfection without disturbing the traditional structure of the instrument; while, on the other hand, alterations both in the internal mechanism and in the form of keyboard would have been necessary if musicians had insisted that the 'wolves' should be got rid of without abolishing the old tuning. Trade usage will, therefore, be strongly on the side of equal temperament for a long time to come, and any attempt to recover the meantone system can only be made on a small scale, and for special purposes. Still, as many writers have pointed out, such a limited restoration would be useful. It would enable us to hear the music of the earlier composers as they heard it themselves. The ecclesiastical compositions of Bach, and all the works of Handel and his predecessors as far back as the 16th century, were written for the meantone system. By performing them in equal temperament we fail to realise the original intention. This would not be matter for regret if the old music were improved by our alteration; but such is certainly not the case. The tuning in which the old composers worked is far more harmonious than that which has replaced it. This much is generally admitted even by those who do not favour any attempt to restore the meantone system. They sometimes appeal to the authority of Sebastian Bach, and quote his approval of equal temperament as a reason why no other tuning should be used. But in reality very little is certainly known of Bach's relations to the subject. We are told that he was accustomed to tune his own clavichord and harpsichord equally, though the organ still remained in the meantone system. This statement is borne out by internal evidence. In Bach's organ works the remoter keys are scarcely ever employed, while no such restrictions are observable in his works for the clavichord. With his preference for a wide range of modulation he would naturally find the limits of the old-fashioned meantone organ irritating, and we can easily understand that he would have favoured any tuning which made all the keys available. He would doubtless have welcomed any practical method of extending the meantone system; but to provide this was a task beyond the inventive capacity of that age. His authority then may fairly be quoted to show that all the keys must be in tune to the same degree; but this condition can be realised by many other systems besides temperament when a sufficient number of notes is provided in each Octave. If the question were to be decided by an appeal to authority alone, we might quote the names of many musicians of the 18th century who were acquainted with both kinds of temperament, and whose judgment was directly opposed to that of Bach. But this style of argument, always inconclusive, will appear peculiarly out of place when we consider what changes music

[1] See vol. iii. p. 534, note.

[2] The history of this instrument has been carefully investigated by Mr. Alexander J. Ellis, F.R.S. The facts given in the text were derived by him from a MS. note-book made by Mr. Leffler (died 1819), organist of St. Katherine's (then by the Tower), and father of the singer William Leffler. (See vol. iii. pp. 538–9.)

has passed through since Bach's day. That the defects of equal temperament were not so noticeable then as now, may be attributed both to the different kind of instrument and the different style of composition which have since been developed. The clavichord, which is said to have been an especial favourite with Bach, was characterised by a much softer quality of tone, and feebler intensity, than the modern pianoforte. Again, composers of a century and a half ago relied for effect chiefly on vigorous counterpoint or skilful imitation between the various melodic parts, and not on the thick chords and sustained harmonies which have become so marked a feature in modern music. Owing to these changed conditions the evils of temperament are greatly intensified nowadays, and the necessity for some remedy has become imperative. There is but one direction in which an efficient remedy can be found, namely in the use of some more harmonious form of intonation than that which at present prevails. It is only by the help of an instrument on which the improved systems of tuning can be employed in an adequate manner, that the student will be able to estimate their value. Such an instrument we will now proceed to describe.

If we wish to employ any other system of tuning than equal temperament, we must increase the number of notes per Octave, since the ordinary twelve notes, unless tuned equally, are useless for anything beyond illustration or experiment. The methods used by Father Smith and by Handel cannot be followed nowadays. The ordinary keyboard is already so unsymmetrical, that the insertion of a few additional black or white keys would make it almost unplayable; and the changing of levers would be a troublesome interruption of the performance. The only way to bring the improved systems of temperament within the range of practical music, is to remodel and simplify the keyboard. This has been done in different ways by several inventors of late years. At a meeting of the Musical Association of London on May 1, 1875, an organ on which one of the stops was tuned according to the meantone system was exhibited by Mr. R. H. M. Bosanquet, of S. John's College, Oxford. The keyboard of this instrument — which is now in the Victoria and Albert Museum — is arranged symmetrically, so that notes occupying the same relative position always make the same musical interval. There are twelve finger keys in the Octave, of which seven as usual are white and five black. The distance across from any key to its Octave, center to center, is six inches; each key is three-eighths of an inch broad, and is separated on either side from the next key by the space of one-eighth of an inch. As the Octave is the only interval in which all systems of intonation agree, keys an Octave apart are on the same level with each other. The rest of the keys are placed at various points higher or lower to correspond with the deviations of the pitch of their notes from equal temperament. Thus the G key is placed a quarter of an inch farther back, and one-twelfth of an inch higher than the C. The D key recedes and rises to the same extent relatively to the G, and so with the rest. After twelve Fifths we come to the B♯ key, and find it three inches behind and one inch above the C from which we started. This oblique arrangement enables us greatly to increase the number of notes per Octave without any inconvenience to the player. At the same time the fingering is greatly simplified, for any given chord or scale always has the same form under the hand, at whatever actual pitch it may be played. Nor is it necessary to decide beforehand on the exact key-relationship of the passage, as it will be played in the same manner, whatever view may be taken of its analysis. The advantage of having thus to learn only one style of fingering for the Major scale, instead of twelve different styles, as on the ordinary keyboard, is self-evident. Chromatic notes are played according to the following rule: — put the finger up for a sharp and down for a flat. This results from the principle on which the keyboard is arranged, the higher keys corresponding to notes which are reached by an upward series of Fifths, and the lower keys to notes reached by a downward series. The following diagram shows the positions of the notes on the keyboard when applied to the meantone system: —

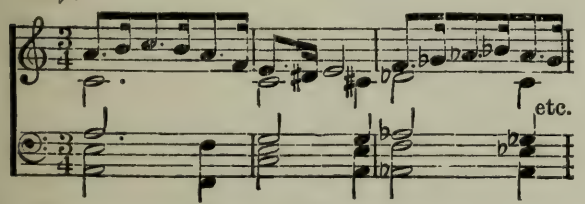



As all proposed improvements, either in music or anything else, are sure to meet with opposition, we will here consider some of the objections

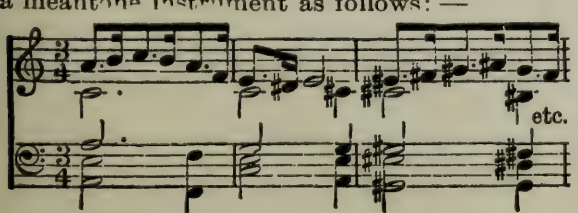
which may be made to the use of an instrument such as we have just described. It is natural that the new form of keyboard should be received with some hesitation, and that its style of fingering should be thought difficult; but in fact the old keyboard is far from being a model of simplicity, and many attempts have been made to reform it, independently of any aim at improving the tuning. [See KEY, vol. ii. pp. 571 f.] On Mr. Bosanquet's keyboard the fingering is of the simplest possible character, and permits the attainment of any required rate of speed. All desirable combinations lie within easy grasp; related notes being nearly on the same level. To prove that ordinary music can be easily adapted to the meantone organ, Mr. Bosanquet performed on it three of Bach's preludes at the meeting of the Musical Association already referred to. There would be no difficulty in constructing this form of keyboard with several manuals, nor in applying the same symmetrical arrangement to a pedal.

The advantage gained by employing an improved system of tuning depends so much on the quality of tone of the instrument, that it is very doubtful whether it would be worth while to adopt the meantone system for the pianoforte. It is only on the modern 'concert-grand' that the defects of equal temperament are felt to any great extent, and it might therefore be well to construct these instruments with a complete meantone scale. Still, the result would hardly be so satisfactory as on the organ, whether used in solo performance or in leading the voices of a choir.

The last objection which has to be considered is that enharmonic changes are supposed by some to be impossible in any system of tuning which provides distinct sounds for G♭ and F♯. This view is incorrect, as we shall recognise if we inquire what enharmonic changes really are. For the most part they are merely *nominal*, being used to avoid the strange appearance of remote keys. Thus in the 'Pro Peccatis' of Rossini's 'Stabat Mater,' there is apparently an enharmonic modulation from the key of A♮ to that of D♭.

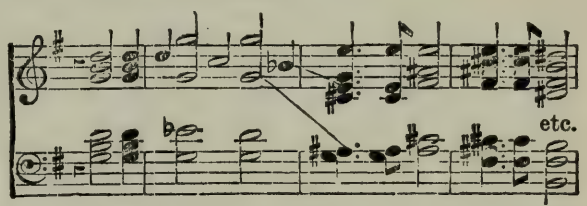



But in reality it is a *chromatic* modulation from A♮ to C♯, with no enharmonic element whatsoever. The passage would be played on a meantone instrument as follows: —



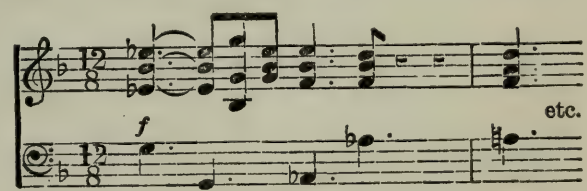

It would be unnecessary in general to translate passages of this kind into correct notation before performing them, as in most cases the key-relations would be tolerably clear, in whatever way they were written. Should there be any chance of error in taking the accidentals literally, a large acute or grave mark might be drawn across the staff, to indicate that the notes are to be played twelve Fifths higher or lower than they are written. In the present instance the acute mark could be used.

Sometimes the enharmonic change is *real*, and not merely a device of notation. Take the following extract from 'The people shall hear' in the 'Israel in Egypt': —




Here B♭ must be played in the second bar and A♯ in the third, a modulation which is rendered easy by the general construction of the passage. 'Enharmonic changes (Helmholtz remarks) are least observed when they are made immediately before or after strongly dissonant chords, or those of the Diminished Seventh. Such enharmonic changes of pitch are already sometimes clearly and intentionally made by violinists, and where they are suitable even produce a very good effect.' [1]

The necessity of avoiding 'wolves' in the meantone system sometimes restricts the choice of notes. Thus in a passage in the 'Lachrymosa' of Mozart's Requiem: —




the discord A♭–F–B♭–E♭ must be played exactly as it is written, owing to the B♭ and E♭ being prepared. Even if G♯ stood in the text, A♭ would be substituted in performance, as the 'wolf' G♯–E♭ is inadmissible. All such difficulties can be solved in a similar way. On the other side, we have to reckon the great variety of chords and resolutions which are available in the meantone system, but have no existence in equal temperament. Many chromatic chords may have two or more forms, such as the following: —



each of which may be used according to the key relation of the context, or the effect required

[1] *Sensations of Tone*, p. 513.

in the melodic parts. Again, the Augmented Sixth is much flatter in the meantone system than in equal temperament, slightly flatter even than the interval called the Harmonic Seventh. When the strange impression which it causes at first has worn off, its effect is peculiarly smooth and agreeable, especially in full chords. It is also available as Dominant Seventh, and may be written with the acute mark (G–/F), to distinguish it from the ordinary Minor Seventh got by two Fifths downwards (G–C–F).

It is important to recognise the fact that the forms of chords can only be settled by actual trial on an instrument, and that the judgment of the ear, after full experience of the different modes of tuning, cannot be set aside in favour of deductions from any abstract theory. Practice must first decide what chord or progression sounds best; and this being done, it may be worth while to ask whether theory can give any reasons for the ear's decision. In many cases our curiosity will be unsatisfied, but our preference for one effect rather than another will remain unchanged. Neither can theory solve those questions which sometimes arise as to the correct mode of writing certain chords. All questions of notation can only be decided by playing the disputed passage in some system of tuning which supplies a separate sound for each symbol. The reason why G♭ and F♯ were not written in the same chord was a purely practical one; these two signs originally meant different sounds, which formed combinations too rough for use. Our notation having been formed long before equal temperament came into use, it is not surprising that the symbols do not correspond with the sounds. But they correspond exactly with the meantone scales, and it is on this system of tuning that all our rules of notation are founded. 'It is only necessary to remember that we have here the original system, which belongs from the very beginning of modern music onward to our musical notation, to see that by employing it we have the true interpretation of our notation; we have the actual sounds that our notation conveyed to Handel, to all before Bach, and many after him, only cured of the wolf, which was the consequence of their imperfect methods.' [1]

To carry out any system of temperament consistently in the orchestra is practically an impossible task. Tempered intervals can only be produced with certainty on a small number of the instruments, chiefly the wood-wind. The brass instruments have an intonation of their own, which differs widely from either of the temperaments we have described. Thus the French horn, whose notes are the harmonics arising from the subdivision of a tube, gives a Major Third much flatter than equal temperament, and a Fifth much sharper than the meantone system. [See Node; and Partial Tones.] There is necessarily a great deal of false harmony whenever the brass is prominently heard in tempered music. Again, the tuning of the string-quartet is accomplished by just Fifths (C–G–D–A–E), but as these instruments have free intonation, they can execute tempered intervals when supported by the pianoforte or organ. In the absence of such an accompaniment, both violinists and singers seem unable to produce equally tempered scales or chords. This is precisely what might have been expected on theoretic grounds, as the consonant relations of the different notes being partially lost through temperament, the altered intervals would naturally be difficult to seize and render. Fortunately, we have positive facts to prove the truth of this deduction. The subject was carefully investigated by two French savants, MM. Cornu and Mercadier.[2] They experimented with three professional players, M. Léonard, the Belgian violinist, M. Seligmann, violoncellist, and M. Ferrand, violinist of the Opéra-Comique, besides amateur players and singers. The results showed that a wide distinction must be drawn between the intervals employed in unaccompanied melody, and those employed in harmony. In solo performances, continual variety of intonation was observed; the same pitch was seldom repeated, and even the Octave and the Fifth were sometimes sharpened or flattened. So far as any regularity could be traced, the intervals aimed at appeared to be those known as Pythagorean, of which the only consonant ones are the Octave, Fifth, and Fourth. The Pythagorean Major Third is obtained by four just Fifths up, and is consequently so sharp as to amount to a dissonance. In melody, a scale tuned in this manner is found to be not unpleasant, but it is impossible in harmony. This fact also was verified by Cornu and Mercadier, who report that, in two-part harmony, the players with whom they experimented invariably produced the intervals of just intonation. The Thirds and Sixths gave no beats, and the Minor Seventh on the Dominant was always taken in its smoothest form, namely the Harmonic Seventh. 'I have myself observed,' says Helmholtz, 'that singers accustomed to a pianoforte accompaniment, when they sang a simple melody to my justly intoned harmonium, sang natural Thirds and Sixths, not tempered, nor yet Pythagorean. I accompanied the commencement of the melody, and then paused while the singer gave the Third or Sixth of the key. After he had given it, I touched on the instrument the natural, or the Pythagorean, or the tempered interval. The first was always in unison with the singer, the others gave shrill beats.' [3]

Since, then, players on bowed instruments as

[1] Bosanquet, *Temperament*, p. 39.

[2] See Ellis's Appendix to the *Sensations of Tone*, p. 787.

[3] *Sensations of Tone*, p. 640.

well as singers have a strong natural tendency towards just intervals in harmony; it is not clear why their instruction should be based on equal temperament, as has been the practice in recent times. This method is criticised by Helmholtz in the following words: — 'The modern school of violin-playing, since the time of Spohr, aims especially at producing equally tempered intonation. . . . The sole exception which they allow is for double-stop passages, in which the notes have to be somewhat differently stopped from what they are when played alone. But this exception is decisive. In double-stop passages the individual player feels himself responsible for the harmoniousness of the interval, and it lies completely within his power to make it good or bad. . . . But it is clear that if individual players feel themselves obliged to distinguish the different values of the notes in the different consonances, there is no reason why the bad Thirds of the Pythagorean series of Fifths should be retained in quartet-playing. Chords of several parts, executed by a quartet, often sound very ill, even when each one of the performers is an excellent solo-player; and, on the other hand, when quartets are played by finely cultivated artists, it is impossible to detect any false consonances. To my mind the only assignable reason for these results, is that practised violinists with a delicate sense of harmony know how to stop the tones they want to hear, and hence do not submit to the rules of an imperfect school.'

Helmholtz found, by experiments with Dr. Joachim, that this distinguished violinist in playing the unaccompanied scale, took the just and not the tempered intervals. He further observes that, 'if the best players, who are thoroughly acquainted with what they are playing, are able to overcome the defects of their school and of the tempered system, it would certainly wonderfully smooth the path of performers of the second order, in their attempts to attain a perfect ensemble, if they had been accustomed from the first to play scales by natural intervals.'

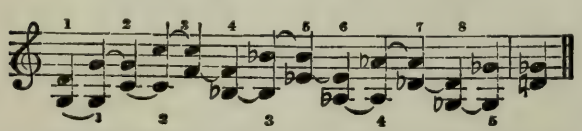
The same considerations apply to vocal music. 'In singing, the pitch can be made most easily and perfectly to follow the wishes of a fine musical ear. Hence all music began with singing, and singing will always remain the true and natural school of all music. . . . But where are our singers to learn just intonation, and make their ears sensitive for perfect chords? They are from the first taught to sing to the equally tempered pianoforte. . . . Correct intonation in singing is so far above all others the first condition of beauty, that a song when sung in correct intonation even by a weak and unpractised voice always sounds agreeable, whereas the richest and most practised voice offends the hearer when it sings false or sharpens. . . . The instruction of our present singers by means of tempered instruments is unsatisfactory, but those who possess good musical talents are ultimately able by their own practice to strike out the right path for themselves, and overcome the error of their original instruction. . . . Sustained tones are preferable as an accompaniment, because the singer himself can immediately hear the beats between the instrument and his voice, when he alters the pitch slightly. . . . When we require a delicate use of the muscles of any part of the human body, as, in this case, of the larynx, there must be some sure means of ascertaining whether success has been attained. Now the presence or absence of beats gives such a means of detecting success or failure when a voice is accompanied by sustained chords in just intonation. But tempered chords which produce beats of their own are necessarily quite unsuited for such a purpose.' [1]

For performance in just intonation the three quartets of voices, strings, and trombones have a pre-eminent value; but as it requires great practice and skill to control the endless variations of pitch they supply, we are obliged to have some fixed and trustworthy standard by which they can at first be guided. We must be certain of obtaining with ease and accuracy any note we desire, and of sustaining it for any length of time. Hence we come back once more to keyed instruments, which do not present this difficulty of execution and uncertainty of intonation. The only question is how to construct such instruments with an adequate number of notes, if all the intervals are to be in perfect tune. Theoretically it is necessary that every note on the keyboard should be furnished with its Fifth, Major Third, and Harmonic Seventh, upwards and downwards. There should be Fifths to the Fifths, Thirds to the Thirds, and Sevenths to the Sevenths, almost to an unlimited extent. Practically these conditions cannot be fully carried out, and all instruments hitherto constructed in just intonation have been provided with material for the simpler modulations only. One of the best-known historical examples is General Perronet Thompson's organ, now in the collection of instruments in the Victoria and Albert Museum. In each Octave this organ has forty sounds, which may be divided into five series, the sounds of each series proceeding by perfect Fifths, and being related to those of the next series by perfect Major Thirds. The interval of the Harmonic Seventh is not given. With a regular and consistent form of keyboard it would have been more successful than it was, but the idea of arranging the keys symmetrically had not then been developed. The first application of this idea was made by an American, Mr. H. W. Poole, of South Danvers, Massachusetts. His invention is described and illustrated in *Silliman's Journal* for July 1867. The principle of it is that keys standing in a similar position

[1] *Sensations of Tone*, pp. 505–510.

with regard to each other shall always produce the same musical interval, provided it occurs in the same relation of tonality. But if this relation of tonality alters, the same interval will take a different form on the keyboard. There are five series of notes, each proceeding by perfect Fifths: — (1) the keynotes; (2) the Major Thirds to the keynotes; (3) the Thirds to the Thirds; (4) the Harmonic Sevenths to the keynotes; (5) the Sevenths to the Thirds. The Major Thirds below the keynotes, which are so often required in modern music, as for instance in the theme of Beethoven's Andante in F, are not given. So that the range of modulation, though extensive, is insufficient for general purposes.[1] [Dr. Shohé Tanaka, a Japanese scientist, invented an 'Enharmonium' keyboard, which is by far the least formidable of the various experiments here referred to. It contains twenty keys, or sections of keys, to the octave, yet conforms to the usual pattern of keyboard in all ways, excepting that an additional (short) black key is introduced between *e* and *f* for *e*♯. Each of the other black keys is divided, two of them (*c*♯ and *f*♯) into three sections each. The instrument was exhibited in London in 1891, and a detailed account of it appeared in the *Vierteljahrsschrift* of 1890, p. 1. As it stands, the keyboard is absolutely correct for the key of C and nearly related keys; for the rest, there is a transposing arrangement, worked by a knee-pedal.]

Owing to the limited number of notes which keyed instruments can furnish, the attempt to provide perfect intervals in all keys is regarded by Helmholtz as impracticable. He therefore proposes a system of temperament which approaches just intonation so closely as to be indistinguishable from it in ordinary performance. This system is founded on the following facts:— We saw that in equal temperament the Fifth is too flat for exact consonance, and the Major Third much too sharp. Also that the interval got by four Fifths up (D–A–E–B–F♯) is identified with the Major Third (D–F♯).[2] Now if we raise the Fifths, and tune them perfectly, the interval D–F♯ becomes unbearable, being sharper than the equal temperament Third. But in a *downward* series of just Fifths the pitch becomes at each step lower than in equal temperament, and when we reach G♭, which is eight Fifths below D, we find that it is very nearly identical with the just Major Third of D, thus —




[1] The keyboard invented by Mr. Colin Brown of Glasgow is similar in principle to Mr. Poole's, except that it does not give the two series of Harmonic Sevenths. See Bosanquet, *Temperament*.

[2] In general when a series of Fifths is compared with a Major Third, the number of Octaves (by which we must ascend or descend in order to bring the notes into the same part of the scale) is not expressed, but can be easily supplied by the reader.

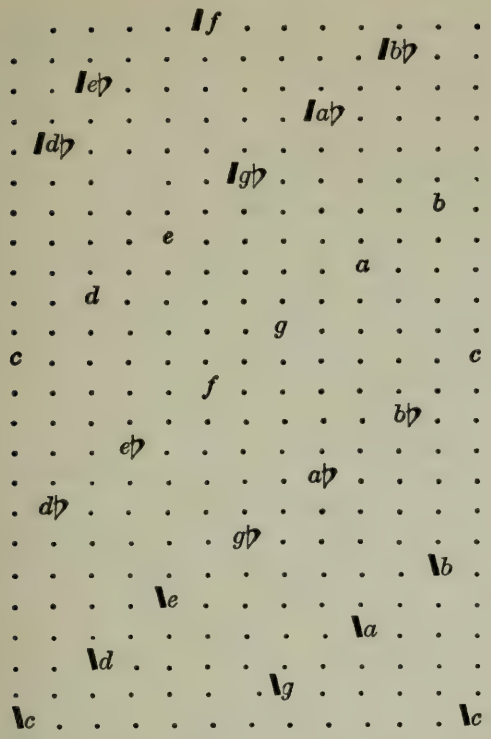
The best way of applying this fact is to tune a series of eight notes by just Fifths—say D♭, A♭, E♭, B♭, F, C, G, D; then a similar series forming just Major Thirds with these; whence it will result that the last note of the latter series (F♯) will form an almost exact Fifth with the first note of the former series (D♭).[3]

In applying the ordinary musical notation to systems of temperament of this class, a difficulty arises; for the Major Third being got by eight Fifths downward, would strictly have to be written D–G♭. As this is both inconvenient and contrary to musical usage, the Major Third may still be written D–F♯, but to distinguish this F♯ from the note got by four Fifths up, the following convention may be used. The symbols G♭ and F♯ are taken to mean exactly the same thing, namely the note which is eight Fifths below D. We assume G♭–D♭–A♭–E♭–B♭–F–C–G–D–A–E–B as a normal or standard series of Fifths. The Fifth of B is written indifferently /G♭ or /F♯, the acute mark (/) serving to show that the note we mean belongs to the upward, and not to the downward series. The Fifth of /F♯ is written /C♯, and so on till we arrive at /B, the Fifth of which is written //F♯. In like manner, proceeding along a downward series, the Fifth below F♯ (or G♭) is written \B, and so on till we arrive at \F♯, the Fifth below which is written \\B. The notes B, E, A, D have their Thirds in the same series as themselves, thus D–F♯, \D–\F♯. Other notes have their Thirds in the series next below, thus C–\E, \C–\\E. These marks may be collected at the signature, like sharps and flats. The keys of A and E will be unmarked; the key of C will have three grave notes, \A, \E, \B. When it is necessary to counteract the grave or acute mark and restore the normal note, a small circle (o) may be prefixed, analogous to the ordinary natural.

To apply this mode of tuning to the organ would be expensive without any great advantages in return. Ordinary organ-tone, except in the reed and mixture stops, is too smooth to distinguish sharply between consonance and dissonance, and the pipes are so liable to the influence of heat and cold that attempts to regulate the pitch minutely are seldom successful. Still less would it be worth while to tune the pianoforte justly. It is chiefly to the orchestra that we must look for the development of just intonation; but among keyboard instruments the most suitable for the purpose is the harmonium, which is specially useful as a means of studying the effects obtainable from untempered chords.

There is in the Victoria and Albert Museum a harmonium, the tuning of which may be

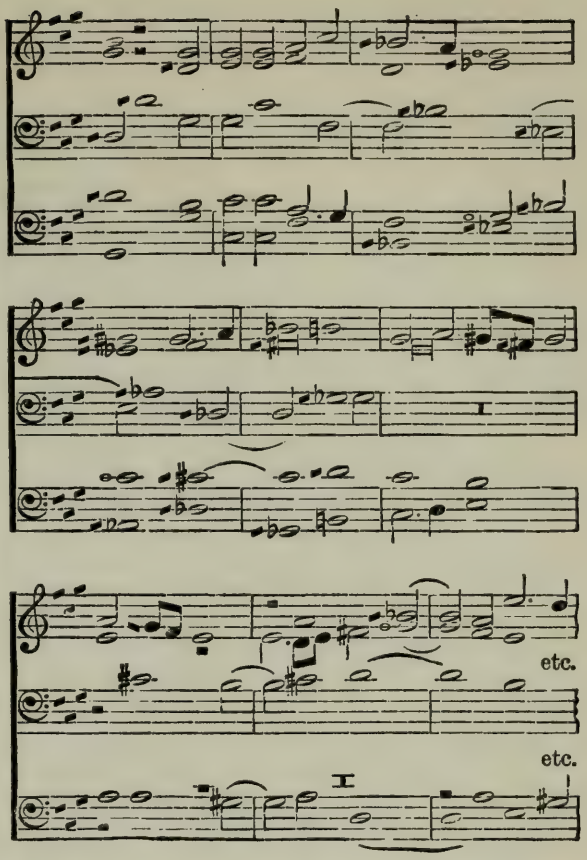
[3] The error, which is called a 'Skhisma,' is about the fifty-first part of a Semitone. This system, therefore, differs so slightly from just intonation, that we shall henceforward treat them as practically identical.



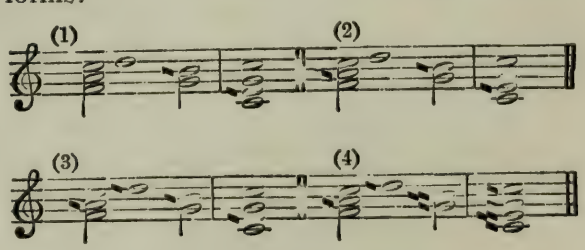

considered identical with the system just explained. The form of keyboard is that which has already been described in connection with the meantone temperament; and it is equally applicable to the system of perfect Fifths. Being an experimental instrument it was constructed with eighty-four keys in each Octave, but for ordinary purposes it is found that about half that number would be sufficient. The fingering of the Major scale resembles that of A♭ Major on the ordinary keyboard, and is always the same, from whatever note we start as Tonic. Moreover, the form which any given chord takes does not depend on theories of tonality, but is everywhere symmetrical. The above diagram shows the positions of the notes on the keyboard when applied to the system of perfect Fifths.

It is unnecessary to consider here the objections which might be made to the use of this tuning, as they would, no doubt, be similar to those we have already noticed in dealing with the meantone temperament. But it may be pointed out that the supposed difficulty of enharmonic change no more exists here than elsewhere. We may even modulate through a series of eight Fifths down, and return by a Major Third down, without altering the pitch. The passage from a madrigal, 'O voi che sospirate,' by Luca Marenzio, quoted on the top of the next column, illustrates this. In the 4th bar G♯ and C♯ are written for A♭ and D♭; and in the 5th bar F♯, \B and D for G♭, \C♭, E♭♭, but the confused notation would not affect the mode of performance either with voices or the justly tuned harmonium.

The practical use of this instrument has




brought to light certain difficulties in applying just intonation to ordinary music. The chief difficulty comes from the two forms of Supertonic which are always found in a perfectly tuned Major Scale. Thus, starting from C, and tuning two Fifths upwards (C–G–D) we get what might be considered the normal Supertonic (D); but by tuning a Fourth and a Major Sixth upwards (C–F–\D) we arrive at a flatter note, which might be called the grave Supertonic (\D). The first form will necessarily be employed in chords which contain the Dominant (G), the second form in chords which contain the Subdominant (F) or the Superdominant (\A). Otherwise, false Fifths or Fourths (G–\D; D–\A) would be heard. The result is that certain chords and progressions are unsuitable for music which is to be performed in perfect tuning. Let us take the following example and arrange it in its four possible forms: —




All of these are equally inadmissible; No. 1 being excluded by the false Thirds (F–A; A–C); No. 2 by the false Fourth (\A–D); No. 3 by the false Fifth (G–\D); No. 4 by

the sudden fall of the pitch of the tonic. If this kind of progression is employed, all the advantages of just intonation are lost, for the choice only lies between mistuned intervals and an abrupt depression or elevation of the general pitch.

The idea of writing music specially to suit different kinds of temperament is a somewhat unfamiliar one, although, as already remarked, Bach employed a narrower range of modulation in his works for the meantone organ than in those for the equally-tempered clavichord. The case has some analogy to that of the different instruments of the orchestra, each of which demands a special mode of treatment, in accordance with its capabilities. The same style of writing will evidently not suit alike the violin, the trombone, and the harp. In the same way, just intonation differs in many important features both from the equal and from the meantone temperament; and before any one of these systems can be used with good effect in music, a practical knowledge of its peculiarities is indispensable. Such knowledge can only be gained with the help of a keyed instrument, and by approaching the subject in this manner, the student will soon discover for himself what modulations are available and suitable in perfect tuning. He will see that these restrictions are in no sense an invention of the theorist, but are a necessary consequence of the natural relations of sounds.

If just intonation does not permit the use of certain progressions which belong to other systems, it surpasses them all in the immense variety of material which it places within the composer's reach. In many cases it supplies two or more notes of different pitch where the ordinary temperament has but one. These alternative forms are specially useful in discords, enabling us to produce any required degree of roughness, or to avoid disagreeable changes of pitch. For instance, the Minor Seventh may be taken either as C–/B♭ (ten Fifths up), or as C–B♭ (two Fifths down), or as C–\B♭ (fourteen Fifths down). When added to the triad C–\E–G, the acute Seventh, /B♭, is the roughest, and would be used if the Minor Third G–/B♭ should occur in the previous chord. The intermediate form, B♭, would be used when suspended to a chord containing F. The grave Seventh, \B♭, is the smoothest, being an approximation to the Harmonic Seventh. Many other discords, such as the triad of the Augmented Fifth and its inversions, may also be taken in several forms. But this variety of material is not the only merit of perfect tuning. One of the chief sources of musical effect is the contrast between the roughness of discords and the smoothness of concords. In equal temperament this contrast is greatly weakened, because nearly all the intervals which pass for consonant are in reality more or less dissonant. The loss which must result from this in the performance of the simpler styles of music on our tempered instruments, will be readily understood. On the other hand, in just intonation the distinction of consonance and dissonance is heard in its full force. The different inversions and distributions of the same chord, the change from Major to Minor Modes, the various diatonic, chromatic, and enharmonic progressions and resolutions have a peculiar richness and expressiveness when heard with untempered harmonies.

There is yet another advantage to be gained by studying the different kinds of tuning. We have seen that even in those parts of the world where equal temperament has been established as the trade usage, other systems are also employed. Many countries possess a popular or natural music, which exists independently of the conventional or fashionable style, and does not borrow its system of intonation from our tempered instruments. Among Oriental nations whose culture has come down from a remote antiquity, characteristic styles of music are found, which are unintelligible to the ordinary European, only acquainted with equal temperament. Hence transcriptions of Oriental music, given in books of travel, are justly received with extreme scepticism, unless the observer appears to be well acquainted with the principles of intonation and specifies the exact pitch of every note he transcribes. As illustrations of these remarks we may cite two well-known works on the history of the art, Kiesewetter's *Musik der Araber*, and Villoteau's *Musique en Égypte*. Both of these authors had access to valuable sources of information respecting the technical system of an ancient and interesting school of music. Both failed to turn their opportunities to any advantage. From the confused and contradictory statements of Kiesewetter only one fact can be gleaned, namely, that in the construction of the lute the Persians and the Arabs of the Middle Age employed the approximately perfect Major Third, which is got by eight downward Fifths. From the work of Villoteau still less can be learnt, for he does not describe the native method of tuning, and he gives no clue to the elaborate musical notation in which he attempted to record a large number of Egyptian melodies. Yet it would have been easy to denote the Oriental scales and melodies, so as to enable us to reproduce them with strict accuracy, had these authors possessed a practical knowledge of untempered intervals.

It may be useful, in concluding this article, to refer to some current misapprehensions on the subject of temperament. It is sometimes said that the improvement of intonation is a mere question of arithmetic, and that only a mathematician would object to equal tuning. To find fault with a series of sounds because

they would be expressed by certain figures, is not the kind of fallacy one expects from a mathematician. In point of fact, equal temperament is itself the outcome of a mathematical discovery, and furnishes about the easiest known method of calculating intervals. Besides, the tenor of this article will show that the only defects of temperament worth considering are the injuries it causes to the quality of musical chords. Next, it is said that the differences between the three main systems of tuning are too slight to deserve attention, and that while we hear tempered intervals with the outward ear, our mind understands what are the true intervals which they represent. But if we put these theories to a practical test, they are at once seen to be unfounded. It has been proved by experiment that long and habitual use of equal temperament does react on the sense of hearing, and that musicians who have spent many years at the keyboard have a dislike to just chords and still more to just scales. The Major Sixth is specially objected to, as differing widely from equal temperament. This feeling is so entirely the result of habit and training, that those who are not much accustomed to listen to keyed instruments do not share these objections, and even equally-tempered ears come at last to relish just intervals. We may infer, then, that the contrast between the various kinds of intonation is considerable, and that the merits of each would be easily appreciated by ordinary ears. And although the student may, at first, be unable to perceive the errors of equal temperament or be only vaguely conscious of them, yet by following out the methods detailed above, he will soon be able to realise them distinctly. It need not be inferred that equal temperament is unfit for musical purposes, or that it ought to be abolished. To introduce something new is hardly the same as to destroy something old. An improved system of tuning would only be employed as an occasional relief from the monotony of equal temperament, by no means as a universal substitute. The two could not, of course, be heard together; but each might be used in a different place or at a different time. Lastly, it is said that to divide the scale into smaller intervals than a semitone is useless. Even if this were true, it would be irrelevant. The main object of improved tuning is to diminish the error of the tempered consonances: the subdivision of the semitone is an indirect result of this, but is not proposed as an end in itself. Whether the minuter intervals would ever be useful in melody is a question which experience alone can decide. It rests with the composer to apply the material of mean and just intonation, with which he is now provided. The possibility of obtaining perfect tuning with keyed instruments is one result of the recent great advance in musical science, the influence of which seems likely to be felt in no branch of the art more than in Temperament. [Reference to some other experiments in the direction of keyboard instruments representing just intonation will be found under the headings CASINI and CLAGGET.] J. L.

TEMPEST, THE. There have been many musical settings of the whole or part of Shakespeare's play, although we have no definite information as to the music used at its earliest representation. Robert Johnson's settings of 'Full fathom five' and 'Where the bee sucks' were first published in Wilson's 'Cheerful Ayres' in 1660, and are held to be the original settings; in 1667 Pepys saw the version by Davenant and Dryden which was published in 1670, and in 1673, Shadwell's version, 'made into an Opera,' was produced at the Dorset Gardens Theatre. It is probable that the music by Matthew Locke, the instrumental numbers from which were published, together with his 'Psyche,' in 1675, was composed for Shadwell's version, and that there were 'Entries and Dances' by another hand (conjectured to be Draghi) omitted from the same publication. About the same time appeared a collection called 'The Ariel's Songs in the Tempest,' containing four vocal compositions by Banister, including 'Come unto these yellow sands' and 'Full fathom five,' and Pelham Humphrey's 'Where the bee sucks.' In 1676 and 1690 Davenant and Dryden's version was reprinted, and both reprints contain the song, 'Arise, ye subterranean winds,' the first setting of which was by Pietro Reggio, and was published in his collection of songs in 1680. There are in the same reprints opportunities for music, such as the masque in Act V. for which no contemporary composition seems to be forthcoming. The song, 'Dear pretty youth' (published in 'Deliciae Musicae' in 1695–96) is the only part of Henry Purcell's music to the play that was printed in his lifetime, and there is a remarkable absence of early MSS. of the music he wrote, which was published in 1790 by Goodison. A MSS., probably an old theatre copy, of about 1700–1710, was bought at Julian Marshall's sale in 1905 by the British Museum; it presents the same compositions as are in Goodison's edition, and in a MS. in Dr. Cummings's possession, which probably dates from the third decade of the 18th century. Purcell's music is held by Mr. Barclay Squire to represent a third alteration of Dryden and Davenant's version of the play, and these garbled versions held the stage down to 1745–46, when a return was made to the original form of the play, with Arne's famous music. In 1747 Dryden's version was again revived, but without composer's name for the music performed. (See, on the whole question of these early versions, and in particular of Purcell's music, Mr. Barclay Squire's article in the *Sammelbände* of the Int. Mus. Ges. vol. v. pp. 551–55.)

A new transformation of the play into an 'Opera' was brought out by Garrick at Drury Lane in 1756, with music composed or arranged by John Christopher Smith. In 1777 Sheridan brought out the play with music by Thomas Linley.

In 1831 Mendelssohn considered the subject of 'The Tempest' for an opera, the libretto of which was to be written by Immermann (see vol. iii. p. 127*b*). From Oct. 1846 he was in communication with Lumley, the lessee of Her Majesty's Theatre, on the subject of a libretto on the same subject by Scribe, which eventually dissatisfied him; it was set by Halévy, and brought out, as 'La Tempesta,' June 8, 1850; it was given in Paris, at the Théâtre Italien, Feb. 25, 1851.

In 1861 Arthur Sullivan, on leaving the Leipzig Conservatorium, composed incidental music to the play, apparently for no special revival, as its first performance took place at the Crystal Palace, April 5, 1862. It is among the composer's most charming works, although it bears the opus-number 1. (*Sammelbände* of the Int. Mus. Ges. vol. v. pp. 551, etc.; information from Frank Kidson, Esq.) M.

TEMPLER UND DIE JÜDIN, DER. Opera in three acts, text by W. A. Wohlbrück (founded on *Ivanhoe*), music by Heinrich Marschner. Produced at Leipzig, Dec. 1829.

TEMPLETON, JOHN, tenor singer, born at Riccarton, Kilmarnock, July 30, 1802. At the age of fourteen he made his first appearance in Edinburgh, and continued to sing in public until his sixteenth year, when his voice broke. Appointed precentor in Dr. Brown's church, Edinburgh, at the age of twenty, he began to attract attention, until Scotland became too limited for his ambition, and he started for London, where he received instruction from Blewitt in thoroughbass, and from Welsh, De Pinna, and Tom Cooke in singing. In vocalisation, power, compass, flexibility, richness of quality, and complete command over the different registers, Templeton displayed the perfection of art. His first theatrical appearance was made at Worthing, as Dermot in 'The Poor Soldier,' in July 1828. This brought about engagements at the Theatre Royal, Brighton, Southampton, and Portsmouth, and Drury Lane. He made his first appearance in London, Oct. 13, 1831, as Mr. Belville in 'Rosina.' Two days later he appeared as Young Meadows in 'Love in a Village,' Mr. Wood taking the part of Hawthorn, with Mrs. Wood (Miss Paton) as Rosetta. After performing for a few months in stock pieces, he created the part of Raimbaut in Meyerbeer's 'Robert le Diable' on its first performance in England, Feb. 20, 1832. He appeared as Lopez in Spohr's 'Der Alchymist' when first produced (March 20, 1832), Bishop's 'Tyrolese Peasant' (May 8, 1832), and John Barnett's 'Win her and wear her' (Dec. 18, 1832); but the first production of 'Don Juan' at Drury Lane, Feb. 5, 1833, afforded Templeton a great opportunity. Signor Begrez, after studying the part of Don Ottavio for eight weeks, threw it up a week before the date announced for production. Templeton undertook the character, and a brilliant success followed.

Madame Malibran, in 1833, chose him as her tenor, and 'Malibran's tenor' he remained throughout her brief but brilliant career. On the production of 'La Sonnambula,' at Drury Lane, May 1, 1833, Templeton's Elvino was no less successful than Malibran's Amina. After the performance Bellini embraced him, and, with many compliments, promised to write a part that would immortalise him. 'The Devil's Bridge,' 'The Students of Jena,' (first time June 4, 1833), 'The Marriage of Figaro,' 'John of Paris,' etc., gave fresh opportunities for Templeton to appear with Malibran, and with marked success. In Auber's 'Gustavus the Third,' produced at Covent Garden, Nov. 13, 1833, he made another great success as Colonel Lillienhorn. During the season the opera was repeated one hundred times. Alfred Bunn, then manager of both theatres, so arranged that Templeton, after playing in 'La Sonnambula' or 'Gustavus the Third' at Covent Garden, had to make his way to Drury Lane to fill the rôle of Masaniello — meeting with equal success at both houses.

On the return of Malibran to England in 1835, the production of 'Fidelio' and of Balfe's 'Maid of Artois' (May 27, 1836) brought her and Templeton again together. Templeton took the leading tenor parts in Auber's 'Bronze Horse' (1836), in Hérold's 'Corsair' (1836), Rossini's 'Siege of Corinth' (1836), in Balfe's 'Joan of Arc' (1837), and 'Diadeste' (1838), in Mozart's 'Magic Flute' (1838), Benedict's 'Gipsy's Warning' (1838), H. Phillips' 'Harvest Queen' (1838), in Donizetti's 'Love Spell' (1839), and in 'La Favorita' (1843) on their first performance or introduction as English operas; altogether playing not less than eighty different leading tenor characters.

In 1836–37 Templeton made his first professional tour in Scotland and Ireland with great success. Returning to London, he retained his position for several years. In 1842 he visited Paris with Balfe, and received marked attention from Auber and other musical celebrities. The last twelve years of his professional career were chiefly devoted to the concert-room. In 1846 he starred the principal cities of America with his 'Templeton Entertainments,' in which were given songs illustrative of England, Scotland, and Ireland, and as a Scottish vocalist he sang himself into the hearts of his countrymen. With splendid voice, graceful execution, and exquisite taste, he excelled alike in the pathetic, the humorous, and the heroic; his rendering of 'My Nannie O,' 'Had I a cave,' 'Gloomy winter,'

'Jessie, the Flower o' Dunblane,' 'Corn Rigs,' 'The Jolly Beggar,' and 'A man's a man for a' that,' etc., left an impression not easily effaced. [He gave his entertainment in Dublin in 1849, with Blewitt as accompanist. W. H. G. F.] Templeton retired in 1852, and died at New Hampton, July 2, 1886. W. H.

TEMPO (Ital., also *Movimento;* Fr. *Mouvement*). This word is used in both English and German to express the rate of speed at which a musical composition is executed. The *relative* length of the notes depends upon their species, as shown in the notation, and the arrangement of longer and shorter notes in bars must be in accordance with the laws of *Time*, but the *actual* length of any given species of note depends upon whether the *Tempo* of the whole movement be rapid or the reverse. The question of Tempo is a very important one, since no composition could suffer more than a very slight alteration of speed without injury, while any considerable change would entirely destroy its character and render it unrecognisable. The power of rightly judging the tempo required by a piece of music, and of preserving an accurate recollection of it under the excitement caused by a public performance, is therefore not the least among the qualifications of a conductor or soloist.

Until about the middle of the 17th century, composers left the *tempi* of their compositions (as indeed they did the *nuances* to a great extent) entirely to the judgment of performers, a correct rendering being no doubt in most cases assured by the fact that the performers were the composer's own pupils; so soon, however, as the number of executants increased, and tradition became weakened, some definite indication of the speed desired by the composer was felt to be necessary, and accordingly we find all music from the time of Bach [1] and Handel (who used tempo-indications but sparingly) marked with explicit directions as to speed, either in words, or by a reference to the METRONOME, the latter being of course by far the most accurate method. [See vol. iii. p. 187 ff.]

Verbal directions as to tempo are generally written in Italian, the great advantage of this practice being that performers of other nationalities, understanding that this is the custom, and having learnt the meaning of the terms in general use, are able to understand the directions given, without any further knowledge of the language. Nevertheless, some composers, other than Italians, have preferred to use their own native language for the purpose, at least in part. Thus Schumann employed German terms in by far the greater number of his compositions, not alone as tempo-indications but also for directions as to expression,[2] and Beethoven took a fancy at one time for using German,[3] though he afterwards returned to Italian. [See vol. i. p. 251*b*.]

The expressions used to denote degrees of speed may be divided into two classes, those which refer directly to the rate of movement, as *Lento*—slow; *Adagio*—gently, slowly; *Moderato* — moderately; *Presto* — quick, etc.; and those (the more numerous) which rather indicate a certain character or quality by which the rate of speed is influenced, such as *Allegro*—gay, cheerful; *Vivace* — lively; *Animato* — animated; *Maestoso*—majestically; *Grave*—with gravity; *Largo* — broad; etc. To these last may be added expressions which allude to some well-known form of composition, the general character of which governs the speed, such as *Tempo di Minuetto*—in the time of a Minuet; *Alla Marcia*, *Alla Polacca* — in the style of a march, polonaise, and so on. Most of these words may be qualified by the addition of the terminations *etto* and *ino*, which diminish, or *issimo*, which increases, the effect of a word. Thus *Allegretto*, derived from *Allegro*, signifies moderately lively, *Prestissimo*—extremely quick, and so on. The same varieties may also be produced by the use of the words *molto* — much; *assai* — very; *più* — more; *meno*— less; *un poco* (sometimes *un pochettino*[4]) — a little; *non troppo* — not too much, etc.

The employment, as indications of speed, of words which in their strict sense refer merely to style and character (and therefore only indirectly to tempo), has caused a certain conventional meaning to attach to them, especially when used by other than Italian composers. Thus in most vocabularies of musical terms we find *Allegro* rendered as 'quick,' *Largo* as 'slow,' etc., although these are not the literal translations of the words. In the case of at least one word this general acceptance of a conventional meaning has brought about a misunderstanding which is of considerable importance. The word is *Andante*, the literal meaning of which is 'going,'[5] but as compositions to which it is applied are usually of a quiet and tranquil character, it has gradually come to be understood as synonymous with 'rather slow.' In consequence of this, the direction *più andante*, which really means 'going more,' *i.e.* faster, has frequently been erroneously understood to mean slower, while the diminution of *andante*, *andantino*, literally 'going a little,' together with *meno andante*—'going less' — both of which should indicate a slower tempo than *andante*—have been held to denote the reverse. This view, though certainly incorrect, is found to be maintained by various authorities, including even Koch's *Musikalisches Lexicon*, where

[1] In the 48 Preludes and Fugues there is but one tempo-indication. Fugue 24, vol. i. is marked 'Largo,' and even this is rather an indication of style than of actual speed.

[2] He used Italian terms in opp. 1–4, 7–11, 13–15, 38, 41, 44, 47, 52, 54, and 61; the rest are in German.

[3] Beethoven's German directions occur chiefly from opp. 81*a* to 101, with a few isolated instances as far on as op. 128.

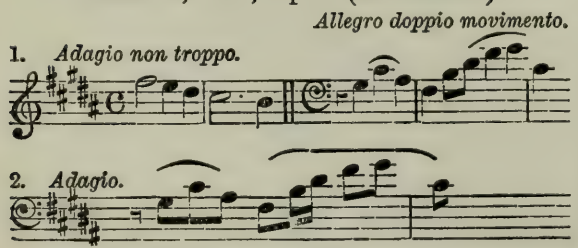
[4] See Brahms, op. 34, Finale.

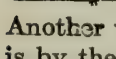
[5] The word is derived from *andare*, 'to go.' In his Sonata op. 81*a* Beethoven expresses *Andante* by the words *In gehender Bewegung* — in going movement.

*più andante* is distinctly stated to be slower, and *andantino* quicker, than *andante*. [However incorrect it may be, the general use of composers is to make *andantino* quicker than *andante*. See vol. i. p. 83.] In a recent edition of Schumann's 'Kreisleriana' we find the composer's own indication for the middle movement of No. 3, 'Etwas langsamer,' incorrectly translated by the editor *poco più andante* which coming immediately after *animato* has a very odd effect. Schubert also appears to prefer the conventional use of the word, since he marks the first movement of his Fantasia for Piano and Violin, op. 159, *Andante molto*. But it seems clear that, with the exception just noted, the great composers generally intended the words to bear their literal interpretation. Beethoven, for instance, places his intentions on the subject beyond a doubt, for the 4th variation in the Finale of the Sonata, op. 109, is inscribed in Italian '*Un poco meno andante, cio è, un poco più adagio come il tema*[1] — a little less *andante*, that is, a little more slowly like (than?) the theme,' and also in German *Etwas langsamer als das Thema* — somewhat slower than the theme. Instances of the use of *più andante* occur in Var. 5 of Beethoven's Trio, op. 1, No. 3, in Brahms's Violin Sonata, op. 78, where it follows (of course with the object of quickening) the tempo of *Adagio*, etc. Handel, in the air 'Revenge, Timotheus cries!' and in the choruses 'For unto us' and 'The Lord gave the word,' gives the direction *Andante allegro*, which may be translated 'going along merrily.'

When in the course of a composition the tempo alters, but still bears a definite relation to the original speed, the proportion in which the new tempo stands to the other may be expressed in various ways. When the speed of notes of the same species is to be exactly doubled, the words *doppio movimento* are used to denote the change, thus the quick portion of Ex. 1 would be played precisely as though it were written as in Ex. 2.

BRAHMS, Trio, Op. 8 (old edition).
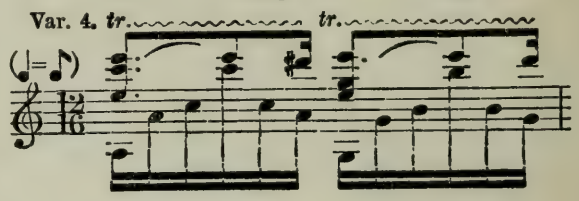



Another way of expressing proportional tempi is by the arithmetical sign for equality (=), placed between two notes of different values. Thus  would mean that a crotchet in the one movement must have the same duration as a minim in the other, and so on. But this method is subject to the serious drawback that it is possible to understand the sign in two opposed senses, according as the first of the two note-values is taken to refer to the new tempo or to that just quitted. On this point composers are by no means agreed, nor are they even always consistent, for Brahms, in his 'Variations on a Theme by Paganini,' uses the same sign in opposite senses, first in passing from Var. 3 to Var. 4, where a  of Var. 4 equals a  of Var. 3 (Ex. 3), and afterwards from Var. 9 to Var 10, a  of Var. 10 being equal to a  of Var. 9.

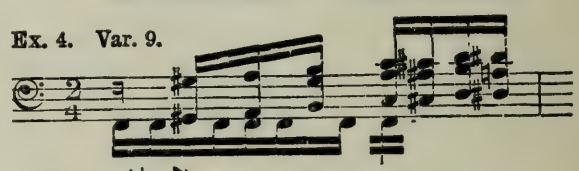
Ex. 3. Var. 3.
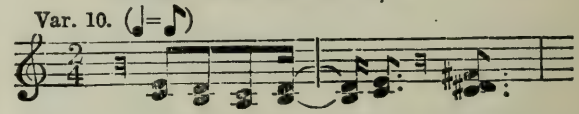


Var. 4. *tr.* *tr.*



Ex. 4. Var. 9.



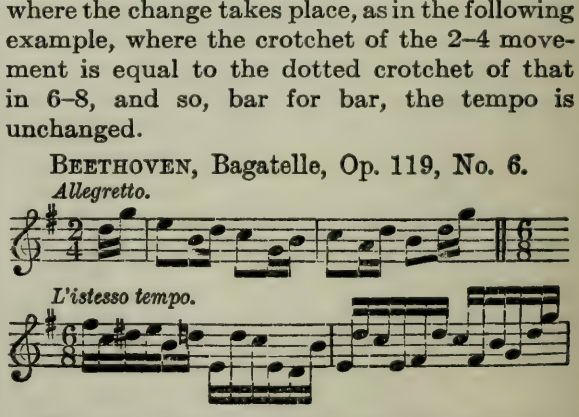
Var. 10.



A far safer means of expressing proportion is by a definite verbal direction, a method frequently adopted by Schumann, as for instance in the 'Faust' music, where he says *Ein Takt wie vorher zwei* — one bar equal to two of the preceding movement; and *Um die Hälfte langsamer* (by which is to be understood *twice* as slow, not *half* as slow again), and so in numerous other instances.

When there is a change of rhythm, as from common to triple time, while the total length of a bar remains unaltered, the words *l'istesso tempo*, signifying 'the same speed,' are written where the change takes place, as in the following example, where the crotchet of the 2–4 movement is equal to the dotted crotchet of that in 6–8, and so, bar for bar, the tempo is unchanged.

BEETHOVEN, Bagatelle, Op. 119, No. 6.

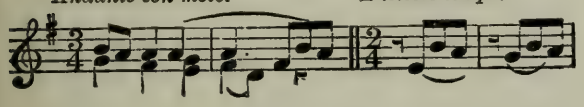



The same words are occasionally used when there is no alteration of rhythm, as a warning against a *possible* change of speed, as in Var. 3

[1] Beethoven's Italian, however, does not appear to have been faultless, for the German translation above shows him to have used the word *come* to express 'than' instead of 'like.'

of Beethoven's Variations, op. 120, and also, though less correctly, when the notes of any given species remain of the same length, while the total value of the bar is changed, as in the following example, where the value of each quaver remains the same, although the bar of the 2–4 movement is only equal to two-thirds of one of the foregoing bars.

BEETHOVEN, Bagatelle, Op. 126, No. 1.




A gradual increase of speed is indicated by the word *accelerando* or *stringendo*, a gradual slackening by *rallentando* or *ritardando*, all such effects being proportional, for every bar and indeed every note should as a rule take its share of the general increase or diminution, except in cases where an *accelerando* extends over many bars, or even through a whole composition. In such cases the increase of speed is obtained by means of frequent slight but definite changes of tempo (the exact points at which they take place being left to the judgment of performer or conductor) much as though the words *più mosso* were repeated at intervals throughout. Instances of an extended *accelerando* occur in Mendelssohn's chorus, 'O! great is the depth,' from 'St. Paul' (26 bars), and in his Fugue in E minor, op. 35, No. 1 (63 bars). On returning to the original tempo after either a gradual or a precise change the words *tempo primo* are usually employed, or sometimes *Tempo del Tema*, as in Var. 12 of Mendelssohn's 'Variations Sérieuses.'

The actual speed of a movement in which the composer has given merely one of the usual tempo indications, without any reference to the metronome, depends of course upon the judgment of the executant, assisted in many cases by tradition. But there are one or two considerations which are of material influence in coming to a conclusion on the subject. In the first place, it would appear that the meaning of the various terms has somewhat changed in the course of time, and in opposite directions, the words which express a quick movement now signifying a yet more rapid rate, at least in instrumental music, and those denoting slow tempo a still slower movement, than formerly. There is no absolute proof that this is the case, but a comparison of movements similarly marked, but of different periods, seems to remove all doubt. For instance, the Presto of Beethoven's Sonata, op. 10, No. 3, might be expressed by M.M. 𝅗𝅥 = 144, while the Finale of Bach's Italian Concerto, also marked Presto, could scarcely be played quicker than 𝅗𝅥 = 126 without disadvantage. Again, the commencement of Handel's Overture to the 'Messiah' is marked Grave, and is played about 𝅗𝅥 = 60, while the Grave of Beethoven's Sonata Pathétique requires a tempo of only ♩ = 60, exactly twice as slow. The causes of these differences are probably, on the one hand, the greatly increased powers of execution possessed by modern instrumentalists, which have induced composers to write quicker music, and on the other, at least in the case of the pianoforte, the superior *sostenuto* possible on modern instruments as compared with those of former times. The period to which the music belongs must, therefore, be taken into account in determining the exact tempo. But besides this, the general character of a composition, especially as regards harmonic progression, exercises a very decided influence on the tempo. For the apparent speed of a movement does not depend so much upon the actual duration of the beats, as upon the rate at which the changes of harmony succeed each other. If, therefore, the harmonies in a composition change frequently, the tempo will *appear* quicker than it would if unvaried harmonies were continued for whole bars, even though the metronome-time, beat for beat, might be the same. On this account it is necessary, in order to give effect to a composer's indication of tempo, to study the general structure of the movement, and if the changes of harmony are not frequent, to choose a quicker rate of speed than would be necessary if the harmonies were more varied. For example, the first movement of Beethoven's Sonata, op. 22, marked *Allegro*, may be played at the rate of about 𝅗𝅥 = 72, but the first movement of op. 31, No. 2, though also marked *Allegro*, will require a tempo of at least 𝅗𝅥 = 120, on account of the changes of harmony being less frequent, and the same may be observed of the two *Adagio* movements, both in 9–8 time, of op. 22 and op. 31, No. 1; in the second of these most bars are founded upon a single harmony, and a suitable speed would be about ♩ = 116, a rate which would be too quick for the *Adagio* of op. 22, where the harmonies are more numerous.[1]

Another cause of greater actual speed in the rendering of the same tempo is the use of the time-signature 𝔠 or *alla breve*, which requires the composition to be executed at about double the speed of the Common or 𝐂 Time. The reason of this is explained in the article BREVE, vol. i. p. 399*a*. See also TAGLIATO.

A portion of a composition is sometimes marked *a piacere*, or *ad libitum*, 'at pleasure,' signifying that the tempo is left entirely to the

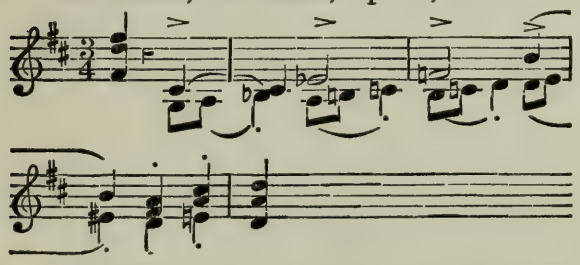
[1] Hummel, in his *Pianoforte School*, speaking in praise of the Metronome, gives a list of instances of the variety of meanings attached to the same words by different composers, in which we find *Presto* varying from 𝅗𝅥 = 72 to 𝅗𝅥 = 224, *Allegro* from 𝅗𝅥 = 50 to 𝅗𝅥 = 172, *Andante* from ♩ = 52 to ♩ = 152 etc. But Hummel does not specify the particular movements he quotes, and it seems probable that, regard being had to their varieties of harmonic structure, the discrepancies may not really have been so great as at first sight appears.

performer's discretion. Passages so marked, however, appear almost always to demand a slower, rather than a quicker tempo — at least, the writer is acquainted with no instance to the contrary. F. T.

TEMPO ORDINARIO (Ital.), common time, rhythm of four crotchets in a bar. The time-signature is an unbarred semicircle C, or in modern form C, in contradistinction to the barred semicircle ₵ or ₵, which denotes a diminished value of the notes, *i.e.*, a double rate of movement. [See BREVE; COMMON TIME; TAGLIATO.] In consequence of the notes, in *tempo ordinario* being of full value (absolutely as well as relatively), the term is understood to indicate a moderate degree of speed. It is in this sense that Handel employs it as an indication for the choruses 'Lift up your heads,' 'Their sound is gone out,' etc. F. T.

TEMPO RUBATO (Ital., literally *robbed* or stolen time). This expression is used in two different senses; first, to denote the insertion of a short passage in duple time into a movement the prevailing rhythm of which is triple, or *vice versa*, the change being effected without altering the time-signature, by means of false accents, or accents falling on other than the ordinary places in the bar. Thus the rhythm of the following example is distinctly that of two in a bar, although the whole movement is 3–4 time.

SCHUMANN, Novellette, Op. 21, No. 4.



In the other and more usual sense the term expresses the opposite of strict time, and indicates a style of performance in which some portion of the bar is executed at a quicker or slower tempo than the general rate of movement, the balance being restored by a corresponding slackening or quickening of the remainder. [RUBATO.] Perhaps the most striking instances of the employment of *tempo rubato* are found in the rendering of Hungarian national melodies by native artists. F. T.

TEMPUS PERFECTUM, TEMPUS IMPERFECTUM. See articles MOOD, NOTATION, PROLATION, TIME.

TENAGLIA, ANTONIO FRANCESCO, was a Florentine by birth, but it was in Rome that he came under the strong influence of the musicians of the 17th century, who had developed the operatic song or aria into a thing of beauty in which music and words responded to each other. Tenaglia was an apt pupil. In an able appreciation of his musical gifts, M. Torchi ('Canzoni ed arie Italiane ad una voce nel secolo XVII.,' 1894) writes that his power of dramatic colouring places him on the level of Carissimi; the aria 'Non è mai senza duol' (from a MS. in the Bologna Library), that he picks out for especial praise, contains musical phrases of much pathos, representing closely the feeling of the words.

At the present time little of Tenaglia's music is known, two of his madrigals, 'Madonna udite' and 'E così pur languendo,' are in the 'Florido concento di madrigali in musica a tre voci. Parte seconda,' published in Rome in 1653.

The Cecilia Society's publications of old Italian music ('Musica scelta': published by P. W. Olsen at Copenhagen, about 1855) included a duet 'Ma se non moto' for two soprani, and the aria 'Begl' occhi mercè!' with a pianoforte accompaniment arranged by Enrico Rung.

This aria was again printed with an English translation, 'Take pity, sweet eyes,' by Mary A. Robinson, in Vol. I. of 'Cecilia,' edited by Prof. Schimon and others (published by J. André, Offenbach o.M., 1881–82), and an arrangement for violin or violoncello was made by Franz Ries ('Album-Blätter,' Leipzig, 1884).

There is record of an opera composed by Tenaglia; it is described in Allacci's *Drammaturgia* as 'Cleano. Favola musicale. In Roma per Giacomo Dragondelli. 1661. Poesia di Lodovico Cortesi. Musica di Anton Francesco Tenaglia.' Nothing more seems to be known of it.

MSS. containing various compositions are in: —

*British Museum.* The Harleian MSS. 1265, p. 237 and 1863, p. 201. Copies of 'Son disperato, abbandonato' for three voices, by Sig. Gio. Franco. Tenaglia.
*Bologna Liceo Musicale.* In vol. iv. of secular music by composers in Rome, 'Se fosse così conforme voi dite' and 'Misero chi si fida' for soprano with basso continuo, by Gio. Fr. Tenaglia. (Gaspari's Catalogue, ii. 258.)
*Vienna Hofbibliothek.* In MS. 17,763. 'Il nocchier, che torna,' and 'O che bizzarro humor,' arie by Antonio Francesco Tenaglia. (Mantuani's Catalogue.)
*Florence R. Instituto Musicale.* MS. includes three arie for solo voice with figured bass by Tenaglia. Eitner mentions compositions in the Bibliothek Wagener and in the Modena Library. C. S.

TENDUCCI, GIUSTO FERDINANDO, a celebrated sopranist, very popular in England, was born at Siena, about 1736, whence (like a still greater singer) he was sometimes called Senesino. His earliest stage-appearances in Italy were made at about twenty years of age, and in 1758 he came to London, where he first sang in a pasticcio called 'Attalo.' But it was in the 'Ciro riconosciuto' of Cocchi that he first attracted special notice. Although he had only a subordinate part, he quite eclipsed, by his voice and style, the principal singer, Portenza, and from that time was established as the successor of Guadagni. [He appeared in Dublin, at the Smock Alley Theatre, in Arne's 'Artaxerxes,' on Feb. 18, 1765. O'Keeffe says that his singing of 'Water parted from the sea,' created a furore; in July he appeared in 'Amintas' (his own alteration of Rolt's 'Royal Shepherd'), and on Dec. 12, in his own adaptation of 'Pharnaces,' called 'The

Revenge of Athridates.' He remained in Ireland till 1768, when he went to Edinburgh. He married a pupil, Miss Dora Maunsell of Limerick, in August 1766. A romantic account of their elopement was published by the lady in 1768, as *A True and Genuine Narrative of Mr. and Mrs. Tenducci.* He published six Sonatas for harpsichord in Dublin in 1768, and 'A Collection of Lessons' in Edinburgh, where he stayed during 1768–69.] His vanity and extravagance were so unbounded that in 1776 he was forced to leave England for debt. In a year, however, he found means to return, and remained in London many years longer, singing with success as long as his voice lasted, and even when it had almost disappeared. In 1783 he sang again in Dublin with Mrs. Billington in 'Orpheus and Eurydice,' an adaptation from Gluck, and in 1785 he appeared in the same work in London; he appeared at Drury Lane Theatre as late as 1790. He also sang at the Handel Commemoration Festivals at Westminster Abbey, in 1784 and 1791. Ultimately he returned to Italy, and died there early in the 19th century.

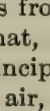
Tenducci was on friendly terms with the Mozart family during their visit to London in 1764. In 1778, at Paris, he again met Mozart, who, remembering their former intercourse, wrote a song for him, which has been lost. He was the author of a treatise on singing, and the composer of an overture for full band (Preston, London) and of 'Ranelagh Songs,' which he sang at concerts. [He also composed music for Captain Jephson's comic opera, 'The Campaign,' about 1784. A sketch of him by Cosway is in Lord Tweedmouth's possession, and an exquisite medallion portrait, etched, is on the title-page of the *Instructions of Mr. Tenducci to his Scholars*, published by Longman & Broderip about 1785.] F. A. M.; with additions by W. H. G. F. and F. K., and information from R. Hitchcock's *Irish Stage*, *Faulkner's Journals*, etc.

TENEBRAE. A somewhat fanciful name given to the Matins and Lauds[1] service of the last three days of Holy Week, owing to the ceremonial extinction of the lights, which goes on increasingly through the service till it ends in the dark.

The service of Matins begins with three Nocturns, each consisting of three Psalms, with their doubled Antiphons, a Versicle and Response, and three Lessons, each followed by its appropriate respond. The psalms and antiphons are usually sung to the traditional plain-song in the Papal Chapel, and the service is thus regulated. At intervals, one of the fifteen candles on the huge triangular candlestick by which the Chapel is lighted is ceremoniously extinguished. The Lessons for the First Nocturn on each of the three days are the famous 'Lamentations,' which have already been fully described.[2] The Lessons for the Second and Third Nocturns are simply monotoned. Music for the responds has been composed by more than one of the greatest polyphonic masters; but most of them are now sung in unisonous plain-song. The Third Nocturn is immediately followed by Lauds, the Psalms for which are sung in the manner and with the ceremonies already described. Then follows the canticle 'Benedictus,' during the singing of which the six altar lights are extinguished, one by one. And now preparation is made for the most awful moment of the whole — that which introduces the first notes of the 'Miserere.'[3] The fifteenth candle, at the top of the great candlestick, is removed from its place, and hidden behind the altar. The Antiphon, 'Christus factus est obediens,' is sung by a single soprano voice; and after a dead silence of considerable duration the Miserere is sung in the manner and with the ceremonies described in vol. iii. pp. 216–219. The Pope then says an appointed prayer, the candle is brought out from behind the altar, and the service concludes with a trampling of feet, sometimes said to represent the passage of the crowd to Calvary, or the Jews seizing our Lord. The plain-song of the services is conveniently found among the books printed by the Solesmes Benedictines.

A minute and interesting account, though somewhat deformed by want of sympathy with the ancient Ritual, will be found in Mendelssohn's letter to Zelter, of June 16, 1831. W. S. R.

TENERAMENTE; CON TENEREZZA — 'tenderly'; a term slightly stronger and used more emphatically than *dolce*, but having very much the same meaning and use in music. A good instance of the distinction between the terms is found in the lovely second movement of Beethoven's Sonata in E minor, op. 90, where the subject, at its first entry labelled *dolce*, is subsequently directed to be played *teneramente*. From the whole character of the movement it is evidently intended to become slightly more impassioned as it goes on; and it is generally understood that the second and following entries of the subject should be played with more feeling, and perhaps in less strict time, than the opening bars of the movement. M.

TENOR (Fr. *Taille*). The term applied to the highest natural adult male voice and to some instruments of somewhere about the same compass. Its etymology is accepted as from *teneo*, 'I hold,' and it was the voice that, in early times, held, took, or kept the principal part, the *canto fermo*, plain-song, subject, air, or motive of the piece that was sung. Its  clef is the C clef on the fourth line of the stave (in reality the middle line of the great stave of eleven lines) generally superseded in

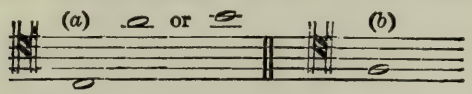
[1] See MATINS, and LAUDS.

[2] See LAMENTATIONS.

[3] See MISERERE.

the present day by the treble or G clef, which however does not represent or indicate the actual pitch, but gives it an octave too high.

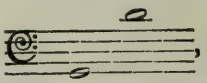
The average compass of the tenor voice is C to A or B (*a*), though in large rooms notes below F (*b*) are usually of little avail. In primi-




tive times it was natural that what we now call the tenor voice should hold the principal part to be sung, should *lead*, in fact, the congregational singing, for the reason that this class of voice is sweeter and more flexible than the bass voice, and also would most readily strike the ear, as being the higher voice in range, until boys were employed; and even then boys could not have either the knowledge or authority to enable them to lead the singing, more especially as the chants or hymns were at first transmitted by oral tradition; and females were not officially engaged in the work. As the science and practice of music advanced, and *opera* or musical drama became more and more elaborated, the sub-classification of each individual type of voice in accordance with its varied capacities of expression would be a matter of course. Hence we have *tenore robusto* (which used to be of about the compass of a modern high [1] baritone), *tenore di forza*, *tenore di mezzo carattere*, *tenore di grazia*, and *tenore leggiero*, one type of which is sometimes called *tenore contraltino*. These terms, though used very generally in Italy, are somewhat fantastic, and the different qualifications that have called them forth are not unfrequently as much part of the morale as of the physique. Although not only a question of compass but of quality, the word 'tenor' has come to be adopted as a generic term to express that special type of voice which is so much and so justly admired, and cannot now be indicated in any other way.

Donzelli was a *tenore robusto* with a voice of beautiful quality. It has been the custom to call Duprez, Tamberlik, Wachtel, Mongini, and Tamagno *tenori robusti*, but they belong more properly to the *tenori di forza*. The *tenore robusto* had a very large tenor quality throughout his vocal compass.

It is not easy to classify precisely such a voice as that of Mario, except by calling it the perfection of a tenor voice. Mario possessed, in a remarkable degree, compass, volume, richness, grace, and flexibility (not agility, with which the word is often confounded in this country, but the general power of inflecting the voice and of producing with facility nice gradations of colour). Rubini, a *tenore di grazia*, physically considered, was endowed with an extraordinary capacity of pathetic expression, and could at times throw great force into his singing, which was the more striking as being somewhat unusual, but he indulged too much perhaps in the *vibrato*, and may not improbably be answerable for the vicious use of this means of expression, which, being now a mannerism, ceases to express more than the so-called 'expression stop' on a barrel organ. But it must be said of Rubini that the *vibrato* being natural to him, had not the nauseous effect that it has with his would-be imitators.

Davide, who sang in the last half of the 18th century, must have been very great, with a beautiful voice and a thorough knowledge of his art. [See vol. i. p. 667.] His son is said to have been endowed with a voice of three octaves, comprised within four B flats. This doubtless included something like an octave of *falsetto*, which must have remained to him, instead of in great part disappearing with the development of the rest of the voice, as is usually the case. In connection with this may be mentioned the writer's experience of a tenor, that is to say a voice of decided tenor tone, with a compass of  , that of a limited bass only, thus showing how the word 'tenor' has come to express *quality* quite as much as *compass*. — Roger, the eminent French tenor, overtaxed his powers, as many others have done, and shortened his active artistic career. — Campanini was a strong *tenore di mezzo carattere*. This class of tenor can on occasions take *parti di forza* or *di grazia*.

If the Germans would only be so good as to cultivate more thoroughly the art of vocalisation, we should have from them many fine *tenori di forza*, with voices like that of Vogl.

A *tenore di grazia* of modern times must not be passed without special mention. Italo Gardoni possessed what might be called only a moderate voice, but so well, so easily and naturally produced, that it was heard almost to the same advantage in a theatre as in a room. This was especially noticeable when he sang the part of Florestan, in 'Fidelio,' at Covent Garden, after an absence of some duration from the stage. The unaffected grace of his style rendered him as perfect a model for vocal artists as could well be found. Giuglini was another *tenore di grazia*, with more actual power than Gardoni. Had it not been for a certain mawkishness which after a time made itself felt, he might have been classed amongst the *tenori di mezzo carattere*. In this country Braham and Sims Reeves have their places as historical tenori, and Edward Lloyd, with not so large a voice as either of these, left behind him, on his retirement, a great reputation as an artist.

Of the *tenore leggiero*, a voice that can generally execute fioritura with facility, it is

[1] Baritone may etymologically be considered to mean a heavy voice, and as the principal voice was the tenor, it may be taken to mean heavy tenor, almost equivalent to *Basse-taille*.

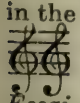


MILKA TERNINA

not easy to point out a good example. The light tenor, sometimes called *tenore contraltino*, has usually a somewhat extended register of open notes, and if the singer is not seen, it is quite possible to imagine that one is hearing a female contralto. The converse of this is the case when a so-called female tenor sings. One of these, Signora Mela, appeared at concerts in London in the year 1868. A favourite manifestation of her powers was the tenor part in Rossini's Terzetto buffo, 'Pappataci.' These exhibitions are, however, decidedly inartistic and inelegant, and may easily become repulsive. [For many years Jean de Reszke, whose voice was originally considered as a baritone, held the supreme position on the lyric stage; at present Caruso, a *tenore di mezzo carattere*, and Bonci, a *tenore di grazia*, are the most eminent.]

Tenor is also the English name of the viola. [See VIOLA.] The first and second of the usual three trombones in a full orchestra are tenor instruments both in compass and clef, the alto trombone being now very little used. (See TROMBONE.)

The Tenor Bell is the lowest in a peal of bells, and is possibly so called because it is the bell upon which the ringers hold or rest. The Tenor-drum (without snares) is between the ordinary side-drum and the bass-drum, and, worn as a side-drum, is used in foot regiments for rolls.

There are various opinions as to the advisability of continuing, or not, the use of the tenor clef. There is something to be said on both sides. It undoubtedly expresses a definite position in the musical scale; and the power to read it and the other C clefs, is essential to all musicians who have to play from the music printed for choirs and for orchestra up to the present day. But as a question of general utility a simplification in the means of expressing musical ideas can scarcely be other than a benefit, and the fact that the compass of the male voice is about an octave lower than the female (though from the point of view of mechanism the one is by no means a mere reproduction of the other), renders it very easy, indeed almost natural, for a male voice to sing music in the treble clef an octave below its actual pitch, or musical position in the scale, and as a matter of fact, no difficulty is found in so doing. In violoncello or bassoon-music the change from bass to tenor clef is made on account of the number of ledger-lines that must be used for remaining in the lower clef. This objection does not exist in expressing tenor music in the treble clef. On the contrary, if it exists at all it is against the tenor. — A kind of compromise was made by Otto Goldschmidt in the *Bach Choir Magazine* (Novello), where a  double treble clef is used for the tenor part. This method, proposed by Grétry, *Essai sur la musique*, v. 200, has been largely adopted since T. Oliphant introduced it into the books of the Madrigal Society. H. C. D.

TENOROON, a name sometimes given to the Tenor Bassoon of Alto Fagotto in F. It is obviously a modification of the word Bassoon, for which little authority can be found. The identity of this instrument with the Oboe di Caccia of Bach has already been adverted to, and the error of assigning parts written for it by that composer, Beethoven, and others, to the Corno Inglese or Alto Oboe in the same key has been corrected. At the present time it has entirely gone out of use. A fine specimen, afterwards in the writer's possession, was formerly in the boys' band at the Foundling Hospital, and is supposed to be intended, from its smaller size, for the diminutive hands of young players.

Its tone is characteristic, a little more reedy than that of the Bassoon. The word was used by Gauntlett for the compass of a stop. W. H. S.

TENOR VIOLIN. See VIOLA.

TENUTO, 'held'; a direction of very frequent occurrence in pianoforte music, though not often used in orchestral scores. It (or its contraction *ten.*) is used to draw attention to the fact that particular notes or chords are intended to be sustained for their full value, in passages where staccato phrases are of such frequency that the players might omit to observe that some notes are to be played smoothly in contrast. Its effect is almost exactly the same as that of *legato*, save that this last refers rather to the junction of one note with another, and *tenuto* to the note regarded by itself. Thus the commoner direction of the two for passages of any length, is *legato: tenuto*, however, occurs occasionally in this connection, as in the slow movement of Beethoven's Sonata, op. 2, No. 2, in A, where the upper stave is labelled 'tenuto sempre,' while the bass is to be played *staccato*. Another good instance is in the slow movement of Weber's Sonata in A♭, op. 39.

TERCE (Lat. *Officium* (*vel Oratio*) *ad horam tertiam. Ad tertiam*). The second division of the lesser Hours in the Roman Breviary. The Office consists of the Versicle and Response, 'Deus in adjutorium'; the Hymn 'Nunc Sancte nobis Spiritus'; forty-eight Verses of the Psalm 'Beati immaculati,' beginning at Verse 33, and sung in three divisions under a single Antiphon; the Capitulum and Responsorium for the Season; and the Prayer or Collect of the Day. The plain-song music proper to the office will be found in the Antiphonal. W. S. R.

TERNINA, MILKA, was born Dec. 19, 1863, at Begizse, Croatia. Having lost her father when a child, she was adopted by her uncle, the Imperial State Councillor, J. Jurkovic of Agram, who gave her there an excellent education in music and foreign languages. When twelve years old she studied singing there with Frau Ida Winterberg. From about 1880

to 1882 she studied singing with Gänsbacher at Vienna, both privately and at the Conservatorium. While still a student she made her débuts on the stage at Agram, as a guest, as Amelia ('Ballo in Maschera'), Gretchen, Aïda, and Selika. In 1883–84 she sang light operatic parts at Leipzig. From 1884 to 1886 she sang at Graz in the whole repertory. From 1886 to 1890 she sang at Bremen, as successor to Klafsky, and from 1890 to 1899 she sang at Munich, where she was a great favourite, both in Wagner's operas and the general repertory. She also sang as Chimène in the revival of Cornelius's 'Cid,' and as the heroines in Schilling's 'Ingwelde' and Chabrier's 'Gwendoline,' in the presence of their respective composers, and on May 7, 1899, as the heroine in Heinrich Vogl's 'Der Fremdling.' Soon after her engagement she was appointed Court Chamber Singer to the Regent of Bavaria. On leave of absence, she sang in the principal cities of Germany, the Rhenish Festival (Aix-la-Chapelle, 1894), etc. On April 25, 1895, she made her début in England at an orchestral concert at Queen's Hall under Hermann Levi, and by her singing of Elizabeth's Greeting and the Scena from 'Fidelio' made a highly favourable impression, 'by reason of her noble voice and powerful dramatic style.' In 1896 she sang at the German Ambassador's Concert at Moscow on the occasion of the Czar's Coronation, and visited America for the first time. On June 3, 1898, she made her début at Covent Garden as Isolde with very great success, both as a singer and actress, confirmed later as Brünnhilde and Leonora ('Fidelio'). In 1899 she sang for the first time at Bayreuth as Kundry, and later in the year went to America, where she sang several winter seasons with her usual success, not disdaining to sing the small part of the 1st Lady in Die Zauberflöte,' in a cast including Eames, Sembrich, De Lussan, and Schumann-Heink. In Dec. 1904 she sang Kundry at the Metropolitan Opera-House. From 1900 to 1906 she sang frequently at Covent Garden, principally in the Wagner operas, her only other part being, July 12, 1900, the heroine in Puccini's 'Tosca,' which she sang both to the satisfaction of the composer and the public. In Germany she was a favourite singer of the lieder of Brahms and others. Her last appearance in London took place on May 28, 1906, in the part of Elizabeth. Latterly she has virtually retired from the profession in consequence of ill-health. The combination of a perfect vocal method with dramatic force and sympathetic personality gave to each of her impersonations a rare and individual beauty. A. C.

TERPODION. A musical friction-instrument, invented by Buschmann of Berlin in 1816, and improved by his sons in 1832. The principle appears to have been the same as that of Chladni's clavicylinder, except that instead of glass, wood was employed for the cylinder. [See CHLADNI.] In form it resembled a square piano, and its compass was six octaves. Warm tributes to its merits by Spohr, Weber, Rink, and Hummel are quoted (*A. M. Z.* xxxiv. 857, 858, see also 634, 645; and l. 451 note), but notwithstanding these, the instrument is no longer known. G.

TERRADELLAS, or TERRADEGLIAS, DOMENICO (Domingo Miguel Bernabé), a Spanish musician, was probably born in Barcelona, as he was baptized in the Cathedral there on Feb. 13, 1711 (Saldoni's *Efemérides de musicos españoles*, Madrid, 1860). He began his musical studies at a monastery in Catalonia, but desiring greatly to go to Italy, he secured the aid of a merchant, a friend of his father's, who shipped the boy to Naples on one of his own vessels, and there through the influence of the Spanish ambassador, Terradellas was entered as a pupil at the Conservatorio di San Onofrio under Durante.

His earlier efforts at dramatic composition quickly gained popular favour, and throughout his life it was to that branch of music that he principally devoted his talents, as the following long list of operas shows: —

'Artaserse,' 'dramma per musica,' in three acts, the text by Pietro Metastasio, was performed at the San Carlo Theatre, Naples, in 1736, and in 1744 was played in Venice at the Teatro S. Gio. Grisostomo.

'Astarte,' text by Apostolo Zeno, was first performed at the Teatro alle Dame, in Rome, in 1736, and at Naples in 1739.

'Gl' Intrighi delle Cantarine,' a comic opera, was given at the Teatro dei Fiorentini at Naples in 1740.

'Artemisia,' opera in three acts, was performed in Rome about 1740, in the same year part of Latilla's 'Romolo' was composed by Terradellas.

'Issifile,' text by Metastasio, performed in Florence, 1742, is said to have been a failure.

'Merope,' 'dramma per musica' in three acts, first performed in the Teatro alle Dame, Rome, in 1743, was, however, a great success. A MS. score is in the Fitzwilliam Museum, and MS. scores of this work and of Terradellas's opera in 'Epitide,' text by Apostolo Zeno, are in the Library of the Bologna Liceo Musicale. (Gaspari's *Catalogue*, III, 342.)

'Giuseppe riconosciuto,' text by Metastasio, performed at Naples about 1745.

'Mitridate,' London, 1746.

'Bellerophon,' London, 1747.

'Imeneo in Atene' in three acts, text by Silvio Stampiglia, was performed at Venice at the Teatro S. Samuele in 1750.

'Sesostri,' text by Zeno, was given at Rome in 1751.

It is said that he composed a mass for four voices, and also some motets, but only one sacred composition of his seems to be known; it is included in the catalogue of church music acquired by J. F. Libau, a priest of S. Gudule, Brussels, 1765 (printed by Van der Straeten: *Pays-Bas*, l. 89), a *Nocturna procella* for solo voice.

In 1746 Terradellas was in London; his opera 'Mitridate,' the text by Zeno, was first performed at the 'great theatre in the Haymarket,' on Dec. 2, 1746, and ran for ten nights; on March 24 following, his opera 'Bellerophon,' in three acts, was produced, and was performed ten times also. The interest aroused in Terradellas's music resulted in a good deal of it being printed by J. Walsh, of Catherine Street in the Strand. In the British Museum are copies of two collections of the 'Favourite songs in the opera call'd Mitridate by Sigr. Terra-

dellas,' with instrumental accompaniment — Burney writes that those sung by Reginelli, an old but great singer, are admirable, the others very agreeable (*Hist. of Music*, iv. 455); also copies of 'The favourite Songs in the opera call'd Bellerofonte by Sigr. Terradellas,' with instrumental accompaniment; and of 'The favourite Songs in the opera call'd Annibale in Capua, by Sigr. Hasse and others.' This last work includes an aria for soprano, 'L' Augellin che in lacci stretto,' by Signore Terradeglias, with accompaniment of flutes, viols, and violins; a MS. copy of 'L' Augellin' is in the Fitzwilliam Museum Library, headed 'alle Dame 1743,' and it is probably part of either 'Epitide' or 'Merope,' operas of that date.

Finally a work published by Walsh, which contained music from Terradellas's earlier operas: 'Dodici Arie e due Duetti. All' eccellenza di Melusina Baronessa di Schulemburg, Contessa di Walsingham, Contessa di Chesterfield, Queste composizioni di musica delle alme grandi nobile sollievo qual tributo di rispetto ed' ammirazione dedica e consacra l' umilissimo e devotissimo servo, Domenico Terradellas.'

Terradellas returned to Rome in 1747, passing through Paris, where he is said to have visited the grand opera and was much astonished at the amount of noise made on the stage, the singers shouting their loudest.

He was appointed Maestro di Cappella at S. Giacomo, on his return to Rome. He died in Rome in 1751.

Two reports found currency as to the manner of his death; one has it that he died from grief at the failure of his opera 'Sesostri,' the other that owing to the great success of 'Sesostri,' Jommelli, his musical rival in Rome, caused him to be assassinated; the latter account seems to be discredited by the fact that Jommelli continued to reside in Rome quite peacefully until 1754.

LIST OF COMPOSITIONS IN MS.

*Berlin Royal Library.* — An aria, duetto, and terzetto for voices with instrumental accompaniments in MS. L. 268. An aria for soprano, 'Se perde l' usignolo,' in MS. 139. (Published in *Bellerofonte*, 1747.)

*British Museum.* — In Add. MS. 31,598: 'Terradellas. In Roma,' 'Fra l' ombre del timore,' for soprano with figured bass. In Add. MS. 31,624: 'In Venezia 1744, del Sigre. Domco. Terradellas,' four arie for soprano with instrumental accompaniment and figured bass: 'L' onda dal mar divisa'; 'Deh respirar lasciatemi'; (a MS. copy also in Fitzwilliam Museum). 'Conservati fedele,' and 'Se d'un amor tiranno'; the last two were published in Terradellas's 'Dodici Arie,' 1747. All four airs are probably part of the opera 'Artaserse,' performed at the theatre S. Gio. Grisostomo, Venice, in 1744. In Add. MS. 14,219, p. 117: 'Alle Dame, 1751, Scena del Signor Domenico Terradellas,' for soprano with instrumental accompaniment; 'Solitudini amene, ombre gradite.' (Possibly from the opera 'Sesostri' performed at the Teatro alle Dame, Rome, in 1751.)

*Brussels Conservatoire Library.* — (See Wotquenne's *Catalogue*, vol. 2.) No. 4903, aria 'Dove si vide mai' (a MS. copy also in Naples), and 'Figlio ascolta' from 'Merope,' Rome, Teatro alle Dame, 1743. No. 8154, the separate MS. parts of an overture by Terradellas.

*Darmstadt Library.* — Aria 'Oh Dei quel mi sorprende,' for soprano, with instrumental accompaniment (a MS. copy also in Fitzwilliam Museum, dated 1743). It was published in 'Dodici Arie,' 1747, the phrase 'l' amato figlio Epitide,' which comes in it, points to it being from the opera 'Epitide' (1743).

*Dresden Library.* — (Eitner's *Catalogue.*) Twenty-seven Arien with instrumental accompaniment.

*Fitzwilliam Museum, Cambridge.* — (Fuller Maitland and Mann's *Catalogue*, 1893.) In MS. 142, score of overture and songs in 'Merope' ('alle Dame, 1743'). In MS. 145 three Arie, 'alle Dame, 1743' 'O Dei' (see Darmstadt Library); 'L' Augellin' published in Annibale in Capua'); 'Un bel gentil' (see Naples Library); and a song, 'Deh respirar' (another MS. copy in British Museum, dated 1744).

*Milan Conservatorio Library.* — (Eitner.) Seven arie with instrumental accompaniment.

*Naples Real Collegio Library.* — (Florimo's *La Scuola Musicale di Napoli*, 1880.) Solfeggio with pianoforte accompaniment; six arie with instrumental accompaniments, including 'Non sperar che cangi affetto' published in 'Dodici Arie,' 1747; and a cantata with violins, viola, and bass, 'Un bel gentile sembiante' (a MS. copy also in the Fitzwilliam Museum dated 1743. The music is probably from 'Merope' or 'Epitide' of that date).

*Schwerin Library.* — (Kade's *Catalogue*, 1893.) Aria for soprano with accompaniment of two violins, viola, and cembalo.

*Vienna Hofbibliothek.* — (Mantuani's *Catalogue.*) In MS. 17,033 an aria, 'Io son quel pellegrino,' by D. M. B. Terradellas.

*Wolfenbuttel herzogliche Bibliothek.* — (Vogel's *Catalogue*, p. 66.) MS. 302, an aria, 'Dono d' amica sorte,' in score.

C. S.

TERZETTO (Ital.). Generally a composition for three voices. Beyond one instance in Bach, and a few modern examples consisting of pieces not in sonata-form, the term has never been applied to instrumental music. It is now becoming obsolete, being superseded by Trio, which is the name given to music written for three instruments, and now includes vocal music as well. It would have been wiser to preserve the distinction.

A Terzetto may be for any combination of three voices, whether for three trebles — as the unaccompanied Angels' Trio in 'Elijah,' those of the three ladies and three boys in 'Die Zauberflöte,' the famous trio in 'Il Matrimonio Segreto,' and that for three florid sopranos in Spohr's 'Zemire und Azor,' — or for three male voices, like the canonic trio in the last-named opera. More frequent, naturally, are Terzetti for mixed voices, the combinations being formed according to the exigencies of the situation. There is nothing to be observed in the form of a Terzetto different from that of any other vocal composition; but as regards harmony it should be noticed that when a bass voice is not included in the combination, the accompaniment usually supplies the bass (where 4-part harmony is required) and the three upper parts, taken by the voices, must be so contrived as to form a tolerable 3-part harmony themselves. F. C.

TESCHNER, Gustav Wilhelm, was born at Magdeburg, Dec. 26, 1800, and died at Dresden, May 7, 1883. He studied singing and composition under Zelter and Klein at Berlin, and afterwards went to Italy, where his acquaintance with the Abbé Santini was the means of inducing him to take a greater interest in the older Church music, both Latin and German. Returning to Germany, he settled in Berlin as a teacher of singing on Italian principles, and published various collections of Italian solfeggi, as well as some of his own. But his name is even better known by his republication, in score, of such works as H. L. Hassler's 'Psalmengesänge' of 1608, Eccard's 'Geistliche Lieder' of 1597, Eccard and Stobaeus's 'Preussische Festlieder' of 1642–44, and by his editorship of other collections of sacred and secular music of the 16th and 17th centuries. J. R. M.

TESCHNER, Melchior, Lutheran cantor at Fraustadt, in Silesia, at the beginning of the

17th century. His name chiefly appears in connection with the chorale-tune to an acrostic hymn, 'Valet will ich dir geben,' written by Valerius Herberger, Lutheran pastor at Fraustadt, and a famous preacher of the time. The hymn, written in 1613, during a time of pestilence in Silesia, appeared in a publication of Herberger's in 1614, accompanied by two simple musical settings, *a* 5, by Teschner. Both melodies are given in Zahn's Collection, but only one has survived in modern use. Hymn and tune were received into the Gotha Cantionale Sacrum of 1648, and have thence passed into most modern chorale-books. Teschner's original setting, *a* 5, appears in Schöberlein's 'Schatz' to Paul Gerhardt's hymn, 'Wie soll ich dich empfangen,' with which the tune is also now associated. With some alteration the tune has been adopted into English Hymn-books to the Palm Sunday hymn, 'All glory, laud, and honour.' Two other works of Teschner are mentioned in the *Quellen-Lexikon*. J. R. M.

TESI–TRAMONTINI, Vittoria, celebrated singer, born at Florence, Feb. 13, 1700.[1] Her first instructor was Francesco Redi, and at a later date she studied under Campeggi at Bologna, but it is evident that she sang on the public stage long before her years of study were over. [She was singing in Italy in 1716, when she appeared with Cuzzoni, in a pastoral called 'Dafni'; in 1718 she was at Venice] and went in 1719 to Dresden, just at the time when Handel arrived there in quest of singers for the newly-established Royal Academy in London. [The story of her singing in Handel's 'Rodrigo,' in 1707, and of her falling in love with the master, is due to a mistake of Chrysander's. See the articles referred to in footnote 1.] Her voice was of brilliant quality and unusual compass. Quantz, who heard her at Dresden, defines it as 'a contralto of masculine strength,' but adds that she could sing high or low with equally little effort. Fire, force, and dramatic expression were her strong points, and she succeeded best in men's parts; in florid execution she did not greatly excel. Her fame and success were at their zenith in 1719, but it does not appear that Handel made any effort to secure her for England. Perhaps he objected to her practice of singing bass songs transposed *all' ottava*. [At some time or other, possibly at this period, she visited Poland with her father, where she attracted the admiration of the king. From 1721 to 1747 there are traces of her singing each year in Italy. She married a barber named Tramontini and appeared as 'Tesi-Tramontini, virtuosa di Camera della Granduchessa di Toscana,' from 1743. In the autumn of 1739 she was at Madrid. In 1747 or 1748 she went to Vienna and opened a school for vocal instruction.] In 1749 she played in Jommelli's 'Didone.' The book was by Metastasio, who wrote of this occasion, 'The Tesi has grown younger by twenty years.' She was then forty-nine. Burney met her at Vienna in 1772, and speaks of her as more than eighty. [This mistake and various statements by other historians, are settled by the discovery of the baptismal register.] Her nature was vivacious and *emporté* to a degree, and many tales were told of her freaks and escapades. Perhaps most wonderful of all is the story of her marriage, as told by Burney in his *Present State* (Germany), i. 318; in which, to avoid marrying a certain nobleman, she went into the street, and addressing herself to a poor labouring man, said she would give him fifty ducats if he would marry her, not with a view to their living together, but to serve a purpose. The poor man readily consented to become her nominal husband, and they were formally married; and when the Count renewed his solicitations, she told him that she was already the wife of another. [This may be a version of her marriage with Tramontini, for as he was living in 1753, there would be no reason for her to make a marriage of convenience before that date, and after it, it is unlikely that such a marriage would be required.] Among the pupils of La Tesi were the 'Teuberinn,' and Signora de Amicis, who took a friendly interest in the boy Mozart, and sang in his earliest operatic efforts in Italy. F. A. M.

TESSITURA (Italian), literally texture, from *tessere*, to weave. A term, for which there is no direct equivalent in English, used by the Italians to indicate how the music of a piece 'lies'; that is to say, what is the prevailing or average position of its notes in relation to the compass of the voice or instrument for which it is written, whether high, low, or medium. 'Range' does not at all give the idea, as the range may be extended, and the general *tessitura* limited; while the range may be high and the *tessitura* low, or medium. In place of a corresponding word we say that a part 'lies high or low.'

'Vedrai carino,' 'Dalla sua pace,' 'Dove sono,' are examples of high tessitura, fatiguing generally to voices that are not highly developed. Indeed, there are many who would prefer singing the 'Inflammatus' from Rossini's 'Stabat Mater' to such a piece as 'Dove sono.' Many of the old Italian composers wrote music of a high *tessitura*, though it is true that the pitch was lower in their day than it is now. 'Deh! vieni, non tardar,' is an example of moderate *tessitura*, though it has a compass of two octaves. The *tessitura* of the vocal music in Beethoven's Ninth Symphony is justly the singers' nightmare. H. C. D.

TESTORE, a family of violin-makers at Milan in the first half of the 18th century, consisting of a father, Carlo Giuseppe (1690-

[1] The baptismal register, of Feb. 15, is copied in A. Ademollo's articles on the singer, in the *Nuova Antologia*, xxii. 308, and the *Gazzetta Musicale*, 1889, p. 283, etc.



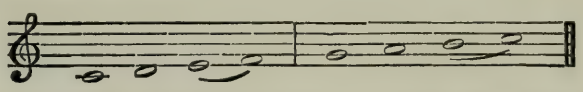
SIGISMOND THALBERG

1715), and two sons, Carlo Antonio and Paolo Antonio (1715–1745). Carlo Giuseppe was the best of the three. His instruments have often passed for the work of his master, Giovanni Grancino. In 1884 the well-known violoncello called the 'Lindley Grancino' being under repair, the removal of its spurious Cremona label revealed the fact that it is the work of the old Testore, the original label, which was found well preserved, running thus: 'Carlo Giuseppe Testore allievo di Gio. Granzino in Contrada Larga di Milano, 1690.' [1] Bottesini's famous double-bass is another well-known specimen of the old Testore's work. His instruments are strongly made, and often irregular in design. The model is generally of medium height, and the finish varies considerably, many being left very rough, and extremely plain in appearance. The tone, however, is usually good, and in exceptional cases very powerful and telling. The varnish, a brownish-yellow, sparingly applied, adds little to the attractions of these instruments, and vigorous hands are necessary to develop their tone. The instruments of the sons are less esteemed: they are lighter in colour, and a tendency to imitate Joseph Guarnerius is observable. The Testores worked at the sign of the Eagle in the same narrow street where the Grancinos worked at the sign of the Crown. Alberti, Landolfi, Tanegia, Mantegazza, Giuseppe Guadagnini, Mezzadri, Lavazza, and others, complete the group of Milanese makers who followed the Testores in general plainness of style, aiming at producing instruments rather useful and lasting than ornamental. E. J. P.

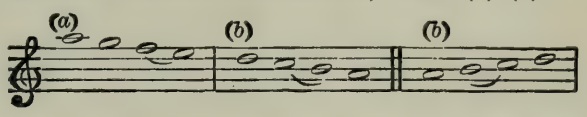
TETRACHORD (Gr. τετράχορδον). A system of four sounds, comprised within the limits of a Perfect Fourth.

It was for the purpose of superseding the cumbrous machinery of the Tetrachords upon which the old Greek Scale depended for its existence (see Greek Music, Monochord), that Guido d' Arezzo invented the series of Hexachords, which, universally accepted by the polyphonic composers of the Middle Ages, remained in constant use until the ecclesiastical modes were finally abandoned in favour of our present scales; [2] and it is only by comparing these Hexachords with the divisions of the older system that their value can be truly appreciated. It is not pretended that they were perfect; but modern mathematical science has proved that the step taken by Guido was wholly in the right direction. The improvement which led to its abandonment was, in the first instance, a purely empirical one; though we now know that it rests upon a firm mathematical basis. The natural craving of the refined musical ear for a Leading Note led, first, to the general employment of a recognised system of 'accidental' sounds; [3] and in process of time to the unrestricted use of the Æolian and Ionian Modes—the prototypes of our major and minor scales. These changes naturally prepared the way for the unprepared dissonances of Monteverde; and, with the introduction of these, the old system was suddenly brought to an end, and our present tonality firmly established upon its ruins.

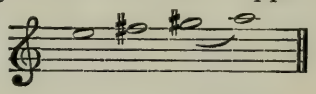
Our present Major Scale is formed of two Tetrachords, separated by a greater tone, the semitone in each occurring between the two highest sounds.



Our Minor Scale is formed of two dissimilar Tetrachords, also disjunct (*i.e.* separated by a greater Tone); in the uppermost of which the Semitone occurs between the two gravest sounds, as at (*a*); while in the lower one it is placed between the two middle ones; as at (*b*) (*b*).




This last Tetrachord maintains its form unchanged, whether the scale ascend or descend; but in the ascending minor scale the upper Tetrachord usually takes the form of those employed in the major mode.



W. S. R.

TEUFELS LUSTSCHLOSS, DES (The Devil's Country-house). A comic opera in three acts, by Kotzebue, music by Schubert; composed between Jan. 11 and May 15, 1814, and re-written in the autumn. Act 2 was afterwards burnt. Acts 1 and 3 of the 2nd version are in the collection of Herr Nicolaus Dumba of Vienna. The overture was played by the London Musical Society, June 17, 1880, and at the Crystal Palace on Oct. 23 following. It contains a singular anticipation of the muted violin passage in the overture to 'Euryanthe.' The work is included in the complete critical edition of Schubert, published by Breitkopf & Härtel. G.

TEUTSCHE. Mozart's way of spelling Deutsche, *i.e.* Deutsche Tänze — little German waltzes in 3–8 or 3–4, of which he, Beethoven, and Schubert, wrote many. For Schubert's 'Atzenbrucker Deutsche, July 1821,' see vol. iv. p. 296*a*. The famous 'Trauer-Waltzer,' sometimes called 'Le Désir' (op. 9, No. 2), for long attributed to Beethoven, is a Teutsch. [Allemande, No. 2, vol. i. p. 70.] G.

THACKRAY, Thomas, an 18th-century composer of minuets, country-dance tunes, etc. He resided in York, and was probably a native of that city. About 1770 he issued 'A Collection of Forty-four Airs, properly adapted for

[1] Communicated by Messrs. W. E. Hill and Sons.
[2] See Hexachord.
[3] See Musica Ficta

one, or two Guittars,' London, John Johnston, folio; also 'Six Lessons for the Guittar,' printed at York by Thomas Haxby for the author. Other 'Lessons' by him are extant. F. K.

THALBERG, SIGISMOND, the natural son of Prince Moritz Dietrichstein and Baroness von Wetzlar, was born at Geneva in 1812.[1] At the age of ten his father sent for him to Vienna, intending him for the diplomatic career; he attended the Polytechnic School, and had for a fellow-student the Duc de Reichstadt, who fired him with so much military ardour that he nearly became a soldier. He received his early musical education from Mittag, the first bassoonist at the opera. Later he learnt theory from Sechter, and developed his pianoforte technique under Hummel. He played at private parties in Vienna from the age of thirteen, and made a public appearance in 1826, at the house of Prince Metternich.[2] In 1830 he went on his first concert tour in different parts of Germany, three of his early compositions having already been published. In 1834 he was appointed Kammervirtuoso to the Emperor of Austria. In 1835 he had a great success in Paris, where he studied again under Pixis and Kalkbrenner; and in the following year appeared in London at the Philharmonic Concert of May 9, 1836, in his fantasia, opus 1, in which the special peculiarity of his technique was commented on in the *Musical World*. This consisted of so dividing a melody between the two hands that a bass could be played with the left and an accompaniment with the right, giving the effect of three independent hands. This seems to have been adopted by Mendelssohn in his E minor prelude, after hearing Thalberg play; at all events the priority of publication is with Thalberg, in whose fantasia on 'Mosé' it appears. From this time forth he was an idolised figure all the world over, and endless were the comparisons made by musicians and others between him and Liszt. For some years the controversy raged, Fétis taking the side of Thalberg and Berlioz that of Liszt. Some acrimonious correspondence in the *Gazette Musicale* for 1837 may be referred to. In the following year he again visited London, in 1839 he went to Belgium, Holland, and Russia, in 1845 to Spain, and in 1846 he played at the Wednesday Concerts in Exeter Hall. In 1855 he visited Brazil, and in 1857 he went to the United States with Vieuxtemps (during which time he essayed operatic management with Ullman and Strakosch). In 1843 he married, in Paris, Mme. Boucher, widow of the painter, and daughter of Lablache. In 1851 his opera 'Florinda' was brought out in London without success, and his second attempt at dramatic writing, 'Cristina di Suezia,' brought out at Vienna in 1855, was no more successful. In 1858 he bought a villa at Posilipo near Naples; but he reappeared in England in 1862, and 1863, and after that year, in which he went again to Brazil, he settled down as a wine-grower at Posilipo. He died there April 27, 1871.

Thalberg's demeanour at the piano was always quiet, and his prodigies in manual achievement depended, not on force, but gradation of tone, and on the incomparable art of singing on the keyboard. Schumann refers to Thalberg very often, and gives a very trustworthy account of his qualities. (See *Gesammelte Schriften*, third edition, i. 290, ii. 67, 160, 212, 221, 310.)

Apart from his gift of melodic invention, he was a piano composer pure and simple. He was only really at home on the keyboard; but there he was, in his style, a king. His remarkable and well-developed power of singing on the piano (*legato sostenuto*), which he possibly gained from Clementi through Kalkbrenner and Moscheles, enabled him to produce melodic effects which had not hitherto been heard; and his clever use of the sustaining pedal made it possible to render the melody smoothly, while both hands were free to give the rushing scales, brilliant arpeggi, and other sparkling passages with which he loved to surround his melodies.

Thalberg's fame does not rest upon his compositions, but upon his playing, and especially upon his virtuosity. [illegible] respect of this — and quite apart from [illegible]ric effect of his personality upon his [illegible]nce — he was the only player who could co[illegible]pete with Liszt, and even so closely as to cause great division of opinion as to which was really the better pianist. Mendelssohn, for example, preferred Thalberg to Liszt; Schumann expresses the opposite opinion with great moderation; while Rubinstein in his tempestuous manner spoke of Liszt as a 'god in music' and of Thalberg as a 'grocer' — an opinion so violent as not likely to be quite just. Liszt himself, hardly an unbiassed witness, says, 'Thalberg is the only artist who can play the violin on the piano,' while Schumann as usual sums up the whole position in one sentence when he writes (possibly with Rubinstein's words in his mind), 'he is a god — when seated at the piano,' meaning that Thalberg's powers were, though high, only those of a performer, not of an all-round musician.

With an intense feeling for melody, a wide span, and a peculiar shape of finger-tip, Thalberg was able to produce many and fine melodic and harmonic effects in legato playing, as well as in extended chords and arpeggi. His strongest points seem to have been 'pearly passage playing' (a light, rapid, silvery percussion), his knack of uniting the tones in long skips by means of the pedal, together with a singularly deft wrist-action. His playing must have been sonorous, clear, beautiful, and

[1] The date Jan. 7 is given by Fétis, followed by Riemann; Mendel gives May 5, and a half-brother of Thalberg's informed the writer of the article in the first edition of this Dictionary that the true date was Feb. 7. A search of the archives at Geneva reveals the fact that the birth was never registered.

[2] A pamphlet in the British Museum, entitled *Thalberg and Vieux-temps Grand Concert Book*, supports Fétis's statement that Thalberg made his first appearance in London in 1830, and states that his tour in Germany was in consequence of his success in England.



ALEXANDER WHEELOCK THAYER

springy; but unfortunately he was led by the ceaseless and unreasoning adulation of ladies to use all these valuable qualities for a mere display of effect, instead of employing them to carry out the high promise of his earlier years. Behind all this effect-seeking and virtuosity there was concealed a good musician, and the real Thalberg was capable of far better things. It is stated that he played Bach's fugues in incomparably beautiful style. In his directions to students he writes that he recommends, above all things, 'the slow, conscientious practice of fugues'; again, 'The performance of one fugue in three parts, in moderate time, without errors, and in good style, demands and proves more talent than the most rapid and complicated *morceau*'; and once more, 'Generally pupils work too much with their hands and too little with their minds.' The man who penned these wise maxims must have been much more than a mere charlatan.

The following is a list of his published compositions, in the order of their opus-numbers from the *Biographical Lexicon of the Austrian Empire*, of Dr. von Wurzbach (1882):—

Op.
1. Fantaisie et variations ('Euryanthe').
2. Do. do. ('Thème écossais').
3. Impromptu ('Siége de Corinthe').
4. Souvenirs de Vienne.
5. Gran Concerto (F minor).
5 *bis*. Hommage à Rossini ('Guil. Tell').
6. Fantaisie ('Robert le Diable').
7. Grand Divertissement (F minor).
8. Sechs deutsche Lieder (1–6).
9. Fantaisie ('La Straniera').
10. Gr. Fantaisie et Variations ('I Montecchi').
11. Sechs deutsche Lieder (7–12).
12. Gr. Fantaisie et Variations ('Norma').
13. Sechs deutsche Lieder (13–18).
14. Gr. Fantaisie et Variations ('Don Juan').
15. Caprice (E minor).
16. 2 Nocturnes (F♯, B).
17. 2 Airs russes variés (G).
18. Divertissement ('Soirées musicales') on motifs of Rossini.
19. Second Caprice (E♭).
20. Fantaisie ('Huguenots').
21. 3 Nocturnes.
22. Grand Fantaisie.
23. Sechs deutsche Lieder (19–24).
24. Do. do. (25–30).
25. Do. do. (31–36).
26. 12 Etudes.
27. Gr. Fantaisie ('God save the Queen' and 'Rule Britannia'), A♭.
28. Nocturne (E).
29. Sechs deutsche Lieder (37–42).
30. Do. do. (43–48).
31. Scherzo (A).
32. Andante in D♭.
33. Fantaisie ('Moïse').
34. Divertissement ('Gipsy's Warning').
35. Grand Nocturne (F♯).
35 *bis*. Etrennes aux jeunes Pianistes. Nocturne.
36. (1) La Cadence, Impromptu (A minor). (2) Nouv. Etude de Perfection. (3) Mi manca la voce (A♭). (4) La Romanesca. (5) Canzonette Italienne. (6) Romance sans paroles.
37. Fantaisie ('Oberon').
38. Romance et Etude (A).
39. Souvenir de Beethoven. Fantaisie (A minor).
40. Fantaisie ('Donna del Lago').
41. 2 Romances sans paroles.
42. Gr. Fantaisie (Serenade et Menuet, 'Don Juan').
43. Gr. Fantaisie No. 2 ('Huguenots').
44. Andante final de 'Lucia,' variée.
45. Thème orig. et Etude (A minor).
46. Gr. Caprice ('Sonnambula').
47. Gr. Valses brillantes.
48. Gr. Caprice ('Charles VI.').
49. German Songs.
50. Fantaisie ('Lucrezia').
51. Gr. Fantaisie ('Semiramide').
51 *bis*. 3rd Nocturne.
52. Fantaisie ('La Muette').
53. Gr. Fantaisie ('Zampa').
54. Thalberg et de Bériot. Gr. Duo concertante ('Semiramide').
55. Le Départ, varié en forme d'Étude.
56. Grand Sonate (C minor).
57. 10 Morceaux, servant d'Ecole preparatoire (also called 'Irish Fantasia,' and 'Decameron Musical').
58. Gr. Caprice (Marche de Berlioz).
59. Marche funèbre variée.
60. Barcarole.
61. Melodies Styriennes. Gr. Fant. arr. par Wolff.
62. Valse mélodique.
63. Gr. Fantaisie ('Barbier').
64. Les Capricieuses, Valses.
65. Tarantelle.
65 *bis*. Souvenir de Pesth.
66. Introd. et Var. sur la Barcarole de L'Elisire.
67. Gr. Fantaisie ('Don Pasquale').
68. Fantaisie ('Fille du Régiment').
69. Trio, pf. and strings.
70. L'Art du chant appliqué au Piano. 4 Series containing 22 transcriptions.
70*a*. Ballade de 'Preciosa'; transcription.
70*b*. Grand duo de 'Freischütz.'
71. Florinda, opera. 6 Transcriptions.
72. Home, sweet home!... Variée.
73. The last rose of summer. . . . Variée.
74. Lily Dale. . . . Variée.
75. Les Soirées de Pausilippe, 24 Pensées musicales in 6 books.
76. Célèbre Ballade.
77. Gr. Fantaisie de Concert ('Il Trovatore').
78. Do. do. ('Traviata').
79*a*. 3 Melodies de F. Schubert transcrites.
79*b*. Romance dramatique.
80. La Napolitaine. Danse.
81. Souvenir du 'Ballo in Maschera.'
82. Ditto de 'Rigoletto.'
83. Air d'Amazily ('Fernand Cortez').

*Unnumbered Pieces.* — Auf Flügeln (Mendelssohn) transcr. — 2 Morceaux sur Lucrezia. — Arietta, 'Non so fremar.' — Zwei Gedichte. — Thalberg and Panofka, Grand Duo. — Duo on 'Trovatore' with Gottschalk. — Graciosa, Rom. sans paroles. — Nocturno in D♭. — Romance variée in E♭. — Viola Melodie. — Thalberg Galoppe. — La Berceuse. — 'Le fils du Corse.' — Pauline, Valse. — Larmes d'une jeune fille. — 'Tre giorni.' — Pianoforte School.

D. H.

THAYER, Alexander Wheelock, the biographer of Beethoven, was born near Boston, U.S.A., at South Natick, Massachusetts, Oct. 22, 1817. In 1843 he graduated at Harvard University, took the degree of Bachelor of Laws there, and was for a few years employed in the College library. In 1849 he left America for Europe, and remained for more than two years in Bonn, Berlin, Prague, and Vienna, studying German, corresponding with newspapers at home, and collecting materials for a life of Beethoven, the idea of which had presented itself to him while at Harvard, and which was his one serious pursuit for the rest of his life. In 1852 he tried journalism on the staff of the *New York Tribune*, but only to the detriment of his health. *Dwight's Journal of Music* was started at Boston in April 1852, and Thayer soon became a prominent and favourite writer therein. In 1854 he returned to Germany, and worked hard at the rich Beethoven materials in the Royal Library at Berlin for nearly a year. Ill-health and want of means drove him back to Boston in 1856, and amongst other work he there catalogued the musical library of Lowell Mason. In the summer of 1858, by Mason's help, he was enabled to cross once more to Europe, remained for some months in Berlin and Frankfort on the Oder, and in 1859 arrived at Vienna more inspired than ever for his mission. A severe and able review of Marx's Beethoven in the *Atlantic Monthly*, republished in German by Otto Jahn, had made him known in Germany, and henceforth the Biography became his vocation. The next year was passed in Berlin, Vienna, Graz, Linz, Salzburg, Frankfort, Bonn, etc., in intercourse with Hüttenbrenner, Wegeler, Schindler and other friends of Beethoven, in minute investigation of documents, and in a fruitless visit to Paris, for the sake of papers elucidating the history of Bonn. His next visit was to London, where he secured the reminiscences of Neate, Potter, and Hogarth, and received much substantial kindness from Chorley. From England he returned to Vienna, and in 1862 accepted a small post in the U.S. Legation there, afterwards exchanged for that of U.S. Consul at Trieste, where he died July 15, 1897. His book is entitled *Ludwig van Beethoven's Leben*. It was written in English, translated into German by Dr. H. Deiters of Bonn, and published by Weber of Berlin —

vol. 1 (1770–96) in 1866; vol. 2 (1792–1806) in 1872; vol. 3 (1807–16) in 1879. Vol. 4 was unfinished at Thayer's death, and Dr. Deiters undertook to revise and complete the work, but died before accomplishing more than the revision of the first volume, which came out in 1901. Dr. Riemann is still engaged on the second and third; the fourth volume appeared in 1907, and the fifth and last in 1908.

The quantity of new letters and facts, and of rectifications of dates, contained in the book is very great. For the first time Beethoven's life is placed on a solid basis of fact. At the same time Mr. Thayer was no slavish biographer. He viewed his hero from a perfectly independent point of view, and often criticised his caprice or harshness (as in the cases of Mälzel and Johann Beethoven) very sharply. When the work is completed it will be a mine of accurate information, indispensable for all future students. With some condensations an English edition would be very welcome.

Thayer wrote countless articles in American newspapers; he was the author of *Signor Masoni* (Berlin, Schneider, 1862); of *Ein kritischer Beitrag zur Beethoven-Literatur* (Berlin, Weber, 1877); and of *The Hebrews and the Red Sea* (Andover, Mass., Draper). G.

THEILE, Johann, was born at Naumburg in Saxony, July 29, 1646. His earlier instruction, musical and otherwise, he received at Magdeburg and Halle. He afterwards attended the University at Leipzig, where he also took part in various musical performances, partly as singer, partly as player on the Viola da Gamba. For further instruction in composition he betook himself to Heinrich Schütz, who was then for a time at Weissenfels. He found employment as teacher of music first at Stettin, then at Lübeck; at which latter place he is said to have had Dietrich Buxtehude as one of his pupils. Some doubt, however, attaches to this statement, as according to all accounts Buxtehude, born in 1637, was nine years Theile's senior, and was already in 1668 Organist at the Marienkirche of Lübeck. It is just possible that Theile, being a gambist, may have given instruction on the Viola da Gamba to Buxtehude, who afterwards wrote Sonatas for that instrument. In 1673 Theile accepted the invitation of Duke Christian Albert of Holstein to be his Hof-Capellmeister at Gottorp, but in 1675 when the duchy was invaded and occupied by the troops of the king of Denmark, Theile and the Duke himself were obliged to take refuge in Hamburg. It was while Theile was in Hamburg that in 1678 an opera-house was built, and operatic performances became an established institution there. The first opera at Hamburg was one upon a Scriptural subject, the music of which was composed by Theile. It was entitled 'Der erschaffene, gefallene, und aufgerichtete Mensch.' The text of this has been preserved, but not the music. It is remarkable that most of these early Hamburg operas are on sacred subjects, among them another by Theile performed in 1681, entitled 'Die Geburt Christi.' Mention is also made of a secular opera by him entitled 'Orontes.' In 1676 Theile had been an unsuccessful candidate for the St. Thomas Cantorship at Leipzig, but in 1685 succeeded Rosenmüller as Capellmeister at Wolfenbüttel, and in 1689 held a similar post at Merseburg. The latter years of his life he spent at his birthplace, Naumburg, where his son was organist. He died June 24, 1724. Theile had a great reputation as a master of Counterpoint, and several MS. treatises remain, partly written by himself, partly compiled by some of his pupils, in which all the artificialities of Canon and Fugue are elaborately set forth with examples. The most important is one which bears the title *Musicalisches Kunstbuch worinnen 15 gantz sonderbare Kunststücke und Geheimnisse welche aus den doppelten Contrapuncten entspringen, anzutreffen sind.* In 1708 Theile had printed a Catalogue of his Church compositions, in which are specified twenty-three whole Masses, eight Magnificats, twelve Psalms *a* 4–11 with and without instruments. The only works which were ever published are 'Missarum juxta veterem contrapuncti stylum Pars I.' and 'Passio Domini nostri Jesu Christi sec. Matthaeum.' This latter work was published at Lübeck 1673 and dedicated to Duke Christian Albert of Schleswig-Holstein. It is provided with an instrumental accompaniment *a* 5, consisting of two Viole da Braccia, and two Viole da Gamba with Basso Continuo. The words of the Evangelist are accompanied by the Gambas in a somewhat florid fashion, while the words of our Lord are accompanied by the other Violas in a simpler and more subdued style; the other single parts have only Basso continuo. The dramatic Choruses *a* 5 are accompanied in unison by all the instruments. There are four solo Arias of a pathetic devotional cast with Basso Continuo, but followed by full instrumental Ritornelli. Theile permits the work to be performed also without instruments; in this case the place of the Solo Arias is to be taken by familiar Chorales, and the recitatives must be simplified into a form of plain-song. But the instrumental form of the work with its devotional Arias is the more interesting as preparing the way for the fuller combination of voices and instruments, and the grander devotional style in the Passion Music of Sebastian Bach. The work has now been republished in the Denkmäler Deutscher Tonkunst, Bd. xvii. Other works of Theile in MS. are Church Cantatas with German texts for various combinations of voices and instruments. (See the *Quellen-Lexikon*, also a monograph on Theile by Dr. Friedrich Zelle.) J. R. M.

THEMATIC CATALOGUE. A catalogue of musical works, in which, in addition to the title and other particulars of each, the first few bars — the *theme* — either of the whole work or of each movement are given in musical notation.

1. The earliest published list of this description was in six parts, issued between 1762 and 1765, and sixteen supplements extending from 1766 to 1787, the whole forming a thick 8vo volume of 792 pages. Part I. is signed by Johann Gottlob Immanuel Breitkopf, the virtual founder of the great firm. [See vol. i. p. 394*a*.] It is mentioned by Burney in his *Present State* (Germany), ii. 73–4.

2. Haydn, towards the end of his life (1797), made a thematic catalogue of a large number of his works. This has not been printed, but copies have been made by Dehn, Otto Jahn, and others. It is now superseded by the complete thematic list which forms so valuable a part of Pohl's *Life of Haydn* (i. 284, etc., 317, etc.; 334; 345; ii. Anhang).

3. A thematic catalogue has been preserved, in which Mozart entered his works as he composed them, from Feb. 9, 1784, to Nov. 15, 1791. This interesting document was published by Andre in Nov. 1828. The title, in Mozart's hand, runs as follows: —

Verzeichniss
aller meiner Werke
vom Monath Febraio 1784 bis Monath 1

Wolfgang Amade Mozart.

It contains 145 works, begins with the PF. concerto in E♭ (K. 449), '9te Hornung,'[1] 1784, and ends with the 'kleine Freymaurer Kantate,' Nov. 15, 1791 — nineteen days before his death.

4. A thematic catalogue of the MSS. by Mozart then in the hands of Andre — an octavo pamphlet of seventy-nine closely printed pages — was published by him at Offenbach on May 1, 1841; one of 172 important symphonies and overtures was issued by Hofmeister in 1831; and one of Mozart's PF. sonatas, prepared by Edward Holmes, by Messrs. Novello & Co. in 1849.

5. In 1851 Breitkopf & Härtel published their first thematic catalogue of Beethoven's works. This was a thick volume of 167 pages, large 8vo, and a great advance on anything before it. It is arranged in order of opus-numbers, with names of dedicatees and publishers, arrangements, etc. The 2nd edition, 1868, is much enlarged (220 pages) by the addition of many interesting particulars, dedications, dates of composition, etc. It is in fact a new work, and is a model of accuracy, as may be inferred from the name of its compiler, Gustav Nottebohm. So is the Catalogue of Schubert by the same indefatigable explorer and critic — 288 pages, published by Schreiber, Vienna, 1874, dealing both with the published and the unpublished works, and extraordinarily accurate considering the immense difficulties involved. Catalogues of Mendelssohn, Schumann, Chopin, and Liszt have been published by Breitkopf; of Moscheles by Kistner, and of Bach's instrumental works in Peters's collected edition (by A. Dörffel, August 1867), and of his vocal works by Carl Tamme, n.d. These are superseded by the indexes which occupy two volumes of the Bach-Gesellschaft edition (xxvii. (2) and xlvi.). An excellent thematic catalogue of Brahms's works is published by Simrock.

Two Catalogues stand apart from the rest owing to the vast amount of information that they contain. These are Von Köchel's *Chronologisch-thematisches Verzeichniss* of all Mozart's works (Breitkopfs, 1862, 551 pages, 2nd edition completed by Paul, Graf von Waldersee, 1905, 676 pages), and Jähns's *Carl Maria von Weber in seinen Werken; Chron. Them. Verzeichniss*, etc. (Schlesinger, 1871 — 480 pages, and eight pages more of facsimiles of handwriting). These two works (the latter perhaps a trifle overdone) are indispensable to all students. G.

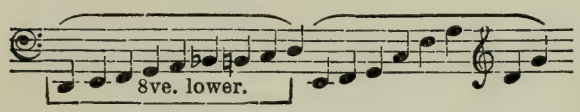
THEME — *i.e.* Subject or Text (Ital. *Tema, Soggetto, Motivo;* Germ. from Lat. *Thema,* from Ital. *Motiv;* Fr. *Thème, Air*). A term only to be applied in its fullest significance to the principal subject of a musical composition, although in general language it is frequently used to denote a subject of any kind, whether of a leading or subsidiary character. From the time of Sebastian Bach to our own the terms Theme and Subject have been used with much looseness. In his 'Musikalisches Opfer' Bach designates the motive given to him by Frederick the Great as 'Il Soggetto reale,' in one place, and 'Thema regium' in another; thus proving conclusively that he considered the two terms as interchangeable. But in another work founded on a motive by Legrenzi, he calls the principal Subject 'Thema,' and the Counter-Subject 'Subjectum'; and this is unquestionably the more correct method of using the terms. [See SUBJECT, vol. iv. p. 732.]

A familiar application of the word 'Thema' is found in connection with a Subject followed by Variations; as, 'Tema con Variazioni,' with its equivalent in other languages. In the 18th century this form of composition was called 'Air et Doubles'; the substitution of the word 'Doubles' for 'Variations' clearly owing its origin to the then almost universal custom of writing the two first Variations in the Second and Third Orders of Counterpoint — that is to say, in notes the rapidity of which was doubled at each new form of development. W. S. R.

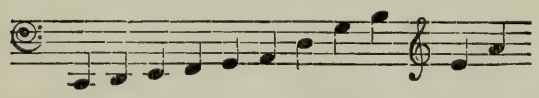
THEORBO (Fr. *Théorbe, Tuorbe;* Ital. *Tiorba* or *Tuorba,* also *Arciliuto*). The large double-necked lute with two sets of tuning-pegs, the lower set holding the strings which lie over the fretted finger-board, while the upper set are

[1] The old German term for February.

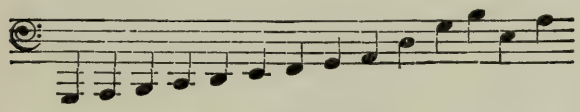
attached to the bass strings, or so-called diapasons, which are used as open notes. The illustration has been engraved from a specimen in the Victoria and Albert Museum. According to Baron's *Untersuchung des Instruments d. Lauten* (Nuremberg, 1727, p. 131) the Paduan theorbo was the true one. The English Archlute of that time, so frequently named as an alternative to the harpsichord or organ for the Basso Continuo or 'Through Base' accompaniment, was such a theorbo. Baron gives




— eight notes on the finger-board and nine off. This is the old lute-tuning of Thomas Mace (*Musick's Monument*, London, 1676), who says (p. 207) that the theorbo is no other than the old English lute. But early in the 17th century many large lutes had been altered to theorbos by substituting double necks for the original single ones. These altered lutes, called, according to Mersenne, 'luth téorbé' or 'liuto attiorbato,' retained the double strings in the bass. The theorbo engraved in Mersenne's *Harmonie Universelle* (Paris, 1636) is really a theorboed lute. He gives it the following accordance: —

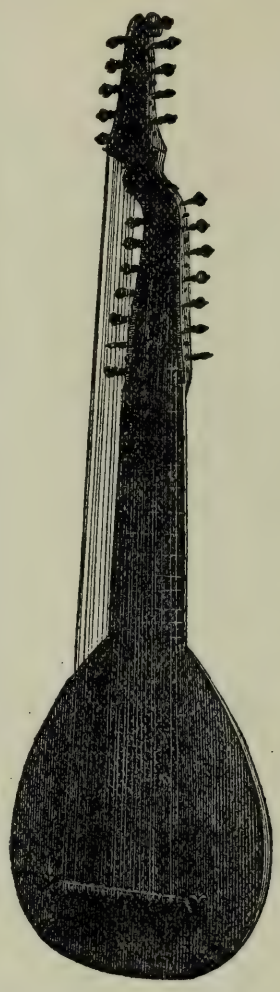


The Chanterelle is single. For the 'Tuorbe' as practised at Rome the same authority gives (p. 88) —



In the musical correspondence of Huygens, (*Musique et Musiciens*) edited by Jonckbloet and Land, and published (1882) at Leyden, is to be found a letter of Huygens, wherein he wishes to acquire a large lute, to elevate it to the quality of a theorbo, for which he considered it from its size more fit. [See vol. ii. p. 787.] The drawing of the Maler lute, vol. ii. p. 785, shows a guitar head and single stringing, which became adopted before the lute went entirely out. Following Gaultier in the Huygens correspondence, Maler's period was about 1500–20, later than the date given by Carl Engel.

Praetorius (*Organographia*, Wolfenbüttel, 1619, p. 50), with whom Mersenne agrees, states that the difference between lute and theorbo is that the lute has double and the theorbo single basses. The Paduan theorbo is about 4 ft. 7 ins. high. Praetorius, in the work referred to (p. 52), seems to prefer the Roman theorbo or CHITARRONE, which, although according to his measurement about 6 ft. 1 in. in height, is not so broad in the body or so awkward to hold and grasp as the Paduan. Baron praises especially the Roman theorbos of Buchenberg or Buckenberg, a German lute-maker, who was living at Rome about A.D. 1606. His instruments had 'oval-round' bodies of symmetrical form and a delicate and penetrating metallic *timbre* — a criterion of good tone in a stringed instrument.



Mace regards the lute as a solo instrument, and the theorbo as a concert or accompanying instrument: the name theorbo, however it originated, certainly became fixed to the double-necked lute; which first appeared with the introduction of opera and oratorio, when real part-playing was exchanged for the chords of the figured bass. Mersenne (*Harmonicorum*, lib. xii., Paris, 1636) calls it 'Cithara bijuga.' One account credits the invention of the double neck to a Signor Tiorba about 1600. Athanasius Kircher (*Musurgia*, Rome, 1650, cap. ii. p. 476) attributes the introduction of the theorbo to a Neapolitan market follower, who gave it the name in a joke. His idea, says the same authority, was brought to perfection by a noble German, Hieronymus Capsberger. M. Victor Mahillon, in his catalogue of the Brussels Museum (1880, p. 249), names as the inventor a Roman called BARDELLA (properly Antonio Naldi) who was in the service of the Medicis, and was much praised by Caccini in the preface to 'Nuove Musiche' (A.D. 1601). These attributions all centre in the same epoch, that of the rise of accompaniment. The theorbo was last written for by Handel, as late as 1732, in the oratorio of 'Esther,' in combination with a harp, to accompany the song 'Breathe soft, ye winds,' a fact which would seem to support Mace's view of its being an orchestral instrument. The Arciliuto also appears in 'Deborah,' 1733, in 'Gentle Airs.' It remained in occasional use until the end of the 18th century. Breitkopf's *Thematic Catalogue* for 1769 contains eight pages of 'Partite per il Liuto solo.'

The drawings to ARCHLUTE and CHITARRONE should be referred to. A. J. H.

THEORY. A term often used in England to express the knowledge of Harmony, Counterpoint, Thorough-bass, etc., as distinguished from the art of singing or playing, which is in the same way called 'Practice.' 'The theory and practice of music' is an expression often heard, and to be interpreted as above. G.

THESIS (from *θέσις*, a putting down), an ancient musical term, the opposite of ARSIS. [See vol. i. p. 118*b*.] The Greeks used the two words in connection with the dance, Arsis being the raising of the foot and Thesis the putting of it down. The Romans used Arsis of the raising of the voice, and so as the equivalent of strength; Thesis of the dropping of the voice, indicating weakness. So in music Arsis indicates the strong accent, Thesis the weak part of the bar or beat. L. M'C. L. D.

THESPIS, OR THE GODS GROWN OLD. Comic opera in two acts; words by W. S. Gilbert, music by Arthur Sullivan. Produced at the Gaiety Theatre, Dec. 26, 1871, the tenor part being taken by Toole. It ran eighty nights consecutively, but has not been revived. 'Thespis' was thus the first of the series of Gilbert-Sullivan pieces which have proved so popular. G.

THIBAUD, JACQUES, violinist, was born at Bordeaux, Sept. 27, 1880. His father was his first teacher till the age of thirteen, when he was sent to Paris to the Conservatoire, studying under Marsick, and gaining in 1896 a *premier prix*. To supplement his modest means he played for some years in the Café Rouge, and was heard there by Edouard Colonne, who was struck with his talent, and engaged him for his orchestra. On one occasion, the leader being unable to play the incidental solo in an orchestral work, Jacques Thibaud was asked to take his place, and did so with such conspicuous success that he became a regular soloist at the Colonne concerts, appearing no less than fifty-four times during the winter of 1898, and completely establishing his fame in Paris. Since then he has travelled as a soloist in America (1903) and in every European musical centre. He has visited England several times, playing chamber music at the Popular Concerts and solos on most of our concert-platforms. In his own country he plays a good deal in concerted music with his two brothers, one a pianist and the other a violoncellist of ability. He is in the foremost rank of living violinists, a representative player of the French classic school, producing not a large, but an exceptionally pure and lovely tone, bowing with elegance, and in rapid passages he is as accurate as Sarasate. In the playing of cantabile passages he has a caressing style peculiar to himself, and is yet by no means wanting in virility. After the French composers he is heard at his best in the concertos and sonatas of Mozart, of which he gives an exquisite account. He played for some time on a violin by Carlo Bergonzi, but is now the possessor of the fine Stradivari which was once the property of Baillot. W. W. C.

THIBAUT, ANTON FRIEDRICH JUSTUS, born Jan. 4, 1772, at Hameln on the Weser, studied law at Göttingen, became tutor at Königsberg, and law-professor at the University of Kiel, then at Jena, and in 1805 at Heidelberg, where he remained till his death, March 25, 1840. The Archduke of Baden made him Geheimrath. He was an ardent admirer of the old Italian church-composers, especially of Palestrina, and founded a society for the practice of such music at his own house. Mendelssohn writes with the greatest enthusiasm about Thibaut, 'There is but one Thibaut,' he says, 'but he is as good as half a dozen. He is a man.' Again in a letter to his mother from Heidelberg, dated Sept. 20, 1827, is the following characteristic passage. 'It is very singular, the man knows little of music, not much even of the history of it, he goes almost entirely by instinct; I know more about it than he does, and yet I have learned a great deal from him, and feel I owe him much. He has thrown quite a new light on the old Italian church music, and has fired me with his lava-stream. He talks of it all with such glow and enthusiasm that one might say *his speech blossoms*. I have just come from taking leave of him, and as I was saying that he did not yet know the highest and best of all, for that in John Sebastian Bach the best of everything was to be found, he said "Goodbye, we will knit our friendship in Luis de Vittoria" (Palestrina's favourite pupil, and the best exponent of his traditions), "and then we shall be like two lovers, each looking at the full moon, and in that act no longer feeling their separation."'[1]

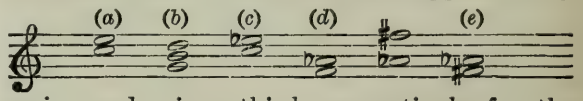
One of Thibaut's greatest services to the cause of art was his collection of music, which included a very valuable series of Volkslieder of all nations. The catalogue was published in 1847 (Heidelberg) and Thibaut's widow endeavoured to sell it to one of the public libraries of Germany, but was unable to do so till 1850, when it was acquired for the court library of Munich. Of still greater value is his book *Ueber Reinheit der Tonkunst* (Heidelberg, 1825, with portrait of Palestrina; 2nd edition, 1826). The title does not indicate (as his friend Bähr observes in the preface to the 3rd edition, 1853) purity either of construction or execution, but purity of the art itself. The treatise may justly claim to have exercised a moral influence. Thibaut maintains that as there is music which acts as a powerful agent in purifying and cultivating the mind, so there is music which has as depraving an influence as that exercised by immoral literature. From this point of view he urges the necessity of purity in music, and sets himself firmly against all that is shallow, common, unhealthy, or frivolous. His idea of

[1] See *The Mendelssohn Family*, vol. i. p. 138.

impurity may be gathered from the fact that in the essay on instrumentation he unhesitatingly condemns the flutes, clarinets, and bassoons added by Mozart to 'The people that walked in darkness,' urging that they entirely change the character of the piece. He also strongly censures the frequent changes of tempo and expression by which Mozart gives colour to his splendid motet 'Misericordias Domine.' It is not too much to say that this book, dealing as it does in a spirit of great earnestness with questions which must always attract the musical world, will always be of interest. The last German edition came out in 1861. The English version (*Purity in Musical Art*, John Murray, 1877) is by W. H. Gladstone. F. G.

THILLON, Sophie Anne, known as Anna, was born about 1816 in London. Her father's name was Hunt. At the age of fourteen she left England for France with her mother and sister, and received instruction from Bordogni, Tadolini, and M. Claude Thomas Thillon, conductor of the Havre Philharmonic Society, whom she afterwards married. She appeared at Havre, Clermont, and Nantes, with such success as to obtain an engagement at the Théâtre de la Renaissance, Paris (Salle Ventadour), where she made her début, Nov. 15, 1838, as the heroine, on the production of Grisar's 'Lady Melvil.' She also sang as Argentine in his 'L'Eau Merveilleuse,' and in Monpou's 'La chaste Suzanne,' etc. Her voice was a 'soprano sfogato' of marvellous timbre, from B♭ below the stave to E♭ in alt., and, combined with her personal charms, it obtained for her the favour of the public in a remarkable degree. On August 11, 1840, she first appeared at the Opéra-Comique as Mathilde in 'La Neige.' She next played Elizabeth in 'Lestocq,' and became a great favourite with Auber, who gave her instruction, and at whose request she sang the part of Catarina in 'Les Diamans de la Couronne' (produced March 6, 1841). She sang in the same year as Zanetta, and as Laurette on the revival of Grétry's 'Richard Cœur de Lion.' Later she sang as Bianca in Auber's 'Duc d'Olonne,' as Casilda in his 'Part du Diable,' as Geraldine in Balfe's 'Puits d' Amour,' Corilla in Adam's 'Cagliostro,' etc. On May 2, 1844, she first appeared in public in England at the Princess's in the 'Crown Diamonds,' and met with extraordinary success, alike on account of her voice, her charming acting and attractive manners; and the opera, then first produced in England, ran to the end of the season. She was also well received at the Philharmonic and other concerts. She afterwards appeared in England in 1845 and 1846 at Drury Lane, playing Stella in the 'Enchantress,' on its production May 14, 1845, a part composed expressly for her by Balfe; in 1846 at the Haymarket in 'Le Domino noir' and 'L'Eau merveilleuse'; and in 1848 at the Princess's in 'La Fille du Regiment.' She also played at Brussels and in the French and English provinces, and from 1851 to 1854 in America, first introducing opera at San Francisco. She reappeared in 1854 at Jullien's concerts, after which she was only heard at intervals, on account of a severe throat attack. Her last appearances in opera were in 1855 at the Lyceum as Catarina. The performances ended abruptly on account of her illness. She was last heard in public at the Brighton Festival of 1867. She and her husband lived at Torquay for many years. She survived her husband, and died there, May 5, 1903. A. C.

THIRD. One of the most important intervals in modern music, since by one or other of its principal forms it supplies the means of definition in all the most characteristic chords. Three forms are met with in modern music — major, minor, and diminished. The first of these occurs most characteristically in the major scale between the Tonic and the Mediant — as between C and E in the key of C (*a*). It is also an important factor in the Dominant chord, whether in the major or minor mode — as between G and B in the Dominant of the key of C (*b*). The minor third occurs most characteristically in the minor scale as the converse to the principal major third in the major scale; that is, between Tonic and Mediant; as C and E♭ in C minor (*c*). It also makes its appearance characteristically in the chord of the subdominant—as F–A♭ in C minor (*d*); but both this minor third and the major third of the dominant chord are sometimes supplanted by




major and minor thirds respectively for the convenience of melodic progression in the minor mode. In all fundamental discords, such as the Dominant seventh and Dominant major and minor ninths, the first interval from the root-note in the original position of the chord is a major third.

The major third is well represented in the series of partial tones or harmonics, by the tone which comes fourth in order, and stands in the second octave from the prime tone or generator.

The ratio of the sounds of the major third is 4 : 5, and that of the minor third 5 : 6. Thirds were not accepted by the ancients as consonances, and when they began to come into use in the early Middle Ages as so-called imperfect consonances the major third used was that commonly known as the Pythagorean third, which is arrived at by taking four fifths from the lower note. The ratio of this interval is 64 : 81, and it is therefore considerably sharper than the just or natural third; while the major third of equal temperament generally used in modern music lies between the two, but a little nearer to the Pythagorean third.

The resultant tones of thirds are strong. That of the major third is two octaves lower than the lower of the two notes, and that of the minor third two octaves and a major third.

Diminished thirds are rough dissonances; they occur in modern music as the inversions of augmented sixths, as F♯–A♭ (*e*); and their ratio is 225 : 256. They are of powerful effect, but are sparingly used by great masters of the art. They rarely appear in the position of actual thirds, but more commonly in the extended position as diminished tenths. C.H.H.P.

THIRLWALL, JOHN WADE, born Jan. 11, 1809, at a Northumbrian village named Shilbottle, was the son of an engineer who had been the playmate of George Stephenson. He appeared in public before he was eight years old, at the Newcastle Theatre, afterwards became music-director at the Durham Theatre, and was engaged by the Duke of Northumberland to collect Northumbrian airs. He subsequently came to London, was employed in the Opera band, and was music-director at Drury Lane, the Haymarket, Olympic, and Adelphi Theatres successively. After the death of Nadaud in 1864 he was appointed conductor of the ballet music at the Royal Italian Opera. In 1843 he composed the music for 'A Book of Ballads,' one of which, 'The Sunny Days of Childhood,' was very popular; also many songs, violin solos, and instrumental trios. He was for some time music critic to the *Pictorial Times*, *Literary Gazette*, and *Court Circular*. Besides music he cultivated poetry and painting, and in 1872 published a volume of poems. He died June 15, 1875.

His daughter and pupil, ANNIE, a soprano singer, first appeared at the National Concerts, Exeter Hall, 1855. On Feb. 4, 1856, she first performed on the stage at the Strand Theatre, whence she removed to the Olympic, Oct. 12, 1856. In Oct. 1859 she joined the Pyne and Harrison company at Covent Garden. A few years afterwards she became the leading member of an English Opera company, which performed in the provinces, and retired in 1876. W. H. H.

THIRTEENTH, CHORD OF THE. A name given by Day to a chord made up by the superimposition of thirds on the tonic, dominant, or subdominant root. See Day, vol. i. p. 675*a*.

THOINAN, ERNEST, the *nom de plume* of Antoine Ernest Roquet, a distinguished amateur and collector of works on music, born at Nantes, Jan. 23, 1827. From collecting he advanced to writing, first as a contributor to *La France Musicale*, *L'Art musical*, and others. His essays in these periodicals he afterwards published: — *La Musique à Paris en* 1862 (Paris, 1863); *L'Opéra des Troyens au Père La Chaise* (1863); *Les origines de la Chapelle musique des souverains de France* (1864); *Les déplorations de Guillaume Crestin* (1864), *Maugars* (1865), *Antoine de Consu* (1866); *Curiosités musicales* (1866); *Un Bisaïeul de Molière: recherches sur les Mazuel* (1878); *Louis Constantin, roi des violons* (1878); *Notes bibliographiques sur la guerre des Gluckistes et des Piccinnistes* (1878). These pamphlets contain much curious information, and many corrections of Fétis's mistakes. He has also republished the very scarce *Entretien des musiciens*, by Annibal Gantaz (1878), with notes and explanations. *Les Hotteterre et les Chédeville* (1894) is the last of his works. He died in Paris in May 1894. G. C.

THOMAS AND SALLY. A short opera which kept the stage, as a secondary piece, for a great number of years. The music was by Dr. Arne, and it was first produced at Covent Garden on Nov. 28, 1760. (An earlier date for the production of the opera is undoubtedly wrong.) It was published by the composer himself, in folio, with the engraved date 1761; afterwards the plates were acquired by Walsh, who erased date, name of engraver, and author's imprint. Walsh also issued a copy in oblong folio. The libretto was written by Isaac Bickerstaff, and the piece has the sub-title, 'The Sailor's Return.' The opera formed a model for a great number of plays up to the middle of the 19th century. Beard and Mattocks, with Miss Brent and Mrs. Vernon, were the original performers. [See vol. ii. p. 756.] F. K.

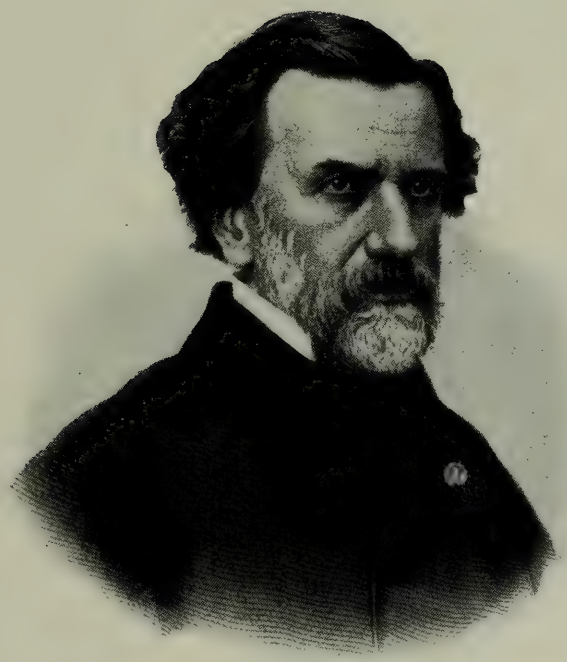
THOMAS, ARTHUR GORING, born at Ratton Park, Sussex, Nov. 20, 1850, was educated for the Civil Service, and did not begin to study music seriously until after he came of age. In 1873 he went to Paris, and studied for two years under M. Emile Durand. In 1877 he entered the Royal Academy, studied there for three years under Sullivan and Prout, and twice gained the Lucas medal for composition. He studied orchestration later with Max Bruch. An opera in three acts (MS.), libretto by Clifford Harrison, on Moore's 'The Light of the Harem,' performed in part at the Royal Academy on Nov. 7, 1879, procured him a commission from Carl Rosa which he fulfilled in 'Esmeralda' (see below). Of his four Concert-scenas, two were performed in London and one at the Crystal Palace; an anthem for soprano solo, chorus, and orchestra, 'Out of the deep,' was performed at St. James's Hall in 1878; and a cantata, 'The Sun-worshippers,' was given with success at the Norwich Festival of 1881.

Ever since the composition of an early unfinished opera, 'Don Braggadocio,' to a libretto by his brother, Thomas had shown strong leanings towards dramatic writing, and it was no wonder that the work commissioned by Carl Rosa was at once recognised as a very remarkable production. The book of 'Esmeralda' was written by T. Marzials and A. Randegger, and the opera was produced at Drury Lane with great success, March 26, 1883. It was afterwards given in a German version at Cologne and

Hamburg, and was revived in a French version at Covent Garden in 1890. The original English version was again revived by the Royal Carl Rosa Company at Covent Garden in Jan. 1908; and the opera must be regarded as a classic of English art in its own way. Its characteristic and appropriate music, its originality of idea and skill of treatment as well as the mere beauty of the musical themes and the grace of many of the songs, entitle it to a very high place. Two years afterwards, on April 16, 1885, the Carl Rosa Company followed up this success with 'Nadeshda,' a romantic opera in four acts, to a libretto by Julian Sturgis. This, too, was given in a German version, at Breslau in 1890. The subject is more serious and less brilliant than that of 'Esmeralda,' and the popularity of the work has not been as great, although the contralto song, 'O my heart is weary' (written for the German version), is one of the composer's best-known compositions. In June 1887, the Cambridge University Musical Society produced his orchestral 'Suite de Ballet.' A delightful comic opera, 'The Golden Web,' to a libretto by F. Corder and B. C. Stephenson, was not produced until after the composer's death; it was given at Liverpool, Feb. 15, 1893, and at the Lyric Theatre, London, March 11 of the same year. Another important posthumous work was the cantata, 'The Swan and the Skylark,' to words by Mrs. Hemans, found in pianoforte score after his death; it was orchestrated by Stanford, and produced at the Birmingham Festival of 1894. In 1891 symptoms of mental disease began to appear, and on March 20, 1892, his career ended tragically. He was buried in Finchley Cemetery. A great number of songs, duets, etc., were published in his lifetime, and some after his death; a practically complete list of his works was in the programme of the memorial concert given in St. James's Hall, July 13, 1892, with the object of founding a scholarship in his memory; this was duly established at the Royal Academy of Music. Some of his MSS. are now in the British Museum, and others in the Royal College of Music. W. B. S.

THOMAS, Charles Louis Ambroise, eminent French composer, born at Metz, August 5, 1811. The son of a musician, he learnt his notes with his alphabet, and while still a child played the piano and violin. Having entered the Paris Conservatoire in 1828, he carried off the first prize for piano in 1829, for harmony in 1830, and the Grand Prix in 1832. He also studied the piano with Kalkbrenner, harmony with Barbereau, and composition with the venerable Lesueur, who used to call him his 'note sensible' (leading-note), because he was extremely sensitive, and the seventh of his pupils who had gained the Prix de Rome. His cantata 'Hermann et Ketty' was engraved, as were also the works composed during his stay in Italy, immediately after his return. The latter comprise a string-quartet and quintet; a trio for PF., violin, and violoncello; a fantasia for PF. and orchestra; PF. pieces for two and four hands; six Italian songs; three motets with organ; and a 'Messe de Requiem' with orchestra.

Early works of this calibre gave promise of a musician who would work hard, produce much, and by no means rest content with academical honours. He soon gained access to the Opéra-Comique, and produced there with success 'La double Échelle,' one act (August 23, 1837); 'Le Perruquier de la Régence,' three acts (March 30, 1838); and 'Le Panier fleuri,' one act (May 6, 1839). Ambition, however, prompted him to attempt the Académie, and there he produced 'La Gipsy' (Jan. 28, 1839), a ballet in three acts, of which the second only was his, the rest being by Benoist; 'La Comte de Carmagnola' (April 19, 1841); 'Le Guerilléro' (June 2, 1842), both in two acts; and 'Betty' (July 10, 1846), ballet in two acts; but it was hard for so young a composer to hold his own with Auber, Halévy, Meyerbeer, and Donizetti, so Thomas returned to the Opéra-Comique. There he composed successively, 'Carline,' three acts (Feb. 24, 1840); 'Angélique et Médor,' one act (May 10, 1843); 'Mina,' three acts (Oct. 10, 1843); 'Le Caïd,' two acts (Jan. 3, 1849); 'Le Songe d'une nuit d'été,' three acts (April 20, 1850); 'Raymond,' three acts (June 5, 1851); 'La Tonelli,' two acts (March 30, 1853); 'La Cour de Célimène,' two acts (April 11, 1855); 'Psyche,' three acts (Jan. 26, 1857, revived with additions May 21, 1878); 'Le Carnaval de Venise,' three acts (Dec. 9, 1857); 'Le Roman d'Elvire,' three acts (Feb. 3, 1860); 'Mignon,' three acts (Nov. 17, 1866); and 'Gille et Gillotin,' one act, composed in 1861, but not produced till April 22, 1874. To these must be added two cantatas composed for the inauguration of a statue to Lesueur at Abbeville (Aug. 10, 1852), and for the Boieldieu centenary at Rouen (June 13, 1875); a 'Messe Solennelle' (Nov. 22, 1857), a 'Marche Religieuse' (Nov. 22, 1865) composed for the Association des Artistes Musiciens; and a quantity of part-songs and choral scenas, such as 'France,' 'Le Tyrol,' 'L'Atlantique,' 'Le Carnaval de Rome,' 'Les Traineaux,' 'La Nuit du Sabbat,' etc. The life and dramatic movement of his unaccompanied part-songs for men's voices showed the essentially dramatic nature of M. Thomas's genius, which after enlarging the limits of opéra-comique, found a congenial though formidable subject in 'Hamlet,' five acts (March 9, 1868). The Prince of Denmark was originally cast for a tenor, but there being at that time no tenor at the Opéra capable of creating such a part, Thomas altered the music to suit a baritone, and entrusted it to Faure. The success of this great work following



CHARLES LOUIS AMBROISE THOMAS

immediately on that secured by 'Mignon,' pointed out its composer as the right man to succeed Auber as director of the Conservatoire[1] (July 6, 1871). The work he did there — daily increasing in importance — has been already described. [See CONSERVATOIRE, vol. i. p. 592.] A post of this nature leaves scant leisure for other employment, and from the date of his appointment M. Thomas composed nothing beyond the solfèges and exercises for the examinations, except one opera 'Françoise de Rimini' (April 14, 1882), the prologue and fourth act of which are entitled to rank with his 'Hamlet.'

Carrying forward the work begun by Hérold, he brought to his task an inborn instinct for the stage, and a remarkable gift of interpreting dramatic situations of the most varied and opposite kinds. His skill in handling the orchestra is consummate, both in grouping instruments of different *timbre* and obtaining new effects of sound; but though carrying orchestral colouring to the utmost pitch of perfection, he never allows it to overpower the voices. With a little more boldness and individuality of melody this accomplished writer, artist, and poet — master of all moods and passing in turn from melancholy musings to the liveliest banter — would rank with the leaders of the modern school of composers; as it is, the purity and diversity of his style make him a first-rate dramatic composer.

He was made a knight of the Legion of Honour in 1845, an officer in 1858, and received the Grand Cross in 1894, on the occasion of the thousandth performance of 'Mignon.' He died in Paris, Feb. 12, 1896.

There is a fine oil-painting of him by Hippolyte Flandrin, a terra-cotta bust by Doublemard, and a marble bust and medallion, the last a striking likeness, by Oudiné. Berlioz wrote an interesting article on the witty satire, 'Le Caïd,' collected in *Les Musiciens*, p. 241. G. C.

THOMAS, JOHN (known in Wales as 'Pencerdd Gwalia,' *i.e.* chief of the Welsh minstrels, a title conferred on him at the Aberdare Eisteddfod of 1861), a very distinguished harpist, was born at Bridgend, Glamorganshire, on St. David's Day, March 1, 1826. He played the piccolo when only four, and when eleven won a harp at an Eisteddfod. In 1840 he was placed by Ada, Countess of Lovelace (Byron's daughter), at the Royal Academy, where he studied under J. B. Chatterton (harp), C. J. Read (piano), and Lucas and Cipriani Potter (composition). He remained at the Academy for about eight years, during which time he composed a harp concerto, a symphony, several overtures, quartets, two operas, etc. On leaving the Academy he was made in succession Associate, Honorary Member, and Professor of the Harp. In 1851 he played in the orchestra of Her Majesty's Opera, and in the same year went a concert tour on the continent, a practice he continued during the winter months of the next ten years, playing successively in France, Germany, Russia, Austria, and Italy. He played a harp concerto of his own at a Philharmonic Concert in 1852. In 1862 Mr. Thomas published a valuable collection of Welsh melodies, and in the same year gave with great success the first concert of Welsh music in London. In 1871 he was appointed conductor of a Welsh Choral Union, which for six years gave six concerts annually. In 1872, on the death of Mr. J. B. Chatterton, he was appointed Harpist to Queen Victoria, and is now teacher of the harp at the Royal College of Music.

Mr. Thomas has always taken a deep interest in the music of his native country. There has scarcely been an Eisteddfod of importance held during the last forty years at which he has not appeared as adjudicator or performer, and he collected a large sum with which in 1883 he endowed a permanent scholarship for Wales at the Royal Academy of Music. In 1866 at the Chester Eisteddfod, he was presented with a purse of 500 guineas in recognition of his services to Welsh music. Mr. Thomas is a member of the Academies of St. Cecilia and the Philharmonic of Rome, the Florentine Philharmonic, and the Royal Academy, Philharmonic, and Royal Society of Musicians, of London. His compositions include a large amount of harp music, amongst which are two concertos; 'Llewelyn,' a cantata for the Swansea Eisteddfod (1863); and 'The Bride of Neath Valley,' for the Chester Eisteddfod (1866). 'Llewelyn' was revived at the Chicago Exhibition of 1893, where he acted as adjudicator at an Eisteddfod. W. B. S.

THOMAS, LEWIS WILLIAM, born in Bath of Welsh parents, in April 1826, learnt singing under Bianchi Taylor, and in 1850, when twenty-four, was appointed lay-clerk in Worcester Cathedral. In 1852 he was made master of the choristers, and during the next few years sang frequently at Birmingham, Gloucester, Hereford, and Worcester. In 1854 he made his first appearance in London, at St. Martin's Hall; in 1855 he sang at the Sacred Harmonic, and in 1856 settled in London, with an appointment at St. Paul's. In the following year Mr. Thomas left St. Paul's for the choir of the Temple Church, and in the same year was appointed a gentleman of Her Majesty's Chapel Royal. In 1857 he had lessons of Mr. Randegger, and appeared under his direction on the operatic stage, which however he soon abandoned for the concert-room, where he was chiefly known as a bass singer of oratorio music. For a time he contributed musical criticisms to the *Daily Telegraph*. He died in London, June 13, 1896. W. B. S.

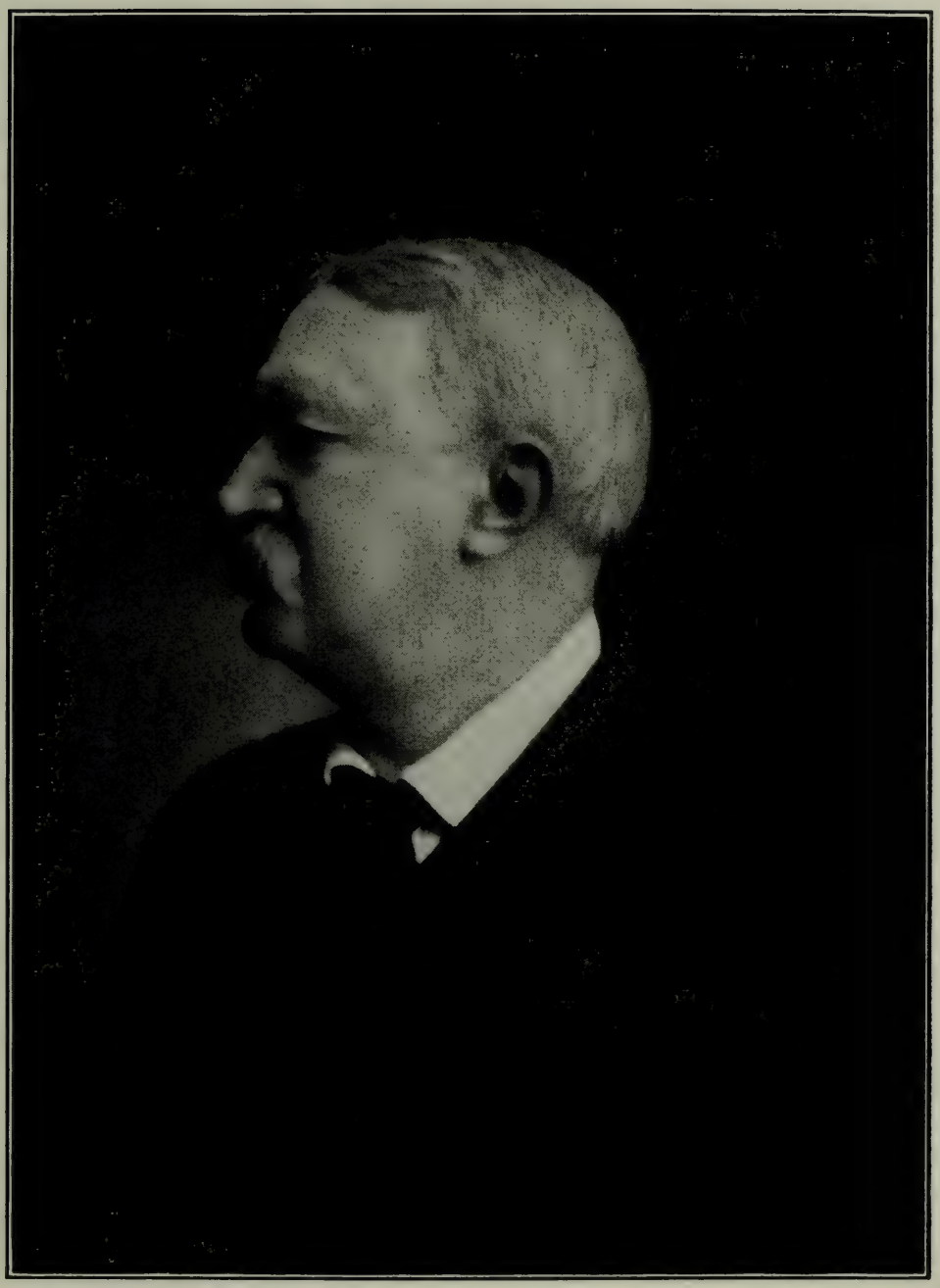
THOMAS, ROBERT HAROLD, born at Chelten-

[1] He had been Professor of Composition since 1852, and a member of the Institute from 1851.

ham, July 8, 1834, a favourite pupil of Sterndale Bennett, under whom he was placed at the Royal Academy of Music at a very early age. His other masters were Cipriani Potter (theory), and Henry Blagrove (violin). He made his first appearance as a pianist at a Royal Academy Concert, May 25, 1850, and after this appeared frequently at the same concerts, both as pianist and composer. In 1858 Mr. Thomas played before the Queen and Prince Consort at Windsor, and in 1864 played Bennett's first Concerto at the Philharmonic. A few years later, he retired from public life and devoted himself to teaching, becoming Professor of the piano at the Royal Academy of Music, and the Guildhall School of Music. His compositions include many original piano pieces, some songs, many arrangements, etc., and three overtures for orchestra: — Overture to 'As You Like It,' produced by the Musical Society of London in 1864; and 'Mountain, Lake, and Moorland,' produced at the Philharmonic in 1880. The last two works have been frequently played with great success. He died in London, July 29, 1885. W. B. S.

THOMAS, Theodore, born Oct. 11, 1835, at Esens, in Hanover; received his first musical instruction from his father, a violinist, and at the age of six made a successful public appearance. The family emigrated to the United States in 1845, and for two years Theodore made frequent appearances as a solo violinist in concerts at New York. In 1851 he made a trip through the Southern States. Returning to New York he was engaged as one of the first violins in concerts and operatic performances during the engagements of Jenny Lind, Sontag, Grisi, Mario, etc. He occupied the position of leading violin under Arditi, and subsequently, the same position in German and Italian troupes, a part of the time officiating as conductor, until 1861, when he withdrew from the theatre. In 1855 he began a series of chamber-concerts at New York, with W. Mason, J. Mosenthal, Carl Bergmann, G. Matzka, and F. Bergner, which were continued every season until 1869. In 1864 Mr. Thomas began his first series of symphony concerts at Irving Hall, New York, which were continued for five seasons, with varying success. In 1872 the symphony concerts were resumed and carried on until he left New York in 1878. Steinway Hall was used for these concerts, and the orchestra numbered eighty performers. In the summer of 1866, in order to secure that efficiency which can only come from constant practice together, he began the experiment of giving nightly concerts at the Terrace Garden, New York, removing, in 1868, to larger quarters at the Central Park Garden. In 1869 he made his first concert tour through the Eastern and Western States. The orchestra, at first numbering forty players, was, in subsequent seasons, increased to sixty. The programmes presented during these trips, as well as at New York, were noticeable for their catholic nature, and for the great number of novelties brought out. But it was also noticeable that the evenings devoted to the severer class of music, old or new, in the Garden concerts at New York, were often the most fully attended. Thomas's tendencies, it was plainly seen, were toward the new school of music; but he was none the less attentive to the old, and he introduced to American amateurs a large number of compositions by the older masters. The repertory of the orchestra was very large, and included compositions in every school. F. H. J.

Mr. Thomas, who had been a member of the Philharmonic Society of New York since 1853, was elected conductor of the organisation in 1877, but after a single season's activities was called to Cincinnati, Ohio, to become Director of the College of Music, an institution which had grown up as one of the fruits of the enthusiasm created by the Music Festivals instituted by him in 1873. In Cincinnati he organised an orchestra to give concerts in connection with the College, but after a year accepted re-election to the New York post, journeying to the metropolis once a month in order to prepare and direct the concerts. In February 1880 differences of opinion between him and the other officials of the College led to his resignation and return to New York, where, besides conducting the concerts of the Philharmonic Society, he called his own orchestra back into existence. With it he gave high-class symphony concerts, popular concerts, and concerts for young people until the end of the season 1887–88, when, discouraged for want of popular support, he abandoned all activities except those which devolved on him as conductor of the Philharmonic Societies of New York and Brooklyn. In 1891 the Chicago Orchestra (now known as the Theodore Thomas Orchestra) was organised for him by wealthy music-lovers in the metropolis of the North-West, and he transferred his labours to that city. The twelve years of his connection with the Philharmonic Society as its conductor were for the society a period of uninterrupted prosperity, towards which he contributed greatly, not only by his artistic zeal and skill, but also by voluntarily relinquishing, year after year, a portion of the sum which under his contract he was entitled to collect. The story of his labours in Chicago belongs to the history of the orchestra which now bears his name. In 1886 and 1887 he was concerned in a disastrous effort to put opera in the vernacular on a high plane in America. He died on January 4, 1905, having been privileged to conduct only three concerts in the new home of the orchestra over whose artistic fortunes he had presided for fourteen years. H. E. K.



THEODORE THOMAS

THOMASSCHULE. See LEIPZIG, vol. ii. p. 668.

THOMPSON, a family of London music-publishers, of great note, in the second half of the 18th century. The firm commenced with Peter Thompson, who was established at the sign 'The Violin and Hautboy' (or, as sometimes given, 'The Violin, Hautboy, and German Flute') at the west end of St. Paul's Churchyard. This address was afterwards named 75 St. Paul's Churchyard. Peter Thompson was publishing small musical works, as Country Dances, Instructions for the Flute, etc., in 1751. The sets of yearly Country Dances began with those for this year, and were continued throughout the whole period of the Thompson firm's existence, and that of their successors. About 1758–59 Peter took his son Charles into partnership, and in 1762 his other son, Samuel, also. In 1764 Peter had either died or retired from the business.

The various changes in the firm and the dates for them are best shown in tabular form. They will serve to give accurate date to the published music and the instruments made or sold by the Thompson family.

THE THOMPSON FIRM

Peter Thompson, 1751 to 1758.
Charles and Ann, *circa* 1758.
Thompson and Son, 1758–59 to 1760–61.
Thompson and Sons, 1761–62 to 1763–64.
Charles and Samuel, 1764 to 1776–78.
Samuel and Ann, 1778.
Samuel, Ann, and Peter, 1779–80 to *circa* 1794.
Samuel, Ann, Peter, and Henry, 1792.
Samuel, Ann, and Henry, 1795 to 1796.
Ann and Henry, 1796 to 1797 (or later).
Henry, 1798–99 to 1802–3.

In addition to this it may be mentioned that after 1790 the imprints frequently merely give 'Messrs Thompson' or 'Thompsons' warehouse.'

About 1804 Henry Thompson gave up the business, and it was taken over by Purday and Button, which, in 1807, is transposed into 'Button and Purday.' Mr. S. J. Button, the senior partner, on the retirement of Purday in 1808, took into partnership John Whitaker the musician. As 'Button and Whitaker' (*q.v.*) the firm built up a large business, which in 1820 became 'Whitaker & Co.'

In the early years of its existence the Thompson firm published many minor musical works, now of considerable interest. At a later date their trade was of a very extensive character, and they became among the most important of London music firms. Many violins bear their labels, but it must be remembered that these have been made by fiddle-makers in their employ. Recent dictionaries of violin-makers promulgate a great many errors of dates and facts relating to the Thompson firm.

ROBERT THOMPSON, probably a brother of Peter Thompson, had a shop also in or near St. Paul's Churchyard. His sign and address was at the Bass Violin at number 1 Paul's Alley. A violin label of his (not very trustworthy evidence) would certify him at this address in 1749. He was certainly there in 1755, and publishing a small quantity of half-sheet music. He remained in Paul's Alley until 1771, when he removed to 8 Lombard Street, remaining there for about ten years. He was perhaps more of an instrument-maker than a music-publisher. F. K.

THOMSON, CÉSAR, violinist, was born at Liége, Belgium, on March 18, 1857, beginning study of the violin in childhood under his father, who sent him, at the age of seven, to the Liége Conservatoire of Music. There he joined the class of Jacques Dupuis, a very exacting taskmaster, with whom he studied to such purpose that before reaching the age of fourteen he had acquired executive powers far exceeding those of any other of the many talented pupils, some of them since famous, of the Conservatoire; and two years later was recognised as possessing a technique unrivalled by any violinist then living. Later he went for some finishing lessons to Léonard, with whom he studied interpretation, but his career has been mainly noteworthy for achievements in the domain of pure technique. In 1875 he travelled in Italy, and became a member of the private orchestra of Baron de Derwies. In 1879 he joined Bilse's orchestra in Berlin as Concertmeister, and in 1882, after a very successful appearance at the annual musical festival at Brussels, he was appointed violin professor at the Liége Conservatoire. This post he held until 1897, when he left Liége, and the following year succeeded Ysaye as principal professor of the violin at the Brussels Conservatoire. He has travelled much as a soloist in the principal cities of the Old and New Worlds, and has scored many successes, notably at the Gewandhaus concert in Leipzig in 1891, and at Brussels in 1898, but in England and America he has never succeeded in capturing the sympathies of his audiences. He relies upon technique too exclusively, and practises emotional reticence to the verge of austerity, teaching his many pupils to do the same. He is greatest as an exponent of Paginini, whose works he revived at a time when they were fast becoming a dead letter, some think deservedly, but has also devoted himself to the editing, arranging, and performing of works of the early Italian school. W. W. C.

THOMSON, GEORGE, born at Limekilns, Dunfermline, March 4, 1757, died at Leith, Feb. 18, 1851,[1] was for fifty years Secretary to the Board of Trustees for the Encouragement of Arts and Manufactures in Scotland. His place in musical history is that of the most enthusiastic, persevering, and successful collector of the melodies of Scotland, Wales, and Ireland,

[1] [Dates verified by registers and gravestone in Kensal Green Cemetery.]

a work begun in his youth and continued for forty years or more.

I. (1) *Scotland.* He proposed to rescue from oblivion, so far as it could possibly be accomplished, every existing Scots melody, in all its forms and varieties. Being in correspondence with and knowing personally gentlemen in every part of Scotland, no man had greater facilities for the work. He proposed, further, to publish 'all the fine airs both of the plaintive and lively kind, unmixed with trifling and inferior ones.' [The first 'set' of 25 was published in Edinburgh in June 1793.]

(2) *Ireland.* At first he included twenty favourite Irish airs in his 'sets,' denoting them in the index by an asterisk. Burns persuaded him to undertake a separate publication of Irish melodies, and offered to write the new texts. This was the origin of the two volumes under that title [1814 and 1816 respectively], for the collection of which Thomson was indebted especially to Dr. J. Latham of Cork, and other friends in various parts of Ireland, who are responsible for whatever faults of omission and commission they exhibit. [See IRISH MUSIC, vol. ii. p. 510.]

(3) *Wales.* Meantime he undertook to collect the melodies played by Welsh harpers and adapt them to the voice. The project found favour in Wales, and friends in all parts of it sent them to him as played by the harpers; 'but the anxiety he felt to have a complete and authentic collection induced him to traverse Wales himself, in order to hear the airs played by the best harpers, to collate and correct the manuscripts he had received, and to glean such airs as his correspondents had omitted to gather.' There was of course no deciding as to the original form of an air on which no two harpers agreed, and Thomson could only adopt that which seemed to him the most simple and perfect. Very few if any had Welsh texts, or were at all vocal. To make them so, he in some cases omitted monotonous repetitions; in some repeated a strain; in most discarded the ornaments and divisions of the harpers; but no changes were made in the tunes except such as were absolutely necessary to 'make songs of them.' [1]

II. In regard to their texts, these three collections of melodies consisted of four classes: (1) without words; (2) with none in English; (3) with English texts, silly, vapid, or indecent; (4) a few with unimpeachable words, even in which cases he mostly thought it well to add a new song. In fact, in the first twenty-four Scottish airs, sixteen have two songs each, most if not all written expressly for the work. A large number of eminent authors [including Peter Pindar, Mrs. Grant, Sir Alexander Boswell, Joanna Baillie, and Sir Walter Scott] were employed by Thomson for this purpose.

[1] This of course detracts largely from the value of his labour. G.

When the melody was known to the poet, there was no difficulty in writing an appropriate song; when not, Thomson sent a copy of it with its character indicated by the common Italian terms, Allegro, etc., which were a sufficient guide. Burns was the principal writer. Allan Cunningham, in his *Life and Works* of the poet, leaves the impression that Thomson was niggardly and parsimonious towards him. Thomson disdained to take any public notice of Cunningham's charges; but in a copy of the work in possession of his son-in-law, George Hogarth (1860), there are a few autograph note to the point. Thus in July 1793, Burns writes: —

> I assure you, my dear sir, that you truly hurt me with your pecuniary parcel. It degrades me in my own eyes. However, to return it would savour of affectation; but as to any more traffic of this debtor and creditor kind, I swear by that HONOUR which crowns the upright statue of ROBERT BURNS'S INTEGRITY — on the least motion of it I will indignantly spurn the by-past transaction, and from that moment commence entire stranger to you![2]

Thomson writes, Sept. 1, to Burns: —

> While the muse seems so propitious, I think it right to inclose a list of all the favours I have to ask of her — no fewer than twenty and three! . . . most of the remaining airs . . . are of that peculiar measure and rhythm that they must be familiar to him who writes for them.

III. As to the instrumental accompaniments, Thomson's plan was as new and original as it was bold. Besides the pianoforte accompaniment each song was to have a prelude and coda, and parts *ad libitum* throughout for violin, or flute, and violoncello, the composition to be entrusted to none but the first composers.

In the years 1791–93, Pleyel stood next to Haydn and Mozart; they in Vienna, he at that time much in London. Thomson engaged Pleyel for the work, but he soon ceased to write, and Thomson was compelled to seek another composer. Mozart was dead; Haydn seemed to occupy too lofty a position; and Kozeluch of Vienna was engaged. But the appearance of Napier's Collection of Scots Songs with pianoforte accompaniments, written by Haydn during his first visit to London, showed Thomson that the greatest living composer did not disdain this kind of work. Thomson applied to him; and Haydn worked for him until about 1806. [In 1806–7 Haydn arranged the Scots songs published in Wm. Whyte's collection.] The star of Beethoven had now risen, and he did not disdain to continue the work. But he, too, died before Thomson's work was completed, and Bishop and George Hogarth made up the sixth volume of Scots songs (1841).

[The following, based on a list supplied by Thomson to G. F. Graham, exhibits each composer's share in the work: —

SCOTS SONGS

Vol. I. originally all by Pleyel. 1st set, June 1793; 2nd Aug. 1798.

[2] This protest evidently refers to all songs written or to be written, and thus disposes of Cunningham's arguments.

Vol. II. originally all by Kozeluch (?). July 1799. In the second edition of these (1803) Thomson substituted arrangements by Haydn for several which were 'less happily executed than the rest,' [and in various re-]issues other changes were made.]
Vols. III., IV. all by Haydn. July 1802 and June 1805 respectively.
Vol. V. (Pref. dated June 1, 1818)

| | | |
|---|---|---|
| Haydn | . | 4 |
| Beethoven | . | 26 |
| | | —30 |

Vol. VI. (dated Sept. 1841)

| | | |
|---|---|---|
| Haydn | . | 12 |
| Beethoven | . | 13 |
| Kozeluch | . | 1 |
| Hogarth | . | 21 |
| Bishop | . | 5 |
| | | —52 |

[Hummel also supplied some arrangements for a new edition issued in folio sheets. Besides these there was issued an edition in royal 8vo, which, in 1822, reached five volumes, with a sixth added in 1825.]

WELSH MELODIES

The Preface is dated May 1809.

| | | |
|---|---|---|
| Vol. I. Kozeluch | . | 10 |
| Haydn | . | 20 |
| | | —30 |
| Vol. II. [1811] Kozeluch | . | 15 |
| Haydn | . | 17 |
| Kozeluch and Haydn | . | 1 |
| | | —33 |
| Vol. III. [1814] Haydn | . | 4 |
| Beethoven | . | 26 |
| | | —30 |

As a means of extending the knowledge of the Scottish melodies, Thomson, at the beginning of his intercourse with Pleyel and Kozeluch, ordered sonatas based upon such airs. Both composed works of this kind; but how many does not appear. It is evident from a letter of Beethoven to Thomson (Nov. 1, 1806) that, besides arrangements of melodies, the latter had requested trios, quintets, and sonatas on Scottish themes from him also. Beethoven's price for compositions, which could only sell in Great Britain and Ireland, was such as could not be acceded to, and none were written. About 1818–20 he wrote variations on a dozen Scots melodies, which Thomson published, but which never paid the cost of printing either in Great Britain or Germany. At the lowest estimate Beethoven received for his share in Thomson's publications not less than £550. [It is stated that Haydn was paid £291: 18s. for arranging 230 airs.] George Hogarth, who married Thomson's daughter, told the writer that the Scots songs only paid their cost.

In the winter of 1860–61 there appeared in Germany a selection of these songs from Beethoven's MSS., edited by Franz Espagne, in the preface to which he writes: 'The songs printed in Thomson's collection are, both as to text and music, not only incorrectly printed, but wilfully altered and abridged.' These groundless charges were made honestly, but with a most plentiful lack of knowledge. They need not be discussed here, as they were amply met and completely refuted in the Vienna *Deutsche Musikzeitung* of Nov. 23 and Dec. 28, 1861. All Beethoven's Scots and Irish songs are contained in Breitkopf's complete edition of his works, Series 24, Nos. 257–260. [There are at least two portraits of Thomson in existence, one a small water-colour in the National Collection, Edinburgh, and the other, almost a caricature, in Crombie's *Men of Modern Athens*. Both have been frequently reproduced. *George Thomson, the Friend of Burns; his Life and Correspondence*, by J. Cuthbert Hadden, was published in 1898.] A. W. T.; with additions in square brackets by F. K.

THOMSON, John, first Professor of Music at Edinburgh University, was the son of an eminent clergyman, and was born at Ednam, Kelso, Oct. 28, 1805. His father afterwards became minister of St. George's Church, Edinburgh. He made the acquaintance of Mendelssohn during the visit of the latter to Edinburgh in the summer of 1829, and showed him much attention, which Mendelssohn requited by a warm letter of introduction to his family in Berlin, in which he says of Thomson[1] 'he is very fond of music; I know a pretty trio of his composition and some local pieces which please me very well' (*ganz gut gefallen*). During his visit to Germany he studied at Leipzig, kept up his friendship with Mendelssohn, and made the intimate acquaintance of Schumann, Moscheles, and other musicians, and of Schnyder von Wartensee, whose pupil he became. In Oct. 1839 he was elected the first Reid Professor at Edinburgh, a result which was doubtless not uninfluenced by the warm testimonials from his Leipzig friends which he submitted. He gave the first Reid Concert on Feb. 12, 1841, and the book of words contains analytical remarks by him on the principal pieces — probably the first instance of such a thing. Thomson died May 6, 1841, deeply lamented. He wrote three operas or dramatic pieces, 'Hermann, or the Broken Spear,' 'The House of Aspen,' and 'The Shadow on the Wall.' The last two were brought out at the Royal English Opera (Lyceum), on Oct. 27, 1834, and April 21, 1835, respectively, and had each a long run. Two of his songs, 'Harold Harfager,' and 'The Pirates' Serenade,' are mentioned as spirited and original. G.

THOMSON, William, the editor of the first printed collection of Scottish songs united to their melodies. This is a folio named 'Orpheus Caledonius, a collection of the best Scotch songs set to Musick,' entered at Stationers' Hall, Jan. 5, 1725. He is said to have been the son of Daniel Thomson, one of the king's trumpeters [for Scotland]. As a boy-singer he sang at a concert — 'The Feast of St. Cecilia' — in 1695. Before 1722 he had settled in London, and according to Burney had a benefit Concert in that year. He appears to have become a fashionable singer and teacher, for his volume, dedicated to the Princess of Wales, contains a lengthy list of notable personages as subscribers. The book consists of fifty songs with their airs, having a slight accompaniment fitted to them. A second edition, in two volumes octavo, has another fifty added. The two editions have value and interest, although Hawkins speaks of him as 'a

[1] He spells the name Thompson, but it must surely be the same man. See *Die Familie Mendelssohn*, i. 243.

tradesman,' and says that the collection is injudicious and incorrect. The words of the songs were mainly taken from Allan Ramsay's *Tea-Table Miscellany*, published in 1724. Thomson was living in 1753. F. K.

THOMYRIS, QUEEN OF SCYTHIA. An opera acted at Drury Lane, April 1, 1707. The libretto was by Peter Motteux, and adapted to airs by Scarlatti and Bononcini. These were arranged, and recitatives composed by Pepusch. After a few performances at its original place of production it was revived in the following year, 1708, at the Haymarket, the singers being Valentini, Hughes, Laurence, Leveridge with Margarita de l'Epine, Mrs. Tofts, and Mrs. Lindsey. The songs from the opera were published in folio by Walsh. F. K.

THORGRIM. Opera in four acts, text by Joseph Bennett, music by F. H. Cowen. Produced Drury Lane Theatre, April 20, 1890.

THORN, THE. An English song by William Shield which has attained a considerable popularity. It seems to have been first sung in public about 1802 or 1803 by Charles Incledon in a monologue entertainment called 'Variety,' with which he travelled the country. It was issued on music-sheets about this date with the statement that the words were by Robert Burns. They do not appear in the usual editions, but research has shown that they formed one of several epigrams which Burns sent to William Creech the Edinburgh bookseller, May 30, 1789. After the death of Burns they were published in the *Edinburgh Advertiser* for August 8, 1800. The second verse of 'The Thorn' has been added by an inferior writer, and the name 'Chloris,' which Burns used, changed into 'Chloe.' F. K.

THORNDIKE, Herbert Elliot, was born April 7, 1851, at Liverpool, and educated at Woolwich Academy and Cambridge. As an undergraduate of the University he competed successfully at the Crystal Palace National Music meetings, and gained the first prize. He then went to Milan, to Francesco Lamperti, under whom he studied for four years. On his return to England he studied oratorio and English singing with Randegger and Deacon. He made his first appearance in public March 26, 1878, at the Cambridge University Musical Society, and rapidly rose into favour. His voice is a good full bass of unusual compass, and he sings with taste and intelligence. Mr. Thorndike has frequently sung at the concerts of the Bach Choir, the Popular Concerts, the Norwich Festival, etc. He introduced for the first time in England Schubert's noble songs, 'Waldesnacht' and 'Wehmuth.' He appeared on the boards of Drury Lane in 1886–87 in a comic opera, 'Frivoli,' by Hervé. G.

THORNE, Edward H., born at Cranbourne, Dorsetshire, May 9, 1834, received his musical education at St. George's Chapel, Windsor, where he was articled to Sir George Elvey. In 1853 he was appointed to the Parish Church, Henley, and in 1863 to Chichester Cathedral, which appointment he resigned in 1870 in order to devote himself more closely to the more congenial work of teaching the pianoforte. Mr. Thorne removed to London, and has been successively organist at St. Patrick's, Brighton; St. Peter's, Cranley Gardens; St. Michael's, Cornhill; and St. Anne's, Soho, where from 1891 he has maintained the fine traditions of the church in regard to Bach's music, directing the regular performances of the Christmas Oratorio and St. John Passion, as well as other cantatas, and giving organ recitals entirely composed of the master's works. His published works comprise several services, including a Magnificat and Nunc Dimittis for chorus, soli, and orchestra, written for the Festival of the Sons of the Clergy; the 125th Psalm; a festival march, toccata and fugue, funeral march, overture, and six books of voluntaries for the organ; some pianoforte pieces; several songs and part-songs; the 47th Psalm (for female voices), etc. An overture to 'Peveril of the Peak' won a prize at the Promenade Concerts in 1885. His unpublished works include trios for piano, violin, and violoncello; sonatas for the violoncello and the clarinet; the 57th Psalm for tenor solo, chorus, and orchestra; and many other compositions. W. B. S.

THORNE, John, of York, an eminent musician in the middle of the 16th century, is mentioned by Morley in his *Introduction*. He was probably attached to York Cathedral. A 3-voice motet by him, 'Stella coeli,' is printed in Hawkins's *History*. [An 'In Nomine' is among the Music School MSS. at Oxford, and an 'Exultabunt sancti' in the Brit. Mus., Add. MS. 29,996. *Quellen-Lexikon.*] He was also a skilled logician. He died Dec. 7, 1573, and was buried in York Cathedral. W. H. H.

THOROUGHBASS (Thoroughbase, Figured-Bass; Lat. *Bassus generalis, Bassus continuus;* Ital. *Continuo, Basso continuo*[1]; Germ. *General-bass;* Fr. *Basse continue, Basse chiffrée*). An instrumental bass-part continued, without interruption, throughout an entire piece of music, and accompanied by figures indicating the general harmony.

In Italy the figured-bass has always been known as the Basso continuo, of which term our English word Thorough (*i.e.* Through) bass is a sufficiently correct translation. But in England the meaning of the term has been perverted, almost to the exclusion of its original intention. Because the figures placed under a Thoroughbass could only be understood by a performer well acquainted with the rules of harmony those rules were vulgarly described

[1] Not to be mistaken for *Basso ostinato* (Fr. *Basse contreinte*), which indicates a Ground-Bass.

as the Rules of Thoroughbass; and now that the real Thoroughbass is no longer in ordinary use the word survives as a synonym for harmony — and a very incorrect one.

The invention of this form of accompaniment was long ascribed to Lodovico Viadana (1566–1644), on the authority of Michael Praetorius, Johann Cruger, Walther, and other German historians of almost equal celebrity, fortified by some directions as to the manner of its performance appended to Viadana's 'Concerti ecclesiastici.' [As to the assertion concerning Dering's use of figured bass in 1597, see vol. i.] But it is certain that the custom of indicating the intervals of a chord by means of figures placed above or below the bass-note was introduced long before the publication of Viadana's directions, which first appeared in a reprint of the 'Concerti' issued in 1612, and are not to be found in any earlier edition; while a true Thoroughbass is given in Peri's 'Euridice,' performed and printed in 1600; an equally complete one in Emilio del Cavalieri's oratorio, 'La rappresentazione dell' anima e del corpo,' published in the same year; and another, in Caccini's 'Nuove Musiche' (Venice, 1602). There is, indeed, every reason to believe that the invention of the Continuo was synchronous with that of the monodic style, of which it was a necessary contingent; and that, like dramatic recitative, it owed its origin to the united efforts of the enthusiastic reformers who met, during the closing years of the 16th century, at Giovanni Bardi's house in Florence. [See VIADANA, LUDOVICO; MONODIA; RECITATIVE.]

After the general establishment of the monodic school the Thoroughbass became a necessary element in every composition, written, either for instruments alone, or for voices with instrumental accompaniment. In the music of the 18th century it was scarcely ever wanting. In the operas of Handel, Buononcini, Hasse, and their contemporaries it played a most important part. No less prominent was its position in Handel's oratorios; and even in the minuets and gavottes played at Ranelagh it was equally indispensable. The 'Vauxhall Songs' of Shield, Hook, and Dibdin were printed on two staves, on one of which was written the voice-part, with the melody of the ritornelli inserted in single notes between the verses, while the other was reserved for the thoroughbass. In the comparatively complicated cathedral music of Croft, Greene, and Boyce the organ-part was represented by a simple thoroughbass, printed on a single stave, beneath the vocal score. Not a chord was ever printed in full, either for the organ or the harpsichord; for the most ordinary musician was expected to play at sight, from the figured-bass, just as the most ordinary singer, in the days of Palestrina, was expected to introduce the necessary accidental sharps and flats, in accordance with the laws of Cantus Fictus. [See MUSICA FICTA.]

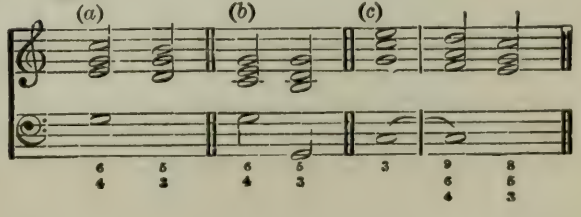
Down to the latter part of the 19th century the art of playing from a Thoroughbass still survived — and even flourished — among our best Cathedral organists. Turle and Goss played with infinitely greater effect from the old copies belonging to their Cathedral libraries, than from modern 'arrangements' which left no room for the exercise of their skill. Of course, such copies can be used only by those who are intimately acquainted with all the laws of harmony; but, the application of those laws to the figured-bass is exceedingly simple, as we shall now proceed to show.

1. A wholesome rule forbids the insertion of any figure not absolutely necessary for the expression of the composer's intention.

2. Another enacts that in the absence of any special reason to the contrary, the figures shall be written in their numerical order; the highest occupying the highest place. Thus, the full figuring of the chord of the Seventh is, in all ordinary cases, $\begin{matrix}7\\5\\3\end{matrix}$; the performer being left at liberty to play the chord in any position he may find most convenient. Should the composer write $\begin{matrix}3\\5\\7\end{matrix}$, it will be understood that he has some particular reason for wishing the Third to be placed at the top of the chord, the Fifth below it, and the Seventh next above the bass; and the performer must be careful to observe the directions implied in this departure from the general custom.

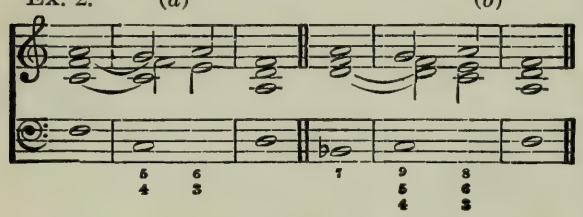
3. In conformity with Rule 1, it is understood that all bass-notes unaccompanied by a figure are intended to bear common chords. It is only necessary to figure the common chord when it follows some other harmony on the same bass-note. Thus at (*a*), in Example 1, unless the common chord were figured, the $\frac{6}{4}$ would be continued throughout the bar; and in this case two figures are necessary for the common chord, because the Sixth descends to a Fifth, and the Fourth to a Third. At (*b*) two figures are equally necessary, otherwise the performer would be perfectly justified in accompanying the lower G with the same chord or the upper one. Instances may even occur in which three figures are needed, as at (*c*), where it is necessary to show that the Ninth, in the second chord, descends to an Eighth in the third. But in most ordinary cases a 3, a 5, or an 8 will be quite sufficient to indicate the composer's intention.

Ex. 1.



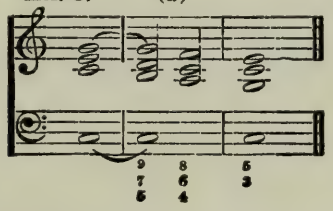
The First Inversion of the triad is almost always sufficiently indicated by the figure 6, the addition of the Third being taken as a matter of course; though cases will sometimes occur in which a fuller formula is necessary; as at (*a*), in Example 2, where the 3 is needed to show the resolution of the Fourth in the preceding harmony; and at (*b*) where the 8 indicates the resolution of the Ninth, and the 3 that of the Fourth. We shall see, later on, how it would have been possible to figure these passages in a more simple and convenient way.

Ex. 2. (*a*) (*b*)



The Second Inversion of the triad cannot be indicated by less than two figures, $\frac{6}{4}$. Cases may even occur in which the addition of an 8 is needed; as, for instance, in the organ-point at (*a*) in Example 3; but these are rare.

Ex. 3. (*a*)



In nearly all ordinary cases the figure 7 only is needed for the chord of the Seventh; the addition of the Third and Fifth being taken for granted. Should the Seventh be accompanied by any intervals other than the Third, Fifth, and Octave, it is of course necessary to specify them; and instances analogous to those we have already exemplified when treating of the common chord will sometimes demand even the insertion of a 3 or a 5, when the chord follows some other harmony on the same bass-note. Such cases are very common in organ-points.

The Inversions of the Seventh are usually indicated by the formulæ $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{4}{2}$; the intervals needed for the completion of the harmony being understood. Sometimes, but not very often, it will be necessary to write $\frac{6}{5}$, $\frac{6}{4}$, or $\frac{6}{4}$. In some rare cases the Third Inversion is indicated by a simple 4; but this is a dangerous form of abbreviation, unless the sense of the passage be very clear indeed, since the figure 4 is constantly used, as we shall presently see, to indicate another form of dissonance. The figure 2, used alone, is more common, and always perfectly intelligible; the 6 and the 4 being understood.

The figures $\frac{9}{7}$, whether placed under the Dominant or under any other degree of the scale, indicate a chord of the Ninth, taken by direct percussion. Should the Ninth be accompanied by other intervals than the Seventh, Fifth, or Third, such intervals must be separately noticed. Should it appear in the form of a suspension, its figuring will be subject to certain modifications, of which we shall speak more particularly when describing the figuring of suspensions generally.

The formulæ $\frac{7}{4}$ and $\frac{9}{4}$ are used to denote the chord of the Eleventh — *i.e.* the chord of the Dominant Seventh, taken upon the Tonic Bass. The chord of the Thirteenth — or chord of the Dominant Ninth upon the Tonic Bass — is represented by $\frac{7}{6}$ or $\frac{9}{7}$ or $\frac{7}{6}$. In these cases the 4 represents the Eleventh, and the 6 the Thirteenth; for it is a rule with modern composers to use no higher numeral than 9; though in the older figured basses — such as those given in Peri's 'Euridice' and Emilio del Cavalieri's 'La Rappresentazione dell' anima e del corpo, the numerals, 10, 11, 12, 13, and 14 are constantly used to indicate reduplications of the Third, Fourth, Fifth, Sixth, and Seventh in the octave above.

Accidental sharps, flats, and naturals are expressed in three different ways. A ♯, ♭ or ♮ used alone — that is to say, without the insertion of a numeral *on its own level* — indicates that the Third of the chord is to be raised or depressed a semitone, as the case may be. This arrangement is entirely independent of other numerals placed *above* or *below* the Accidental sign, since these can only refer to other intervals in the chord. Thus, a Bass-note with a single ♭ beneath it must be accompanied by a common chord with a flattened Third. One marked $\frac{6}{5}$ must be accompanied by the First Inversion of the chord of the Seventh with its Third flattened. It is true that in some Thoroughbasses of the 18th century we find the forms ♯3, ♭3, or ♮3, but the figure is not really necessary.

A dash drawn through a 6 or 4 indicates that the Sixth or Fourth above the bass-note must be raised a semitone. In some of Handel's Thoroughbasses the raised Fifth is indicated by ♯, but this form is not now in use.

In all cases except those already mentioned the necessary Accidental sign must be placed before the numeral to which it is intended that it should apply; as ♭6, ♯7, ♮5, ♭9, ♭4, ♮4, ♮6, etc., or, when two or more Intervals are to be altered, $\frac{♭6}{♭4}$, $\frac{♭6}{♭}$, $\frac{♭7}{♭5}$, etc.; the figure 3 being always suppressed in modern Thoroughbasses, and the Accidental sign alone inserted in its place when the Third of the chord is to be altered.

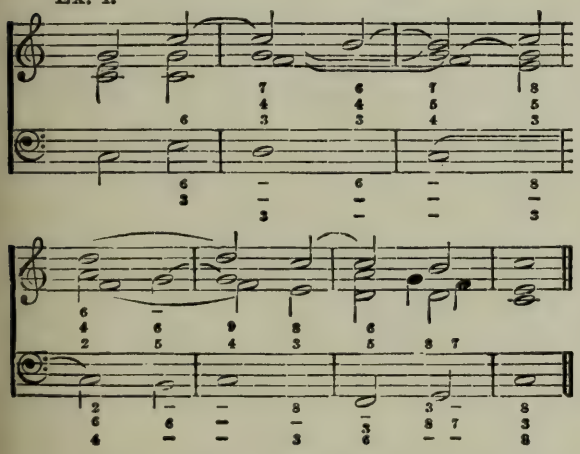
By means of these formulæ the chord of the Augmented Sixth is easily expressed, either

in its Italian, French, or German form. For instance, with the Signature of G major, and E♭ for a bass-note, the Italian Sixth would be indicated by $\overset{\flat}{6}$, the French by $\overset{\flat}{6}_{4}^{\phantom{4}}{}_{3}$, the German by $\flat{}^{\overset{\flat}{6}}_{5}{}_{3}$, or $\overset{\flat}{6}_{5}$.

The employment of Passing-Notes, Appoggiaturas, Suspensions, Organ-Points, and other passages of like character gives rise sometimes to very complicated figuring, which, however, may be simplified by means of certain formulæ which save much trouble, both to the composer and the accompanist.

A horizontal line following a figure on the same level indicates that the note to which the previous figure refers is to be continued, in one of the upper parts, over the new bass-note, whatever may be the harmony to which its retention gives rise. Two or more such lines indicate that two or more notes are to be so continued; and in this manner an entire chord may frequently be expressed, without the employment of a new figure. This expedient is especially useful in the case of Suspensions, as in Example 4, the full Figuring of which is shown above the Continuo, and, beneath it, the more simple form, abbreviated by means of the horizontal lines, the arrangement of which has, in some places, involved a departure from the numerical order of the figures.

Ex. 4.

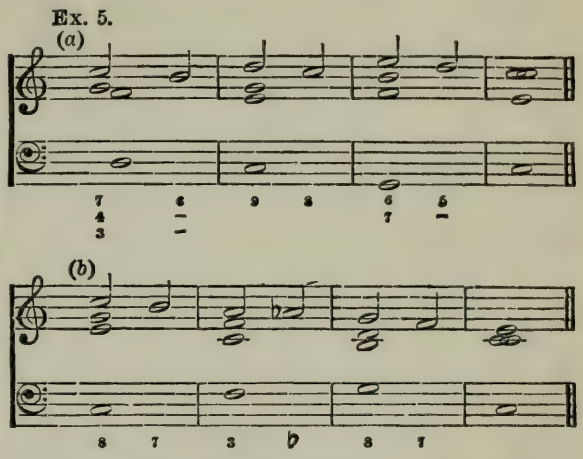


Any series of Suspended Dissonances may be expressed on this principle — purposely exaggerated in the example — though certain very common Suspensions are denoted by special formulæ which very rarely vary. For instance, $\frac{4}{}\,3$ is always understood to mean $\frac{5}{4}\,\frac{5}{3}$ — the common chord, with its Third delayed by a suspended Fourth — in contradistinction to $\frac{6}{4}\,\frac{5}{3}$ already mentioned; 9 8 means the Suspended Ninth resolving into the Octave of the common chord; $\frac{9}{4}\,\frac{8}{3}$ indicates the Double Suspension of the Ninth and Fourth, resolving into the Octave and Third; etc.

In the case of Appoggiaturas the horizontal lines are useful only in the parts which accompany the discord. In the part which actually contains the Appoggiatura the absence of the concord of preparation renders them inadmissible, as at (*a*) in Example 5.

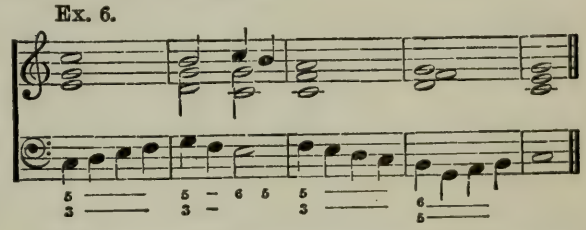
Passing-Notes in the upper parts are not often noticed in the figuring, since it is rarely necessary that they should be introduced into the organ or harpsichord accompaniment; unless, indeed, they should be very slow, in which case they are very easily figured, in the manner shown at (*b*) in Example 5.

Ex. 5.
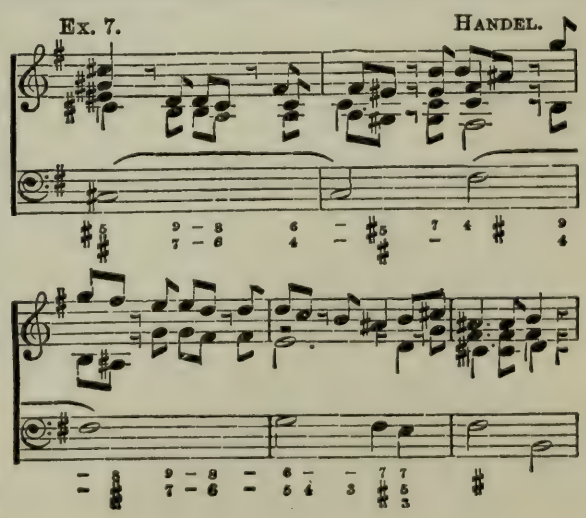



The case of Passing-Notes in the bass is very different. They appear, of course, in the Continuo itself; and the fact that they really are Passing-Notes, and are, therefore, not intended to bear independent harmonies, is sufficiently proved by a system of horizontal lines indicating the continuance of a chord previously figured; as in Example 6, in the first three bars of which the triad is figured in full, because its intervals are continued on the three succeeding bass-notes.

Ex. 6.



But in no case is the employment of horizontal lines more useful than in that of the organ-point,

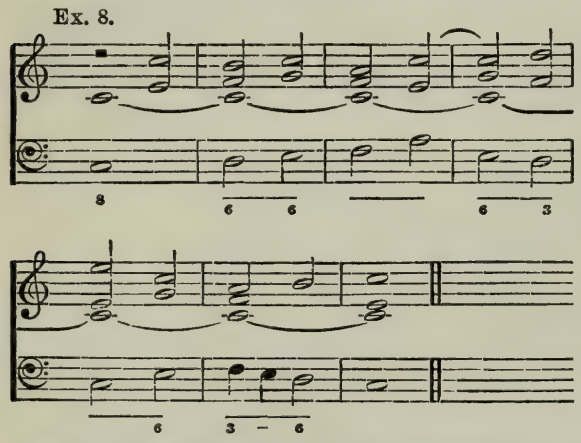
Ex. 7. HANDEL.



which it would often be very difficult to express clearly without their aid. Example 7 shows the most convenient way of figuring complicated Suspensions upon a sustained bass-note.

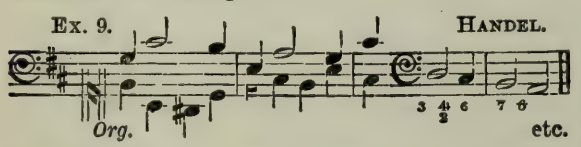
In the Inverted Pedal-Point the lines are still more valuable, as a means of indicating the continuance of the sustained note in an upper part; as in Example 8, in which the figure 8 marks the beginning of the C, which, sustained in the tenor part, forms the Inverted Pedal, while the horizontal line indicates its continuance to the end of the passage.

Ex. 8.
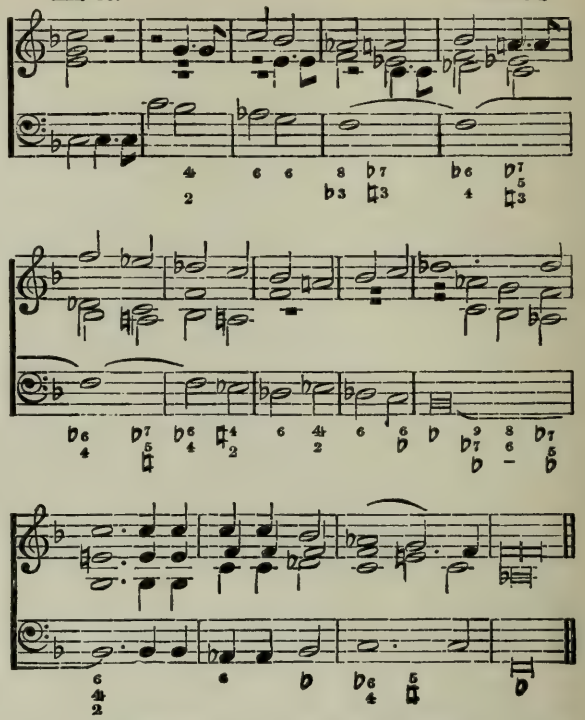


When, in the course of a complicated movement it becomes necessary to indicate that a certain phrase — such as the well-known Canto Fermo in the 'Hallelujah Chorus' — is to be delivered in unison, — or, at most, only doubled in the Octave — the passage is marked *Tasto Solo*, or T.S. — *i.e.* 'with a single touch' (=key).[1] When the subject of a Fugue appears, for the first time, in the bass, this sign is indispensable. When it first appears in an upper part, the Bass Clef gives place to the Treble, Soprano, Alto, or Tenor, as the case may be, and the passage is written in single notes, exactly as it is to be played. In both these cases it is usual also to insert the first few notes of the answer as a guide to the accompanist, who only begins to introduce full chords when the figures are resumed. In any case when the bass voices are silent, the lowest of the upper parts is given in the Thoroughbass, either with or without figures, in accordance with the law which regards the lowest sound as the real bass of the harmony, even though it may be sung by a soprano voice. An instance of this kind is shown in Example 9.

Ex. 9. HANDEL.




We shall now present the reader with a general example, serving as a practical application of the rules we have collected together for his guidance; selecting for this purpose, the concluding bars of the chorus, 'All we like sheep,' from Handel's 'Messiah.'

Ex. 10. HANDEL.



The cheapness of printed music in the present day has removed all actual necessity for playing from the figured-bass; but without a knowledge of the rule of Thoroughbass it would be impossible to revive in practical music such compositions as have not been reprinted. Practice in the playing from figured-bass is even now most useful to the student. Many young students could write the figured chords correctly enough; but few care to acquire sufficient fluency of reading and execution to enable them to accompany a continuo effectively, though this power is indispensable to the correct rendering, not only of the works of Handel and Bach, but even of the Oratorios and Masses of Haydn and Mozart — the latest great works in which the organ part is written on a single stave. W. S. R.

THOROWGOOD, HENRY, a London music-publisher at the sign of the 'Violin and Guittar,' at Number 6, under the North Piazza of the Royal Exchange. He flourished about 1760 to 1770, and published many interesting works, some of which were reprints from earlier publications. These include such operas as 'Thomas and Sally,' 'Maid of the Mill,' 'Artaxerxes,' etc., while Galleotti's Sonatas, Zannetti's Solos, Spadino's Minuets, and other similar collections bear his imprint. It is difficult to determine exactly whether he preceded or succeeded Maurice Whitaker, who was at the same address; probably the latter.

At one time (about 1760) there was a partnership, Thorowgood & Horn, music-sellers in Cheapside, and this, no doubt, was the prior firm. F. K.

[1] As lately as the 18th century, the keys of the Organ and Harpsichord were called 'Touches' by English writers.

THREE CHOIRS OF GLOUCESTER, WORCESTER, AND HEREFORD, MEETINGS, OR FESTIVALS OF THE. These Meetings were first held in 1724, if not earlier, but became permanent in that year, when the Three Choirs assembled at Gloucester for the performance of cathedral service on a grand scale, with orchestral accompaniment. Their establishment was mainly promoted by Rev. Thomas Bisse, chancellor of Hereford, and brother of Dr. Philip Bisse, bishop of the diocese, and the proceeds were applied in aid of a fund for the relief of the widows and orphans of the poorer clergy of the three dioceses, or of the members of the three choirs.[1] In 1725 a sermon was preached at Worcester for the benefit of the charity, and in 1726 a remarkable one by the Rev. Thomas Bisse at Hereford. The Meetings have since continued to be held, in unbroken succession, up to the present time, the 185th meeting having taken place at Worcester in 1908. They are held alternately in each of the three cities, each having thereby in its turn a triennial festival. On their first establishment it was customary for the members of the Three Choirs to assemble on the first Tuesday in September, and unitedly to perform choral service on the following two days. Six stewards, two from each diocese, were appointed to superintend the distribution of the charity. Evening concerts were given, in the Shire Halls usually, on each of the two days. Purcell's Te Deum and Jubilate in D, and Handel's Utrecht Te Deum and Jubilate were constantly performed, and from 1748 the Dettingen Te Deum. Oratorios were given, as well as secular music, at the evening concerts, but it was not until 1759 that they were admitted into the cathedrals, when the 'Messiah' was performed in Hereford Cathedral, and continued to be the only oratorio so performed until 1787, when 'Israel in Egypt' was given in Gloucester Cathedral. In 1753 the festivals were extended to three days, and in 1836 to four days, at which they have ever since continued. It has always been the practice to hand over the collections made at the cathedral doors after the morning performances intact to the charity, the excess, if any, of expenditure over receipts from sale of tickets being made good by the stewards. The excess became eventually so permanent that in 1837 great difficulty was experienced in inducing gentlemen to undertake the office of steward, and the existence of the Meeting was seriously imperilled; but the difficulty has been since overcome by very largely increasing the number of stewards. The festivals are conducted by the organist of the cathedral in which they are successively held, the organists of the other two cathedrals officiating respectively as organist and pianoforte accompanist. Deviations from this practice have, however, sometimes occurred. For instance, Boyce conducted in 1737, and for several subsequent years; William Hayes (at Gloucester), in 1757 and 1760; and Dr. John Stephens (at Gloucester) in 1766. The last occasion upon which a stranger was called upon to conduct was in 1842, when, in consequence of the illness of the then organist of Worcester Cathedral, the bâton was placed in the hands of Mr. Joseph Surman. Until 1859 the first morning of the festival was devoted to the performance of cathedral service by the whole of the performers, but since that time the service has been performed at an early hour by the members of the Three Choirs only, to organ accompaniment, and an oratorio given later in the day. In 1875 an attempt was made, at Worcester, to alter the character of the performances in the cathedrals, by excluding oratorios and substituting church music interspersed with prayers. But this met with decided opposition, and has not been repeated. The band at these festivals is composed of the best London professors, and the chorus comprises, in addition to the members of the Three Choirs, members of the local choral societies and others. The most eminent principal singers of the day are engaged for the solo parts. The pieces usually selected for performance at the Meetings were those which were most popular. But occasionally new and untried compositions were introduced. For instance, an anthem by Boyce, Worcester, 1743; anthems by Dr. Alcock and J. S. Smith, Gloucester, 1773; Clarke-Whitfeld's 'Crucifixion,' Hereford, 1822; F. Mori's 'Fridolin,' Worcester, 1851; an anthem (1852) and Jubilate (1855) by G. T. Smith, Hereford; anthems by G. J. Elvey, Gloucester, 1853, and Worcester, 1857; and Sullivan's 'Prodigal Son,' Worcester, 1869; Beethoven's Mass in D, and other favourite works. In later years new compositions were more frequently produced, and recently scarcely a year has passed without some new work being given. [The managers of the festival have hitherto felt bound to maintain their high reputation by commissioning new works for performance, and for many years such commissions were the only means by which native composers could obtain a hearing for important new works. For the mere fulfilment of the financial object of the festivals it might be held that the most hackneyed works of the repertory would suffice to fill the cathedrals, but if this became the rule, the festivals would go back to the position of purely local affairs, whereas they have for many years been of real national importance. *The Origin and Progress of the Meetings of the Three Choirs* was written by Rev. D. Lysons and published in 1811, continued to 1864 by John Arnott, organist of Gloucester Cathedral, and from thence to 1894 by Dr. C. Lee Williams and H. Godwin Chance, M.A.] W. H. H.

[1] The latter did not long continue to participate in the benefits of the charity: the relief is supposed to have been discontinued when their performance ceased to be gratuitous.

THREE-QUARTER FIDDLE. See VIOLINO PICCOLO.

THUILLE, LUDWIG, was born at Bozen, Nov. 30, 1861, and died at Munich, Feb. 5, 1907. His father, Johann Thuille, was a timber merchant, and an enthusiastic amateur musician. From him the boy had his first lessons and soon he developed a quite remarkable talent for music; in fact he was a prodigy. On the death of his father the boy was sent as a chorister to the Benedictine Abbey at Kremsmünster in Upper Austria; where, in addition to receiving a thorough instruction in Church music, he attended the High School and gained an excellent elementary education. In 1876, when he was fifteen years old, Thuille returned to his home and became a pupil of Joseph Pembaur, principal of the Innsbruck School of Music, and a good sound musician. Here the boy was well grounded in piano-playing as well as in theory, and also entered the gymnasium. Having completed his course there in three years, he, in 1879, removed to Munich and joined the School of Music, it having been decided that he should make music his profession. This, on account of his extreme poverty, would have been impossible except for the kindness of the widow of Matthäus Naziller, the late principal of the Innsbruck School of Music. She generously paid the boy's expenses, and enabled him to obtain the musical education to which his decisive talent entitled him.

Thuille remained at the Munich School of Music until July 1881, in all three years: during this period his chief teachers were Karl Bärmen (a pupil of Liszt) for piano, and Rheinberger for organ, counterpoint, and composition. From the former he would gain modern views of his art, and from the latter sturdy and classical ideas in addition to a high artistic morale. Hitherto he had had experience of Church music, and had been in secular music mostly influenced by Schumann and Chopin. He now came under the spell of Wagner, Liszt, and Brahms. On leaving Munich Thuille obtained a scholarship on the Frankfort Mozart foundation, and in the following year, 1882, he made a friendship which was destined to affect his career very materially. Alexander Ritter, after filling many good positions, was now playing in the famous Meiningen Orchestra, under von Bülow, and it was in that connection that Thuille made his acquaintance. Ritter was a broad-minded, highly trained, and intelligent musician, and as the friendship ripened between him and Thuille the older man's strong and wise influence affected the youth as it afterward affected Richard Strauss, leading to enlarged views and broader grasp, but in the case of Thuille the influence was brought to bear upon a well-trained and completely controlled intellect which understood, appreciated, and responded.

In 1883 Thuille was appointed to a professorship at the Munich School of Music, and to Munich came also Alexander Ritter when in 1885 Strauss was appointed successor to von Bülow at Meiningen. Strauss was an old friend and fellow-student of Thuille's, and he produced at Meiningen a piano trio and a symphony which enhanced the reputation of the now rising composer. Under Ritter's good influence Thuille turned his attention to opera. For his first essay in this direction Ritter himself prepared the libretto, which was founded on Herman Schmid's comedy, 'Theuerdank.' The music was completed in 1894, but the opera was not heard until March 12, 1897, when it was very favourably received, but did not keep the stage owing to defects in the libretto. The only published number was the Prelude to Act I., which appeared under the title of 'Romantic Overture.' The second opera, 'Lobetanz,' poem by O. J. Bierbaum, was written in 1896, and is said to be superior to Humperdinck's 'Hänsel und Gretel' and in the same style. The third opera, 'Gugeline,' poem also by O. J. Bierbaum, was finished in 1900, and was considered (especially in the third act) superior to the two already mentioned.

Thuille, whilst giving his attention to opera, did not neglect other branches of music. Following on his original brilliant success in chamber music — a sextet for piano and wind instruments, composed in 1887 and performed at the National German Music Union at Wiesbaden in 1889 — he produced, just after 'Lobetanz,' the quintet for piano and strings, and, after 'Gugeline,' the violoncello sonata which has been considered as one of the most important works for the violoncello since the time of Beethoven. As conductor of the 'Liederhort,' an important male-voice choir in Munich, Thuille was naturally led to compose music for men's voices, in which field his 'Weihnacht im Walde' stands out as a very high-class composition. Also by way of contrast he wrote the beautiful choruses for female voices, 'Dreamy Summer Night,' with harp and violin solos, and 'Rosenlied,' with only piano accompaniments, besides a number of songs. Thuille was always a musician, refined, cultivated, and intelligent; to a keen intellect he united a dignified self-control: to a determined adherence to the formal and business-like side of music he joined a deep tenderness and a full appreciation of beauty. He never went through any period of *gaucherie* or of violence, neither does he, even in early works, give way to pedantry. His powers seem to have been always under his control, and he was indifferent alike to the attractions of red tape and of eccentricity. His life at Munich, both official and private, was a constant influence for musical good upon those with whom he was brought into contact, whether as teacher, adviser, or friend.

His best-known works are as follows: —

Op.
3. Drei Klavierstücke.
4. Fünf Lieder.
5. Drei Frauenchöre. Poems by Karl Stiehler.
6. Sextet, for Piano and Wind.
7. Von Lieb und Leid. Poem by Karl Stiehler.
14. Männerchor, 'Weihnacht im Walde.'
20. Quintet, Piano and Strings.
22. Sonata, Violoncello and Piano.
25. Frauenchor, 'Traum Sommernacht.'
29. Frauenchor, 'Rosenlied.'

OPERAS

Theuerdank. Lib. by Ritter, 1894, produced Munich, March 12, 1897.
Lobetanz. Poem by Bierbaum, produced Mannheim, 1898.
Gugeline. Poem by Bierbaum, produced Bremen, 1901.
Prelude to Theuerdank ('Romantic Overture'). D. H.

THUMOTH, BURK, was the editor of what are believed to be the earliest printed collections of Irish melodies. They were issued in two octavo books, the first containing twelve Scotch and twelve Irish airs, and the second twelve English and twelve Irish airs. Both are 'with Variations, set for the German Flute, Violin or Harpsichord,' and are printed for John Simpson at the Bass Viol and Flute in Sweeting's Alley, opposite the east door of the Royal Exchange. Bunting asserted that they were published in 1720; but Simpson did not begin printing till long after that date, and the two collections of Curious Scots Tunes by Mr. James Oswald which are advertised on the title-page of the first book were certainly not issued before 1742. The two books were reprinted from Simpson's plates about 1765 'for Henry Thorowgood at the Violin and Guitar under the North Piazza of the Royal Exchange,' and about twenty years later they were re-engraved and published in one volume by S. A. and P. Thompson of 75 St. Paul's Church Yard, under the title of 'Forty-Eight English, Irish, and Scotch Airs.' The only other known publication of Thumoth is 'Six Solos for a German Flute, Violin or Harpsichord, the First Three compos'd by Mr. Burk Thumoth, the Three Last by Sigr. Canaby.' This is a thin folio volume, undated, which seems to have been issued about the same time as the Irish Airs, between 1740 and 1745. J. F. R. S.

THURSBY, EMMA, born at Brooklyn, New York, Feb. 21, 1857, is descended from English ancestors on her father's side, and from a Dutch family on her mother's. Her great-grandparents were American. She received instruction in singing first from Julius Meyer and Achille Errani, then in 1873 at Milan from Lamperti and San Giovanni, and finally completed her studies in America under Madame Rudersdorff and Maurice Strakosch. In 1875 she undertook a tour through the United States and Canada. She made her début in England, May 22, 1878, at the Philharmonic, with such success that she was engaged at a subsequent concert of the Society in the same season. She remained in England until the end of 1879, singing with acceptance at the Crystal Palace, the Popular Concerts, Leslie's Choir, etc., and in the summer of the same year sang in Paris and the French provinces. In 1880–81 she made an extended concert-tour through Germany, Austria, Holland, Belgium, Spain, Norway, Denmark, etc., and returned to America at the end of 1882. In 1883 she was singing in the States and Canada. [Later she abandoned her public career and became a teacher in New York, where, among her pupils in 1897 and 1898, was Geraldine Farrar. She made a tour of China and Japan in 1903.]

Her voice is a soprano, of remarkable compass, ranging from middle C to E♭ above the stave; not large but rich; somewhat veiled, but noble and sympathetic. 'Miss Thursby's technique is extraordinary; her legato and staccato are models of certainty and correctness, her respiration is admirably managed, and her shake as rippling as it is long enduring.'[1] [A. C.; with additions by H. E. K.]

THYL UYLENSPIEGEL. See TILL EULENSPIEGEL.

TICHATSCHEK, JOSEPH ALOYS, born July 11, 1807, at Ober Weckelsdorf, in Bohemia. He began by studying medicine, but abandoned it for music, and received instruction in singing from Ciccimara, a favourite Italian singing-master. In 1830 he became a chorus singer at the Kärnthnerthor theatre, was next appointed chorus inspector, played small parts, and afterwards, those of more importance, viz. Idreno ('Semiramide'), Alphonse ('Stumme'), and Raimbaud ('Robert'). He sang for two years at Graz, and again at Vienna, as principal tenor. On August 11, 1837, he made his début at Dresden as Gustavus III. (Auber), with such success as to obtain an engagement for the following year. At this period he attracted the attention of Schroeder-Devrient, who gave him the benefit of her advice and experience, with the result of a long and intimate friendship, which terminated only with her death. Until his retirement in 1870, he remained permanently in Dresden, where, on Jan. 16, as Idomeneo, he celebrated the 40th anniversary of his professional career, having previously, on Jan. 17, 1863, celebrated his 25th anniversary at Dresden, as Fernando Cortes (Spontini). His repertory consisted of the tenor parts in the operas of Gluck, Mozart, Beethoven, Weber,[2] Marschner, Méhul, Boieldieu, Auber, Nicolo, Meyerbeer, Spontini, Flotow, Spohr, etc.; and on Oct. 20, 1842, and Oct. 19, 1845 respectively, he was the original Rienzi, and Tannhäuser. In 1841 he sang for a few nights in German at Drury Lane Theatre as Adolar, Tamino, Robert, etc.; also at Liverpool and Manchester, and is thus described by a contemporary — 'Herr Tichatschek has proved himself the hit of the season; he is young, prepossessing, and a good actor; his voice is excellent, and his style, though not wanting in
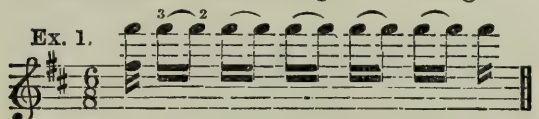
[1] *Illustrated Sporting and Dramatic News*, Oct. 18, 1879; and F. Gumbert, in the *Neue Berliner Musikzeitung*.
[2] On Oct. 13, 1842, he sang the part of Max on the occasion of the hundredth performance of 'Der Freischütz,' a part he sang no less than 108 times during his career up to 1863.

cultivation, is more indebted to nature than art.'[1] He died at Blasewitz near Dresden, Jan. 18, 1886. A. C.

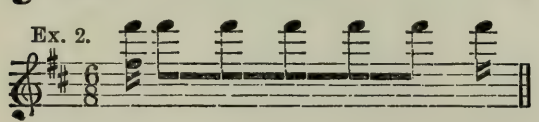
TIE. A curved line uniting two notes of the same pitch, whereby they form a single note which is sustained for the value of both. The tie is also called the Bind, and by some writers the Ligature, although this term properly refers to certain slurred groups of notes which occur in ancient music. [NOTATION, vol. iii. pp. 401–3; also BIND, vol. i. p. 327.] In pianoforte music ties are occasionally met with where the note, though tied, is actually repeated. To effect this repetition properly some skill and care are required; the finger which strikes the first of the two tied notes is drawn inwards, and the following finger falls over it as closely and rapidly as possible, so as to take its place before the key has had time to rise to its full distance, and therefore before the damper has quite fallen. Thus there is no actual silence between the two sounds, the repetition takes place before the first sound has ceased, and an effect is produced which resembles the old effect of BEBUNG as nearly as the modern pianoforte can imitate it. [See vol. i. p. 213.] The particular occasions on which this effect is required are not indicated by any specific sign, since an experienced performer can always judge from the nature of the passage. As a rule, it may be said that whenever two tied notes are written for which a single longer note might have been substituted, repetition is indicated — for the use of the tie proper is to express a note-value which *cannot* be represented by a single note, *e.g.* five quavers. Thus Ex. 1, which is an instance in point, might, if no repetition had been required, have been written in quavers, as in Ex. 2.

BEETHOVEN, Sonata, Op. 106, Adagio.

Ex. 1.



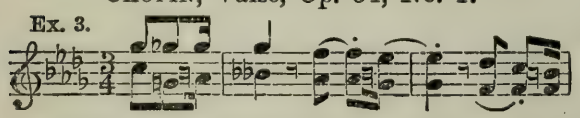
Ex. 2.



Another instance of the employment of this close repetition sometimes occurs when an unaccented note is tied to an accented one, as in Ex. 3. Here the rhythm would be entirely lost if the tied notes were sustained instead of repeated.
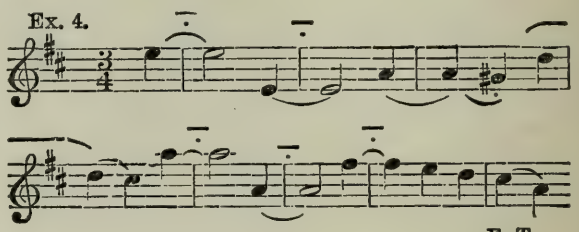
CHOPIN, Valse, Op. 34, No. 1.

Ex. 3.



In the same sense it seems quite possible that the subject of the scherzo of Beethoven's Sonata for piano and violoncello, op. 69, and other similar phrases, may have been intended to be played with repetition; and in support of this view it may be mentioned that an edition exists of the Sonata Pastorale, op. 28, by Cipriani Potter, who had opportunities of hearing Beethoven and becoming acquainted with his intentions, in which the analogous passage in the first movement is printed with what is evidently meant for a sign of separation between the tied notes, thus —

Ex. 4.



F. T.

TIEFFENBRUCKER (FAMILY). Ernst Gottlieb Baron, in his *Historisch-theoretische und praktische Untersuchung des Instruments der Lauten* (Nuremberg, 1727), mentions three lute-makers (Magnus, Vendelinus, and Leonardus) bearing this surname, who worked respectively in Padua and Venice, at the beginning of the 17th century. Some instruments of the lute and theorbo class made by Magnus are extant (a chitarrone belongs to Sir George Donaldson), and were exhibited at the Dramatic and Musical Exhibition held in Vienna in 1892. According to the description of these given in the Catalogue of Exhibits their labels reveal to a striking degree the orthographic licence so prevalent three centuries ago; and we find such discrepancies as 'Dieffopruchar, Venetia, 1606'; 'Tieffoprucar a Venetia, 1607'; 'Tieffopruchar 1610,' and 'Dieffenbruger, 1621.' According to Baron, the Tieffenbruckers were fine luthiers whose work was in the then prevalent Italian style; rich in inlaying, and perfect in execution. He adds that they had two excellent pupils named Vendelino Venere, and Michael Hartung. Herr von Wasielewski in his *Die Violine und ihre Meister* mentions a Gaspard, and Ulrich Tieffenbrucker, quoting Baron as his authority, but, like Dr. Coutagne, we have failed to find these names in the work quoted. However, Baron von Lutgendorff (*Die Geigen und Lautenmacher*) speaks of a thirteen-stringed lute by *Ulrich* Tieffenbrucker, his authority being the auction catalogue of a private collection, but he adds that that Christian name among the Tieffenbruckers is unknown to him. It is easy to surmise that the Tieffenbruckers, whose name beyond doubt reveals their German origin, migrated to Italy, drawn there by the excellent prospects that country afforded lute-makers at that time. Whether they were direct descendants of GASPARD DUIFFOPROUCART, or DUIFFOPRUGCAR, the eminent lute and viol-maker, whose name doubtless came from the same source as theirs, it is impossible to decide

[1] *Musical World*, June 17, 1841.

accurately. Dr. Henry Coutagne, to whose erudite life of this maker (*Gaspard Duiffoproucart et les Luthiers Lyonnais*, 1893) we are indebted for many of the facts related in this article, says that Duiffoproucart himself used as much orthographic licence as his contemporaries and successors; but that documentary evidence goes to prove that he never employed T as the first letter of his surname. In certain deeds where his signature appears more than once, the orthographic variations are excessively noticeable, yet, with the exception of the signature appended to the *Lettres de naturalité* dated 1558 where he signs himself 'Dieffenbruger' the deviations all hover round the version 'Duiffoprugcar' printed on the engraved portrait of him by Pierre Woeiriot. One impression of this is in the British Museum, and another is in the Bibliothèque Nationale in Paris. Curiously enough, the B. M. example is minus the figures, to which allusion will be made shortly. This engraving of the maker forms an important item in the history of Duiffoproucart, acting, as it does, through a process of deduction — as the sole authority for the date of his birth. Dr. Coutagne gives a reduced facsimile of this engraving in his book, and considers it equivalent in value to a written biography of the maker, so replete is it with significance. Briefly, the maker is represented wearing rich apparel, and gazing upwards as though reflecting. In one hand he holds an unfinished lute, round him are grouped various stringed instruments, and above his head, encircled with a laurel wreath, is inscribed the trade-mark found on his instruments. Beneath the picture his name 'Gaspar Duiffoprugcar' appears, and the Latin inscription — also introduced on his instruments: —

*Viva fui in sylvis, sum dura occisa securi;*
*Dum vixi tacui, mortua dulce cano.*[1]

Then follows 'Æta, ann' and — surrounding Woeiriot's monogram at the four corners — 'XLVIII' and the date '1562.' A careful comparison of this inscription with those found on other engravings by Woeiriot, who was an engraver of importance, has placed beyond a doubt the truth of the statement made by Gerber (*Neues historisch-biographisches Lexicon der Tonkünstlr.*, Leipzig, 1810–14) that Duiffoproucart was born in 1514, and that a portrait of him, executed in his 48th year, and described to Gerber by a certain Major Wagner, showed him to be an eminent master. Gerber gives no intimation as to how he concluded that Duiffoproucart was born in 1514, a statement which is the more remarkable, seeing that it was completely opposed to the absolutely unfounded history of the maker which appeared in the same year in the *Biographie Universelle ancienne et moderne* (known later as the *Biographie Michaud*) signed 'Roquefort,' which has been largely adopted by successive biographers. Without revealing his authority Gerber doubtless drew his conclusion, as Dr. Coutagne has done since, from the inscription which adorns Woeiriot's engraving of Duiffoproucart, and interpreted the Roman figures (XLVIII) to signify the maker's age at the time the engraving was published in 1562, this date appearing in Arabic numerals beneath. Following this line of deduction, both Gerber and Dr. Coutagne place Duiffoproucart's birth in the year 1514, and the latter authority has further discovered, from the 'Lettres de Naturalité' granted to 'Gaspard Dieffenbruger' in January 1558 (old style) by Henry II., that he was born at 'Freissin, Imperial City of Germany,' which doubtless is intended for Freissing, principal town of Upper Bavaria, situated on the borders of the Isar, north-east of Munich. Thus the year and place of Duiffoproucart's birth is determined, but no trace of his residence in Lyons has been discovered until the year 1553. Dr. Coutagne surmises that his youth was probably spent in learning his craft in one of the schools of lutherie in Lower Germany, long since lost in obscurity. From there he was attracted to the south-west by the quarterly fairs held at Lyons. Except for some transient work, executed during his journey, there is no indication of any sort to show that Duiffoproucart extended his activities at any period beyond Lyons or Freissing. Lyons was the city of his adoption, and he remained faithful to it until death. The earliest records of his settling there are found in some Custom-house documents, where he signs himself variously 'Duiffoprougcar'; 'Gaspard allemand'; 'Gaspard Dubrocard,' and on Nov. 30, 1558, '6 livres 5 sols' are paid by 'Gaspard Duiffobrucard' for the entrance of '15 poinçons.' The census papers for the year 1557 record that Duiffoproucart was then living in a part of Lyons situated between the church of the Shoemakers, and the adjoining thoroughfares known as 'Grenette' and 'Dubois.' Finally all doubts as to the identity of Duiffoproucart are dispersed by the two '*actes-notaires*,' passed on Feb. 28 and June 10, 1556, before Etienne de Mondidier, royal notary of Lyons. These two contracts are for the sale of a vineyard situated near the Saint-Sebastien side of the city, and appertaining to the succession of Geoffroy Barronnat. The purchaser is 'Gaspard Duyfautbocard, marchand allemand, faiseur de luz, demourant audict Lion,' who paid 530 livres for the property. From this it may be concluded that Duiffoproucart was a prosperous citizen, and he would doubtless have continued to be so had not certain events—over which he had no control—intervened to compass his ruin. It was in 1562 that Duiffoproucart's good fortune began to wane. The decrease was due to the decision made by Charles IX. in that year, to build a fortress at

[1] 'I lived in the woods until I was slain by the relentless axe. Whilst I was alive I was silent, but in death I sing sweetly.'

Lyons. Building operations began in 1564, on a site situated 'à coté Saint Sebastien,' in the vicinity of Duiffoproucart's premises. To acquire the necessary space many buildings were pulled down; and certain documents, preserved among the archives of Lyons, show that in 1566 Duiffoproucart's house was demolished, and all the wood, stone, etc., appropriated to the construction of the fortress. For this complete spoliation of his property and possessions there seems to have been a reprehensible lack of recompense on the part of the Government. According to a statement made by two of the King's engineers of the period Duiffoproucart's property was estimated at '9245 livres, 14 sols, 4 deniers.' This loss was a blow from which the Lyons lute-maker was unable to recover, and until his death he seems to have subsisted on charity. The energy and talent which had elevated him to the position of foremost luthier in Lyons was entirely crushed. From certain lists of assessments — also preserved among the archives of Lyons — he seems to have retired after the demolition of his house and ended his days in the 'pennonage' of Henry Touchard. From the situation of these premises Dr. Coutagne had concluded that Duiffoproucart was buried in the church of Saint Vincent, though, as in the matter of the date of his death, this statement can only be accepted as a deduction. Certain documents referring to some judicial actions taken by Duiffoproucart's inheritors and dated Dec. 16, 1571, suggest that Gaspard died some months previously, after having lived in Lyons for seventeen or eighteen years. By the aid of various other documents in the Lyons archives we know that the maiden name of Duiffoproucart's wife was Barbe Homeau, that he had four children, that his son Jehan followed his father's profession, and that, according to Jehan's signature, the family name was spelt thus: Duiffoproucart. With Dr. Coutagne we have adopted the latter spelling in this article, feeling it the more fitting to rely on the documentary evidence of a member of Gaspard's family, rather than on the version found on Woeiriot's engraving of the maker. Any accurate decision is, however, rendered impossible, for Duiffoproucart himself was most uncertain in his orthography as we have seen, and there are no labels of his from which conclusions might be drawn. Apparently he never labelled his instruments. In every case where an instrument has been found bearing his name on a label the authenticity of both have proved doubtful, and, where dates have been inserted, impossible. Relying on the biography of Duiffoproucart written by 'Roquefort' in the *Biographie universelle* at the beginning of the 19th century, all the dated instruments known — with one exception — tally perfectly with his assertion that Duiffoproucart was born at the end of the 15th century, and settled in Bologna in 1515. Apart from these evident forgeries there are four perfectly authentic viols by Duiffoproucart extant. First in order of merit comes the viola da gamba known as the *Basse de la Ville de Paris*, so named from the plan of that city which is inlaid on the back. This instrument is in the Musée Instrumental of the Brussels Conservatoire, and is rich in inlaying, carving, and ornamentation. It bears Duiffoproucart's distinctive trademark, and the Latin inscription *Viva fui*, etc. The marked difference of workmanship and colour observable in the front table of this viol has raised much doubt as to the authenticity of this part. In the South Kensington Museum there is another beautiful little viola da gamba of Duiffoproucart's, identically marked. This viol belongs to Sir George Donaldson. A third example of Duiffoproucart's work is known as the *Basse de viole au vieillard dans la chaise d'enfant*. According to M. Vidal, who gives an etching of the gamba in his *Instruments à Archet*, this instrument belonged to M. de Vaziers in 1876. In form and size it resembles the two gambas already mentioned. M. Chardon, the Parisian luthier, knows of a fourth gamba by Duiffoproucart in Switzerland. The Musée of the Paris Conservatoire owns a violin said to be the work of Duiffoproucart. Besides the usual trademark and Latin distich, Gaspard Duiffoproucart's name and 'Lyon 15 . . . ' is inscribed on the lower part of the upper table. Within there is to be seen the following label — printed in the manner of the ancient Italian makers — '*Gaspard Duiffoprugcar* à la coté Saint Sebastien à Lyon.' Like all the so-called *violins* by Duiffoproucart this instrument is merely an altered viol. Without attempting to solve such a controversial point as that dealing with the question 'Did Duiffoproucart make violins?' we may say that there is every reason to doubt that he did. His elegant style of work and inlaying was one which would recommend itself largely to his successors, and as the viol became gradually superseded by the violin, it was only a natural impulse with the luthier to go with the times and introduce the popular custom of inlaying into the scheme of the newer form of instrument. The deleterious effects of inlaying and ornamentation were realised among makers before the time of Stradivarius, yet it is well known that J. B. Vuillaume made a quantity of violins at the beginning of the 19th century which were carved and inlaid after the manner of Duiffoproucart, which might pass among amateurs as the work of the Lyons lute-maker.

Coutagne, *Gaspard Duiffoproucart;* Volckmann, *Was G.D. the first Violin maker?* (New York, 1891); Kann, *Caspar Duiffoprugcar als erster Erbauer von Violinen gelten?* vide *Zeitschrift für Instrumentenbau*, No. 24, May 1891, pp. 340–341; Payne, *Gaspard Duiffopruggar und die Entstehung der Geige*, vide *Zeitschrift für*

*Instrumentenbau*, Dec. 1, 1893; Vidal, *Les Instruments à Archet;* Von Wasielewski, *Die Violine;* Racster, *Chats on Violoncellos;* Hajdecki, *Die Italiensche Lira da Braccio; Catalogue South Kensington Museum*, 1872; Baron, *Historisch-theoretische und praktische Untersuchung des Instruments der Lauten;* Stoeving, *Von der Violine.* E. H-A.

TIERCE, *i.e. Tiers*, third. I. A name given to the interval of the Third, whether Major or Minor.

II. The fourth of the series of natural harmonics, being the Major Third in the third octave above the ground-tone or prime; its vibrations are five times as numerous as those of its prime.

III. An open metal organ stop of the same pitch as the similarly named harmonic, *i.e.* if the note CC is held down and the Tierce-stop drawn, the E above middle C will be heard. That such a stop can only be used in combination with certain other harmonics, and then but sparingly, will be evident when it is remembered that if C, E, and G be held down there will be heard at the same time G sharp and B. Hence, the Tierce when found in a modern organ is generally incorporated as a rank of the Sesquialtera of Mixture, in which case it is of course combined with other harmonics, its near relations. Most organ-builders however, altogether exclude it. A serious difficulty is now met with, if a Tierce be introduced; it is this — modern organs are tuned to 'equal temperament,' whereas the Tierce (whether a separate stop or a rank) certainly ought to be tuned to its prime in 'just intonation,' in which case tempered and natural thirds would be heard simultaneously when the Tierce is used. Much difference of opinion exists as to the utility or effect of this stop. J. S.

TIERCE DE PICARDIE. In polyphonic music it is essential that every composition should end with a Major Third, even though the Third of the Mode in which it is written should be minor. The Third, thus made major by an accidental sharp or natural, is called the 'Tierce de Picardie.' It is not very easy to arrive at the origin of the term; though it may perhaps be accounted for by the proximity of Picardy to Flanders, in which country the characteristic interval was in common use, at a very early period. Rousseau's explanation of the term (*Dictionnaire*, 'Tierce') is a very strange one, viz. that it was given 'in joke, because the use of the interval on a final chord is an old one in church music, and therefore frequent in Picardy, where there is music in many cathedrals and other churches!' [The reason for the practice of ending every composition with a major third is the presence of the major 17th as the fourth harmonic of the bass-note (see TIERCE). This must jar, in sensitive ears, with the minor third (or 17th) if sounded at the same time. L. M'C. L. D. See also MUSICA FICTA.] W. S. R.

TIERSCH, OTTO, born Sept. 1, 1838, at Kalbsrieth in Thuringia, received instruction from Toepfer of Weimar, Bellermann, Marx, and Erk; was then teacher in Stern's Conservatorium, and subsequently teacher of singing to the city of Berlin. His writings are practical, and concern themselves much with an endeavour to make the modern discoveries of Helmholtz and others, in acoustics, available in teaching singing. The principal are as follows: *System und Methode der Harmonielehre* (1868); *Elementarbuch der musikalischen Harmonie und Modulationslehre* (1874); *Kurze praktische Generalbass-Harmonielehre* (1876); the same for counterpoint and imitation (1879); *Allgemeine Musiklehre*, with Erk (1885); *Die Unzulänglichkeit der heutigen Musikstudien an den Konservatorien* (1883); and *Rhythmik, Dynamik und Phrasierungslehre* (1886). He died in Berlin, Nov. 1, 1892. The article on 'Harmonielehre' in Mendel's *Lexikon* is by him. G.

TIERSOT, JEAN BAPTISTE ELISÉE JULLIEN, was born at Bourg-en-Bresse, July 5, 1857, studied at first under the direction of his father, an excellent amateur. From 1871 he lived in Paris, and after studying medicine for a time, entered the Conservatoire in 1877 where he studied under Savard, Massenet, and César Franck. In 1883 he was appointed sub-librarian of the institution, a post which he has filled with distinction ever since. His writings on music are highly valued, and his researches into folk-lore of different countries have borne good fruit. His *Histoire de la Chanson populaire en France*, which obtained the Prix Bordin, in 1885, was published in 1889; another prize was won by his *Rouget de Lisle, son œuvre, sa vie*, which appeared in 1892. His 'Chansons populaires récueillies dans le Vivarais et le Vercors' were compiled with Vincent d'Indy, and appeared in 1892; 'Chants populaires pour les écoles' (1893–96); *Les types mélodiques dans la chanson populaire française*, 1894; other collections are 'Mélodies populaires des provinces de France,' 'Noëls Français,' 'Chants de la vieille France'; 'Chansons populaires récueillies dans les Alpes Françaises,' came out in 1903; his *Berlioz et la Société de son temps* was awarded a prize by the Académie in 1905; *Notes d'Ethnographie musicale* (1905); *Étude sur les Maîtres Chanteurs; Musiques pittoresques* (1889); *Les Années romantiques;* the first volume of the *Correspondance générale d'Hector Berlioz; Les Fêtes et les Chants de la Révolution française* (1908); *Gluck* (*Les Maîtres de la Musique*) (1909); and numerous articles in *Le Ménestrel*, the *Revue des traditions populaires*, the *Revue Internationale de musique*, the *Sammelbände* of the Int. Mus. Ges., the *Temps*, the *Revue bleue*, the *Revue encyclopédique*, etc., testify to his industry and skill. He has

composed a Rhapsody on popular songs of La Bresse, for orchestra; 'Hellas,' for chorus and orchestra after Shelley, incidental music to Corneille's *Andromeda*, performed 1897, 'Chansons populaires françaises' for choir and orchestra, 'Sire Halewyn,' a symphonic legend, performed at Nancy in 1897, and an orchestral suite of 'Danses populaires françaises' (1900). Tiersot is professor at the École des hautes Études sociales de Paris, and has given series of lectures on folk-lore in the United States of America, Canada, Belgium, Holland, and Sweden. G. F.

TIETJENS, or TITIENS, Therese Caroline Johanna, the great prima donna, was born July 17, 1831, at Hamburg, of Hungarian parents.

Her voice, even in childhood, gave so much promise of future excellence that she was educated for the lyric stage. She appeared for the first time at the Hamburg Opera, in 1849, as Lucrezia Borgia, and achieved an immediate success. She proceeded to Frankfort, and thence, in 1856, to Vienna, where, though not engaged as the leading prima donna, her performance of Valentine raised her at once to the highest rank.

Madame Jullien heard her at this time, and it was largely due to her glowing accounts that Mlle. Tietjens was quickly engaged by Lumley for his last season at Her Majesty's Theatre in London; and when, on April 13, 1858, she appeared in 'The Huguenots,' her impersonation of Valentine achieved a success which increased with every repetition of the opera, and was the first link in that close union between the performer and the public which was only to be severed by death.

England from that time became her home, and with the exception of a visit to Paris in 1863 and to America in 1876, she never henceforth appeared elsewhere. She remained at Her Majesty's Theatre during the successive managements of E. T. Smith and Mapleson, and after the burning of the theatre in 1867 followed the fortunes of the company to Drury Lane. She sang at Covent Garden during the two years' coalition of the rival houses in 1869 and 1870, returning to Drury Lane in 1871, and finally, just before her death, to the new house in the Haymarket.

Never was so mighty a soprano voice so sweet and luscious in its tone: like a serene, full light, without dazzle or glare, it filled the largest arena without appearing to penetrate. It had none of a soprano's shrillness or of that peculiar clearness called 'silvery'; when it declined, as it eventually did, in power, it never became wiry. It had a mezzo-soprano quality extending to the highest register, perfectly even throughout, and softer than velvet. Her acting in no way detracted from her singing; she was earnest, animated, forcible, in all she did conscientious and hearty, but not electric. Her style of singing was noble and pure. When she first came to England her rapid execution left much to be desired; it was heavy and imperfect. Fluency and flexibility were not hers by nature, but by dint of hard work she overcame all difficulties, so as to sing with success in the florid music of Rossini and Bellini. Indeed she attempted almost everything, and is perhaps the only singer, not even excepting Malibran, who has sung in such completely opposite rôles as those of Semiramide and Fidès. But her performance of light or comic parts was a mere *tour de force;* her true field was grand opera. As Lucrezia, Semiramide, Countess Almaviva, she was great; as Donna Anna and Valentine she was greater; best of all as Fidelio, and as Medea in Cherubini's opera, revived for her and not likely to be forgotten by any who heard it.

In the 'Freischütz,' as in 'Fidelio,' her appearance was unsuited to her part, but she sang the music as no one else could sing it. In her later years she set a good example by undertaking the rôle of Ortrud in 'Lohengrin.' The music, however, did not show her voice to advantage, and this was still more the case with the music of Fidès, although her acting in both parts was very fine. Her répertoire also included Leonora ('Trovatore'), the Favorita, Alice, Lucia, Amalia ('Un Ballo in Maschera'), Norma, Pamina, Margherita, Marta, Elvira ('Ernani'), Reiza ('Oberon'), and Iphigenia (in Tauris).

Her voice was as well suited to sacred as to dramatic music, and she applied herself assiduously to the study of oratorio, for which her services were in perpetual request. Perhaps the hardest worked singer who ever appeared, she was also the most faithful and conscientious of artists, never disappointing her public, who knew that her name on the bills was a guarantee against change of programme, or apology for absence through indisposition. No doubt her splendid physique enabled her often to sing with impunity when others could not have done so, but her ceaseless efforts must have tended to break up her constitution at last. This great conscientiousness, as well as her genial, sympathetic nature, endeared her to the whole nation, and, though there never was a 'Tietjens fever,' her popularity steadily increased and never waned. Her kindness and generosity to young and struggling artists and to her distressed countrymen knew no bounds, and became proverbial.

The first symptoms of the internal disorder which proved fatal to her appeared in 1875, but yielded to treatment. They recurred during a visit to America in the next year, but were again warded off for the time, and throughout a subsequent provincial tour in England she sang 'as well as she had ever done in her life.' In 1876 she had her last benefit concert, at



THERESE CAROLINE JOHANNA TIETJENS

the Albert Hall. [She sang at a benefit concert in Dublin on Jan. 8, 1877.] In April 1877 her illness increased to an alarming extent, and her last stage appearance was on May 19, as Lucrezia. She fainted twice during the performance, in her dressing-room; but she would appear, though she had to undergo a painful operation on the following Tuesday. 'If I am to die,' she said to a friend, 'I will play Lucrezia once more.' Those who then heard her will always recall her rendering of the despairing cry after Gennaro's death. She died Oct. 3, 1877, and was buried in Kensal Green Cemetery. On the day before her death a messenger had arrived from the Queen and Princesses with special inquiries, which had greatly pleased her. Her death was felt as a national loss, and it may be long before any artist arises who can fill the place she filled so worthily and so well. F. A. M.

TIETZE. See TITZE.

TILL EULENSPIEGEL. 1. Symphonic poem, 'Till Eulenspiegel's Lustige Streiche,' by Richard Strauss, op. 28 (1894).

2. Opera, 'Thyl Uylenspiegel,' in three acts, text by Henri Cain and Lucien Solvarg, music by Jan Blockx. Produced at the Théâtre de la Monnaie, Brussels, early in 1900.

TILMANT, THÉOPHILE, French conductor, was born at Valenciennes, July 8, 1799, and educated at the Paris Conservatoire, where he took the first violin prize in R. Kreutzer's class in 1818. He played with great fire and brilliance, and had a wonderful instinct for harmony, though without much scientific knowledge. On the formation of the Société des Concerts in 1828 he was appointed vice-conductor, and also played solo in a concerto of Mayseder's. In 1834 he became vice- and in 1838 chief-conductor at the Théâtre Italien, where he remained till 1849. In 1838, with his brother Alexandre, a distinguished violoncellist (born at Valenciennes, Oct. 2, 1808, died in Paris, June 13, 1880), he founded a quartet-society, which maintained its popularity for some ten years or so. In 1849 he succeeded Labarre as conductor of the Opéra-Comique, an enviable and responsible post, which he held for nearly twenty years. The composers whose operas he mounted found him earnest and conscientious, and he conducted with a fire and a dash perfectly irresistible, both there and at the Concerts du Conservatoire, which he directed from 1860 to 1863. In 1868 he left the Opéra-Comique, and retired to Asnières, where he died May 7, 1878. He received the Legion of Honour in 1861. G. C.

TIMBALES is the French word for Kettle-drums. [See DRUM 2; vol. i. p. 730 ff.]

TIMBRE. A French word, originally signifying a bell, or other resonant metallic instrument, of which the sense was subsequently extended to denote peculiar ringing tones, and lastly employed by the older writers on Acoustics to indicate the difference between notes which, though of identical pitch, produce dissimilar effects upon the ear. The cause of this variety not being then understood, the vagueness which characterises the expression was hardly misplaced. But the researches of Helmholtz put an end to the ambiguity, by showing that difference of *timbre* was due to change in the upper-partial tones, or harmonics, which accompany the foundation-tone, or ground-tone, of a note or sound.

A somewhat better, but rather metaphorical phrase was afterwards suggested in Germany; by which varieties of timbre were termed *Klangfärbe* or Sound-colours. This term, in the outlandish shape of 'Clangtint,' was adopted by Tyndall and other writers as an English equivalent of the German word.

But a term has been latterly employed which must commend itself to all as at once a pure English word and a symbol to express the idea, now become definite; namely the word QUALITY. A sound may therefore be said in fair English to possess three properties, and no more — Pitch, Intensity, and Quality; respectively corresponding to the Frequency, the Amplitude, and the Form of the Sound-wave. In case this definition be objected to as unnecessarily geometrical, the Quality or *Timbre* of a note may be described as the sum of the associated vibrations which go to make up that complex mental perception.

'If the same note,' says Helmholtz,[1] 'is sounded successively on a pianoforte, violin, clarinet, oboe, or trumpet, or by the human voice, notwithstanding its having the same force and pitch, the musical tone of each is different, and we recognise with ease which of these is being used. Varieties of tone-quality seem to be infinitely numerous even in instruments; but the human voice is still richer, and speech employs these very qualitative varieties of tone in order to distinguish different letters. The different vowels belong to the class of sustained tones which can be used in music; while the character of consonants mainly depends on brief and transient noises.'

It is well known that he analysed these compound tones by means of Resonators, and subsequently reproduced them synthetically by a system of electrically controlled tuning-forks. The full demonstration of these facts occupies the larger part of his classical work on *Sensations of Tone*, and can hardly be given in a brief summary. Pure tones can be obtained from a tuning-fork held over a resonance tube, and by blowing a stream of air from a linear slit over the edge of a large bottle. The quality of tone in struck strings depends on (1) the nature of the stroke, (2) the place struck, and (3) the density, rigidity, and

[1] *Sensations of Tone*, Ellis's transl., p. 28.

elasticity of the string. In bowed instruments no complete mechanical theory can be given; although Helmholtz's beautiful 'Vibration Microscope' furnishes some valuable indications. In violins, the various parts, such as the belly, back, and sound-post, all contribute to modify the quality; as also does the contained mass of air. By blowing across the *f*-hole of a Stradivarius violin, Savart obtained the note *c'*; in a violoncello, F; and in a viola, a note one tone below that of the violin.

Open organ pipes, and conical double reed instruments, such as the oboe and bassoon, give all the notes of the harmonic series. Stopped pipes and the clarinet give only the partial tones of the uneven numbers. On this subject, neither Helmholtz nor any other observer has given more detailed information: indeed the distinguished German physicist points out that here there is still 'a wide field for research.' [Later observations show that it is possible to detect a slight resonance to the even-numbered partials in the clarinet. See *Proceedings of the Musical Association*, 1879–80, 'On Quality of Tone in Wind Instruments,' by D. J. Blaikley. Also *Text-Book on Sound*, by Dr. E. H. Barton, 1908.]

The theory of vowel-quality, first enunciated by Wheatstone in a criticism on Willis's experiments, is still more complicated. Valuable as are Helmholtz's researches, they were to some extent modified by R. Koenig in his *Expériences d'Acoustique*.[1] The latter writer begins by stating that, according to the researches of Donders and Helmholtz, the mouth, arranged to produce a particular vowel-sound, has a powerful resonance-tone which is fixed for each vowel, whatever be the fundamental note. A slight change of pronunciation modifies the sound sufficiently to sustain the proposition made by Helmholtz of defining by these accessory sounds the vowels which belong to different idioms and dialects. It is therefore very interesting to determine the exact pitch of these notes for the different vowels. Helmholtz and Donders, however, differ considerably in their results. Koenig determines the accessory resonance-tones for the vowels as pronounced by the North-Germans as follows:

| OU | O | A | E | I | |
|---|---|---|---|---|---|
| $B\flat_2$ | $B\flat_3$ | $B\flat_4$ | $B\flat_5$ | $B\flat_6$ | |
| 225 | 450 | 900 | 1800 | 3600 | vibrations. |

[Further investigations have shown that Koenig's scheme is far from accurate: the results of later and more trustworthy experiments will be found in the article SINGING, vol. iv. pp. 464–466.] W. H. S.

TIME (Lat. *Tempus, Tactus;* Ital. *Tempo, Misura, Tatto;* Fr. *Mesure;* Germ. *Takt, Taktart, Taktordnung*).

No musical term has been invested with a greater or more confusing variety of significations than the word Time; nor is this vagueness confined to the English language. In the Middle Ages, as we shall show, its meaning was very limited; and bore but a very slight relation to the extended signification accorded to it in modern music. It is now used in two senses, between which there exists no connection whatever. For instance, an English musician, meeting with two compositions, one of which is headed, 'Tempo di Valza,' and the other, 'Tempo di Menuetto,' will naturally (and quite correctly) play the first in 'Waltz Time'; that is to say, at the *pace* at which a waltz is commonly danced; and the second at the very much slower pace peculiar to the Minuet. But an Italian musician will tell us that both are written in 'Tempo di tripla di semiminima'; and the English professor will (quite correctly) translate this by the expression, 'Triple Time,' or '3–4 Time,' or 'Three Crotchet Time.' Here, then, are two compositions, one of which is in 'Waltz Time,' and the other in 'Minuet Time,' while both are in 'Triple Time'; the words 'Tempo' and 'Time' being indiscriminately used to indicate pace and rhythm. The difficulty might have been removed by the substitution of the term 'Movimento' for 'Tempo,' in all cases in which pace is concerned; but this word is very rarely used, though its French equivalent, 'Mouvement,' is not uncommon.

The word TEMPO having already been treated, in its relation to speed, we have now only to consider its relation to rhythm.

In the Middle Ages the words 'Tempus,' 'Tempo,' 'Time,' described the proportionate duration of the Breve and Semibreve only; the relations between the Large and the Long, and the Long and the Breve, being determined by the laws of Mood, and those existing between the Semibreve and the Minim by the rules of Prolation.[2] Of Time, as described by mediæval writers, there were two kinds — the Perfect and the Imperfect. In Perfect Time the Breve was equal to three Semibreves. The signature of this was a complete Circle. In Imperfect Time — denoted by a Semicircle — the Breve was equal to two Semibreves only. The complications resulting from the use of Perfect or Imperfect Time in combination with the different kinds of Mood and Prolation are described in the article NOTATION, and deserve careful consideration, since they render possible in ancient Notation, the most abstruse combinations in use at the present day.

In modern music the word Time is applied to rhythmic combinations of all kinds, mostly indicated by fractions ($\frac{3}{8}$ etc.) referring to the aliquot parts of a Semibreve — the norm by

[1] *Quelques Experiences d'Acoustique*, Paris, 1882 (privately printed). Essay vi. p. 42.

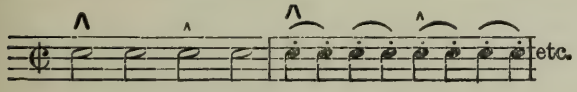
[2] See MOOD, PROLATION, and vol. iii. pp. 399 ff.

which the duration of all other notes is always regulated. [See SIGNATURE.]

Of these combinations there are two distinct orders, classed under the heads of Common (or Duple) Time, in which the contents of the bar,[1] as represented by the number of its beats, are divisible by 2; and Triple Time, in which the number of beats can only be divided by 3. These two orders of Time, answering to the Imperfect and Perfect forms of the earlier system, are again subdivided into two lesser classes, called Simple and Compound. We shall treat of the Simple Times first, begging the reader to remember that in every case the rhythmic value of the bar is determined, not by the number of notes it contains, but by the number of its beats. For it is evident that a bar of what is generally called Common Time may just as well be made to contain two minims, eight quavers, or sixteen semiquavers, as four crotchets, though it can never be made to contain more or less than four beats. It is only by the number of its beats, therefore, that it can be accurately measured.

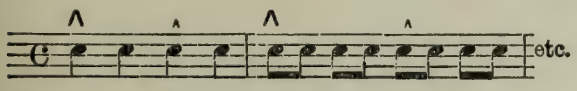
I. Simple Common Times (Ital. *Tempi pari;* Fr. *Mesures à quatre ou à deux temps;* Germ. *Einfache gerade Takt*). The forms of these now most commonly used, are —

1. The Time called 'Alla Breve,' which contains, in every bar, four beats, each represented by a minim, or its value in other notes.



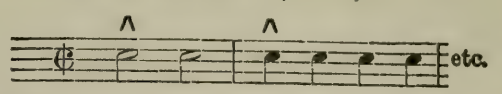

This species of Time, most frequently used in Ecclesiastical Music, has for its signature a Semicircle, with a Bar drawn perpendicularly through it, and derives its name from the fact that four Minims make a Breve.

2. Four Crotchet Time (Ital. *Tempo ordinario;*[2] Fr. *Mesure à quatre temps;* Germ. *Viervierteltakt*) popularly called Common Time, *par excellence.*



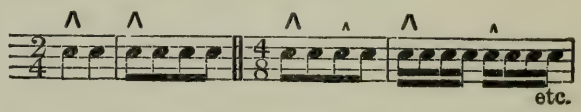

This kind of Time also contains four beats in a bar, each beat being represented by a crotchet, or its value in other notes. Its signature is an unbarred Semicircle[3] or, less commonly, $\frac{4}{4}$.

3. The Time called Alla Cappella — sometimes very incorrectly misnamed Alla Breve — containing two minim beats in the bar, and having for its signature a barred Semicircle exactly identical with that used for the true Alla Breve already described (No. 1).



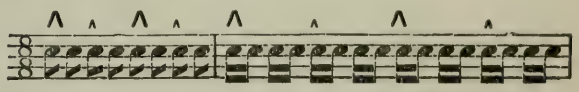

This Time — essentially modern — is constantly used for quick movements, in which it is more convenient to beat twice in a bar than four times. Ancient Church Music is frequently translated into this time by modern editors, each bar of the older notation being cut into two; but it is evidently impossible to call it 'Alla Breve,' since each bar contains the value not of a Breve but of a Semibreve only.

4. Two Crotchet or Two-four Time, sometimes, though very improperly, called 'French Common Time' (Ital. *Tempo di dupla;* Fr. *Mesure à deux temps;* Germ. *Zweivierteltakt*), in which each bar contains two beats, each represented by a crotchet.



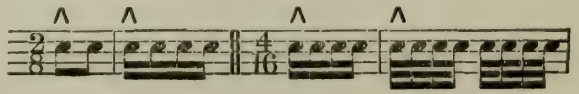

In very slow movements, written in this Time, it is not at all unusual for the conductor to indicate four beats in the bar instead of two; in which case the effect is precisely the same as that which would be produced by Four Crotchet Time, taken at the same rate of movement for each beat. It would be an excellent plan to distinguish this slow form of $\frac{2}{4}$ by the Time-Signature, $\frac{4}{8}$; since this sign would indicate the subsidiary accent to be presently described.

5. Eight Quaver Time (Germ. *Achtachteltakt*) — that is, eight beats in a Bar, each represented by a quaver — is not very frequently used; but an example, marked $\frac{8}{8}$, will be found in the PF. arrangement of the slow movement of Spohr's Overture to 'Faust.'



In the orchestral score each bar of this movement is divided into two, with the barred Semicircle of Alla Capella for its time-signature. It is evident that the gross contents of a bar of this Time are equal in value to those of a bar of $\frac{4}{4}$; but there is a great difference in the rendering, which will be explained later on.

6. Two Quaver Time (Germ. *Zweiachteltakt*, or *Viersechszehnteltakt*), denoted by $\frac{2}{8}$ or $\frac{4}{16}$, is also very uncommon: but examples will be found in the Chorus of Witches in Spohr's 'Faust,' and in his Symphony 'Die Weihe der Töne.'



[1] Strictly speaking, the term 'Bar' applies only to the lines drawn perpendicularly across the stave, for the purpose of dividing a composition into equal portions, properly called 'Measures.' But in common English use the term 'Bar' is almost invariably substituted for 'Measure,' and consequently used to denote not only the perpendicular lines, but also the music contained between them. It is in this latter sense that the word is used throughout the present article.

[2] Not to be mistaken for the 'Tempo ordinario' so often used by Handel, in which the term 'Tempo' refers to *pace*, and not to rhythm, or *measure*.
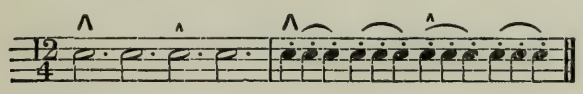
[3] Not a 'capital C, for Common Time,' as neophytes sometimes suppose.

The forms of Simple Common Time we have here described suffice for the expression of every kind of rhythm characterised by the presence of two, four, or eight beats in a bar, though it would be possible, in case of necessity, to invent others. Others indeed have actually been invented by some very modern writers, under pressure of certain needs, real or supposed. The one indispensable condition is, not only that the number of Beats should be divisible by 2 or 4, but that each several Beat should also be capable of subdivision by 2 or 4, *ad infinitum*.[1]

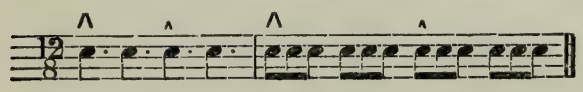
II. When, however, each beat is divisible by 3, instead of 2, the Time is called Compound Common (Germ. *Geradezusammengesetzte Takt*) — Common, because each bar contains two, four, or eight beats; Compound, because these beats are represented, not by simple, but by dotted notes, each divisible by three. For Times of this kind the term Compound is especially well chosen, since the peculiar character of the beats renders it possible to regard each bar as an agglomeration of so many shorter bars of Triple Time.

The forms of Compound Common Time most frequently used are —
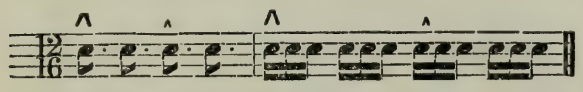
1*a*. Twelve-four Time (Germ. *Zwölfvierteltakt*), $\frac{12}{4}$, with four beats in the bar, each beat represented by a dotted Minim—or its equivalent, three Crotchets; used, principally, in sacred music.



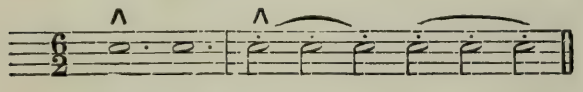
2*a*. Twelve-eight Time (Ital. *Tempo di Dodiciupla;* Germ. *Zwölfachteltakt*), $\frac{12}{8}$, with four beats in the bar, each represented by a dotted Crotchet, or its equivalent, three Quavers.



3*a*. Twelve-sixteen Time, $\frac{12}{16}$, with four beats in the bar, each represented by a dotted Quaver or it equivalent, three Semiquavers.
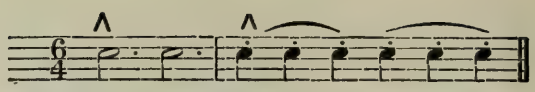


4*a*. Six-two Time, $\frac{6}{2}$, with two beats in each bar; each represented by a dotted Semibreve—or its equivalent, three Minims; used only in sacred music, and that not very frequently.

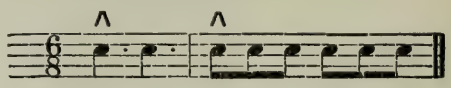


5*a*. Six-four Time (Germ. *Sechsvierteltakt*), with two beats in the bar, each represented by a dotted Minim—or its equivalent, three Crotchets.

[1] This law does not militate against the use of Triplets, Sextoles, or other groups containing any odd number of notes, since these abnormal groups do not belong to the Time, but are accepted as infractions of its rules.
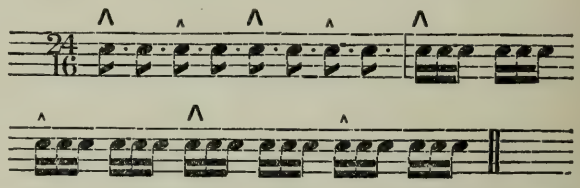


6*a*. Six-eight Time (Ital. *Tempo di Sestupla;* Germ. *Sechsachteltakt*), with two beats in the bar, each represented by a dotted Crotchet—or its equivalent, three Quavers.



7*a*. Six-sixteen Time, $\frac{6}{16}$, with two beats in the bar, each represented by a dotted Quaver —or its equivalent, three Semiquavers.



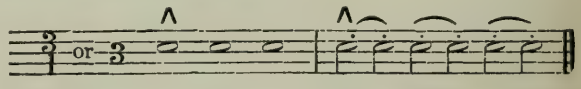
8*a*. Twenty-four-sixteen, $\frac{24}{16}$, with eight beats in the bar, each represented by a dotted Quaver —or its equivalent, three Semiquavers.



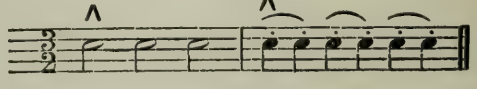
III. Unequal, or Triple Times (Ital. *Tempi dispari;* Fr. *Mesures à trois temps;* Germ. *Ungerade Takt; Tripel Takt*) differ from Common, in that the number of their beats is invariably three. They are divided, like the Common Times, into two classes—Simple and Compound—the beats in the first class being represented by simple notes, and those in the second by dotted ones.

The principal forms of Simple Triple Time (Germ. *Einfache ungerade Takt*) are—

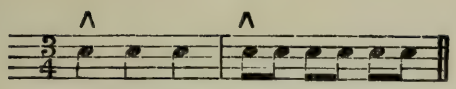
1*b*. Three Semibreve Time (Ital. *Tempo di Tripla di Semibrevi*), $\frac{3}{1}$ or 3, with three beats in the bar, each represented by a Semibreve. This form is rarely used in music of later date than the first half of the 17th century; though in Church Music of the school of Palestrina it is extremely common.



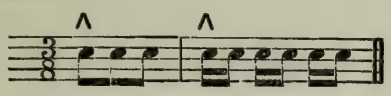

2*b*. Three-two Time, or Three Minim Time (Ital. *Tempo di Tripla di Minime*), with three beats in the bar, each represented by a Minim, is constantly used in modern Church Music as well as in that of the 16th century.



3*b*. Three-four Time, or Three Crotchet Time (Ital. *Tempo di Tripla di Semiminime, Emiolia maggiore;* Germ. *Dreivierteltakt*), with three beats in the bar, each represented by a Crotchet, is more frequently used in modern music than any other form of Simple Triple Time.
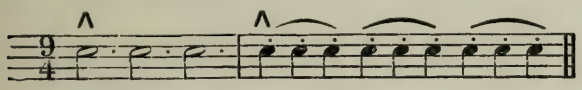


4*b*. Three-eight Time, or Three Quaver Time (Ital. *Tempo di Tripla di Crome, Emiolia minore;* Germ. *Dreiachteltakt*), with three beats in the bar, each represented by a Quaver, is also very frequently used in modern music for slow movements.



It is possible to invent more forms of Simple Triple Time (as $\frac{3}{16}$, for instance), and some very modern composers have done so; but the cases in which they can be made really useful are exceedingly rare.

IV. Compound Triple Time (Germ. *Zusammengesetzte Ungeradetakt*) is derived from the simple form, on precisely the same principle as that already described with reference to Common Time. Its chief forms are—

1*c*. Nine-four Time, or Nine Crotchet Time (Ital. *Tempo di Nonupla maggiore;* Germ. *Neunvierteltakt*), contains three beats in the bar, each represented by a dotted Minim—or its equivalent, three Crotchets.



2*c*. Nine-eight Time, or Nine Quaver Time (Ital. *Tempo di Nonupla minore;* Germ. *Neunachteltakt*), contains three beats in a bar, each represented by a dotted Crotchet—or its equivalent, three Quavers.



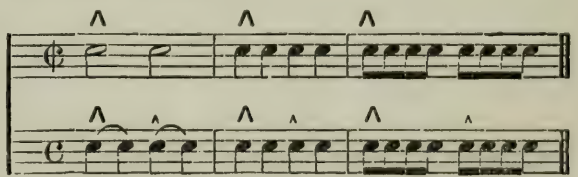
3*c*. Nine-sixteen Time, or Nine Semiquaver Time (Germ. *Neunsechszehnteltakt*), contains three beats in the bar, each represented by a dotted Quaver—or its equivalent, three Semiquavers.



It is possible to invent new forms of Compound Triple Time (as $\frac{9}{2}$); but it would be difficult to find cases in which such a proceeding would be justifiable on the plea of real necessity.

V. In addition to the universally recognised forms of Rhythm here described, composers have invented certain anomalous measures which call for separate notice: and first among them we must mention that rarely used but by no means unimportant species known as QUINTUPLE Time ($\frac{5}{4}$ or $\frac{5}{8}$), with five beats in the bar, each beat being represented either by a Crotchet or a Quaver as the case may be.[1] [Two famous instances of SEPTUPLE Time occur in the works of Brahms, first the 'Variations on a Hungarian Air,' op. 21, No. 22, and second the slow movement of the trio in C minor, op. 101; the first is written as alternate bars of 3–4 and Common Time, and the second as a bar of 3–4 followed by two bars of 2–4 time. The secondary accent of the first falls upon the fourth beat, and in the second case, both the fourth and sixth beats have subsidiary accents.]

It is by the position of its Accents that every species of Time must be governed.[2] It was for this reason that at the beginning of this article we insisted upon the necessity for measuring the capacity of the bar, not by the number of the notes it contained, but by that of its beats; for it is upon the beats that the Accents fall; and it is only in obedience to the position of the beats that the notes receive them. Now it is a law that no two Accents—that is to say, no two of the greater Accents by which the Rhythm of the bar is regulated, without reference to the subordinate stress which expresses the division of the notes into groups — no two of these greater Accents, we say, can possibly fall on two consecutive beats; any more than the strong Accent, called by Grammarians the 'Tone,' can fall on two consecutive syllables in a word. The first Accent in the bar — marked thus (∧) in our examples, corresponds in music with what is technically called the 'Tone-syllable' of a word. Where there are two Accents in the bar, the second, marked thus (∧), is of much less importance. It is only by remembering this, that we can understand the difference between the Time called 'Alla Cappella,' with two Minim beats in the bar, and $\frac{4}{4}$, with four Crotchet beats; for the value of the contents of the bar in notes is exactly the same in both cases; and in both cases each beat is divisible by 2, indefinitely. The only difference, therefore, lies in the distribution of the Accents; and this difference is entirely independent of the pace at which the bar may be taken.



In like manner six Quavers may be written, with equal propriety, in a bar of $\frac{3}{4}$ or in one of $\frac{6}{8}$ Time. But the effect produced will be altogether different; for, in the first case, the notes will be grouped in three divisions, each

[1] See QUINTUPLE TIME, vol. iv. pp. 9, 10.

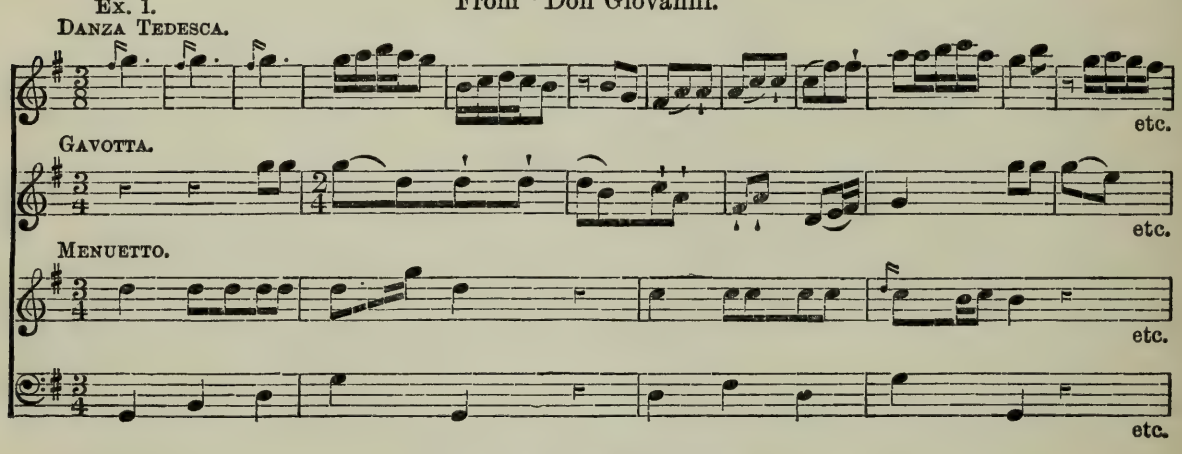
[2] The reader will bear in mind that we are here speaking of Accent, pure and simple, and not of emphasis. A note may be emphasised in any part of the bar; but the quiet dwelling upon it which constitutes true Accent — Accent analogous to that used in speaking — can only take place on the accented beat, the position of which is invariable. Hence it follows that the most strongly accented notes in a given passage may also be the softest. In questions of Rhythm a clear understanding of the difference between Accent — produced by quietly dwelling on a note — and Emphasis — produced by forcing it, is of the utmost importance. (See vol. i. p. 18.)

containing two Quavers; while, in the second, they will form two groups, each containing three Quavers. Again, twelve Crotchets may be written in a Bar of $\frac{6}{2}$, or $\frac{12}{4}$ Time; twelve Quavers in a Bar of $\frac{6}{4}$, or $\frac{12}{8}$; or twelve Semiquavers in a Bar of $\frac{3}{4}$, or $\frac{6}{8}$; the division into groups of two notes, or three, and the effect thereby produced, depending entirely upon the facts indicated by the Time-signature—in other words, upon the question whether the Time be Simple or Compound. For the position of the greater Accents in Simple and Compound Time, is absolutely identical; the only difference between the two forms of Rhythm lying in the subdivision of the beats by 2, in Simple Times, and by 3, in Compound ones. Every Simple Time has a special Compound form derived directly from it, with the greater Accents—the only Accents with which we are here concerned — falling in exactly the same places; as a comparison of the foregoing examples of Alla Breve and $\frac{12}{4}$, C and $\frac{12}{8}$, Alla Cappella and $\frac{6}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$, $\frac{4}{8}$ and $\frac{12}{16}$, $\frac{8}{8}$ and $\frac{24}{16}$, $\frac{2}{8}$ and $\frac{6}{16}$, $\frac{3}{2}$, and $\frac{9}{4}$, $\frac{3}{4}$ and $\frac{9}{8}$, $\frac{3}{8}$ and $\frac{9}{16}$, will distinctly prove. And this rule applies, not only to Common and Triple Time, but also to Quintuple and Septuple, either of which may be Simple or Compound at will. As a matter of fact, we believe we are right in saying that neither of these Rhythms has, as yet, been attempted, in the Compound form. But such a form is possible: and its complications would in no degree interfere with the position of the greater Accents.[1] For the strongest Accent will, in all cases, fall on the first beat in the bar, while the secondary Accent may fall, in Quintuple Time—whether Simple or Compound — either on the third or the fourth beat; and in Septuple Time—Simple or Compound—on the fourth beat, or the fifth—to say nothing of other places in which the Composer would be perfectly justified in placing it.[2]

In a few celebrated cases—more numerous, nevertheless, than is generally supposed—composers have produced particularly happy effects

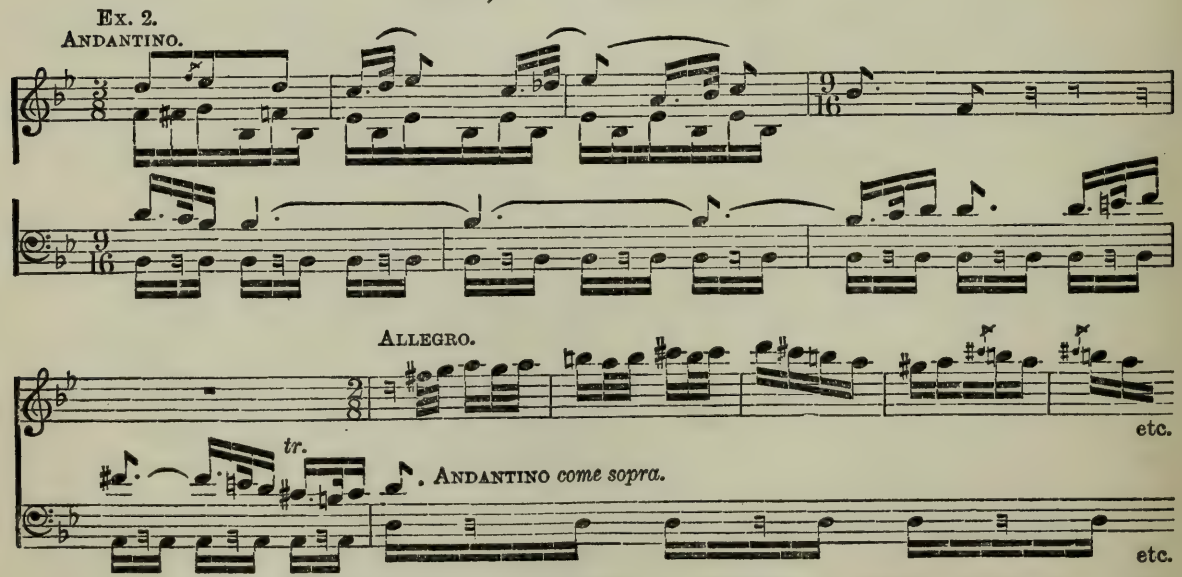
Ex. 1.

From 'Don Giovanni.'




Spohr, 'Die Weihe der Töne.'

Ex. 2.




[1] Compound Quintuple Rhythm would need, for its Time-Signature, the fraction $\frac{15}{8}$ or $\frac{15}{16}$; and Compound Septuple Rhythm, $\frac{21}{8}$ or $\frac{21}{16}$. Tyros are sometimes taught the perfectly correct though by no means satisfactory 'rule of thumb,' that all fractions with a numerator greater than 5 denote Compound Times.

[2] See Conducting.

by the simultaneous employment of two or more different kinds of Time. A very simple instance will be found in Handel's so-called 'Harmonious Blacksmith,' where onehand plays in Four Crotchet Time (C), and the other in $\frac{24}{16}$. A more ingenious combination is found in the celebrated movement in the finale of the first act of 'Don Giovanni,' in which three distinct orchestras play simultaneously a Minuet in $\frac{3}{4}$ Time, a Gavotte in $\frac{2}{4}$, and a Waltz in $\frac{3}{8}$, as in Ex. 1 on page 110; the complexity of the arrangement being increased by the fact that each three bars of the Waltz form, in their relation to each single bar of the Minuet, one bar of Compound Triple Time ($\frac{9}{8}$); while in relation to each single bar of the Gavotte, each two bars of the Waltz form one bar of Compound Common Time ($\frac{6}{8}$).

A still more complicated instance is found in the Slow Movement of Spohr's Symphony, 'Die Weihe der Töne' (Ex. 2 on page 110); and here again the difficulty is increased by the continuance of the slow Tempo — *Andantino* — in the part marked $\frac{9}{16}$, while the part marked *Allegro* starts in *Doppio movimento*, each Quaver being equal to a Semiquaver in the bass.

Yet these complications are simple indeed when compared with those to be found in Palestrina's Mass 'L'homme armé,' and in innumerable compositions by Josquin des Prés, and other writers of the 15th and 16th centuries; triumphs of ingenuity so abstruse that it is doubtful whether any choristers of the present day could master their difficulties, yet all capable of being expressed with absolute certainty by the various forms of Mood, Time, and Prolation, invented in the Middle Ages, and based upon the same firm principles as our own Time-Table. For, all the mediæval composers had to do, for the purpose of producing what we call Compound Common Time, was to combine Imperfect Mode with Perfect Time, or Imperfect Time with the Greater Prolation; and, for Compound Triple Time, Perfect Mode with Perfect Time, or Perfect Time with the Greater Prolation. W. S. R.

TIMPANI is the Italian word for kettle-drums. Printers and copyists often substitute *y* for *i* in this word, which is a great fault, as the letter *y* does not exist in the Italian language. [See DRUM, 2, vol. i. pp. 730 ff.] V. DE P.

TINCTORIS, JOANNES DE, known in Italy as Giovanni del Tintore, and in England as John Tinctor, was born at Poperinghe in Belgium about 1446. The peculiar form of his name has led to the supposition that he was the son of a dyer; but the custom of using the genitive case, when translating proper names into Latin, was so common in Flanders during the Middle Ages, that it cannot, in this instance, be accepted as a proof of the fact. All we really know of his social status is, that his profound learning and varied attainments were rewarded with honourable appointments, both in his own country and in Italy. In early youth he studied the law; took the degree of Doctor, first in Jurisprudence, and afterwards in Theology; was admitted to the priesthood, and eventually obtained a Canonry in his native town. In 1476 he was in the service of Ferdinand of Aragon, King of Naples, who appointed him his Chaplain and Cantor, and treated him with marked consideration and respect. [Between 1484 and 1500 he was a member of the Papal Chapel. Haberl, *Vierteljahrsschrift*, iii. 254.] At Naples he founded a public music-school, composed much music, and wrote the greater number of his theoretical works. [He died at Nivelles in Brabant before Oct. 12, 1511 (*Quellen-Lexikon*).] Franchinus Gafurius makes honourable mention of him in several places. Few of his compositions have been printed, but several exist in MS. among the Archives of the Pontifical Chapel, at Dijon, etc. [Petrucci's 'Odhecaton' (1501) and his 'Lamentationes' (1506) contain examples of Tinctor's work. A mass, 'Virgo Dei trono' *a* 4, is in an incomplete copy at St. Gall.] One of these, a 'Missa l'homme armé,' *a* 5, is remarkable for the number of extraneous sentences interpolated into the text. In the 'Sanctus' the Tenor is made to sing 'Cherubim ac Seraphim, caeterique spiritus angelici Deo in altissimis incessabili voce proclamant'; in the first 'Osanna,' the Altus sings 'Pueri Hebraeorum sternentes vestimenta ramos palmarum Iesu filio David, clamabant'; and in the 'Benedictus,' the Tenor interpolates 'Benedictus semper sit filius Altissimi, qui de coelis huc venit'; while, in each case, the other voices sing the usual words of the Mass.

The theoretical works of J. de Tinctoris are more numerous and important, by far, than his compositions. Their titles are 'Expositio manus,' 'Liber de natura et proprietate tonorum' (1476),'De notis ac pausis,' 'De regulari valore notarum,' 'Liber imperfectionum notarum,' 'Tractatus alterationum,' 'Super punctis musicalibus,' 'Liber de arte contrapuncti,' 'Proportionale musices,' 'Complexus effectuum musices,' and 'Terminorum musicae diffinitorium.'

This last-named work will, we imagine, be invested with special interest for our readers, since it is undoubtedly the first Musical Dictionary that ever was printed. (See vol. i. p. 696.) It is of such extreme rarity, that, until Forkel discovered a copy in the library of the Duke of Gotha, in the latter half of the 18th century, it was altogether unknown. About the same time Dr. Burney discovered another copy in the library of King George III., now in the British Museum.[1] [A third copy is in the

[1] King's Lib. 66. e. 121.

Library of the Ges. der Musikfreunde at Vienna.] The work is undated, and the place of publication is not mentioned; but there is reason for believing that it was printed at Naples about the year 1474. It contains 291 definitions of musical terms, arranged in alphabetical order, exactly in the form of an ordinary dictionary. The language is terse and vigorous, and, in most cases, very much to the purpose. Indeed it would be difficult to overestimate the value of the light thrown, by some of the definitions, upon the musical terminology of the Middle Ages. Some of the explanations, however, involve rather curious anomalies, as for instance, 'Melodia idem est quod armonia.'

Forkel reprinted the entire work in his *Literatur der Musik*, p. 204, etc.; and his reprint was republished, in the original Latin, under the editorship of Mr. John Bishop, of Cheltenham, by Messrs. Cocks & Co.[1] [It appears with the other treatises in Coussemaker's *Scriptores;* it was translated by H. Bellermann in Chrysander's *Jahrbuch*, i. 1863. MS. copies existing in various libraries are noted in the *Quellen-Lexikon.*] W. S. R.

TINEL, Edgar, born at Sinay, in Belgium, March 27, 1854, was educated at the Brussels Conservatoire under Brassin, Gevaert, and Kufferath, obtaining the 'prix de Rome' with a cantata, 'Klokke Roeland,' in 1877; the work afterwards appeared as op. 17. In 1882 he was appointed to succeed Lemmens as director of the institute for church music at Malines; in 1889 he became inspector of musical studies in the state schools, and in 1896 succeeded Kufferath as the professor of counterpoint in the Brussels Conservatoire. His op. 1 was a set of four 'nocturnes' for voice and piano, and various works obtained success before the production of his oratorio, 'Franciscus,' op. 36, his most important work up to the present time. The sound workmanship, and the contrapuntal and orchestral skill shown throughout, won it success in various countries; its first important English performance was at the Cardiff Festival of 1895. Effective as it is, there are moments when reminiscences of other composers cannot be disguised, and a sense of incongruity, due perhaps to the libretto, is felt in the portions of the work which set the worldly and spiritual elements in contrast. A Te Deum, op. 26, and a later setting of the same hymn, op. 46 (1907), show the composer in a more serious light; as do also his beautiful 'Geistliche Gesänge' for mixed choir, op. 33, the 'Marienlieder,' an 'Alleluia' for equal voices and organ, the mass in honour of the Holy Virgin of Lourdes (op. 41), etc. For the stage he has written music to Corneille's 'Polyeucte,' from which an orchestral suite was arranged, and brought out in 1906; a music drama, 'Godoleva,' was produced in 1897, and two works for tenor and baritone solo respectively, with chorus and orchestra, are 'Kollebloemen' and 'De drie Ridders.' A valuable treatise on *Le Chant Grégorien, théorie sommaire de son exécution*, appeared in 1895, and was translated into Italian in 1901. A biography by Van der Elst was published in 1901 at Ghent. (Riemann's *Lexikon*, etc.) M. J.

TIORBA (Ital.). Theorbo.

TIRABOSCHI, Girolamo, a well-known writer on Italian literature, born at Bergamo, Dec. 28, 1731, and educated by the Jesuits, to which order he at one time belonged. He was librarian of the Brera in Milan for some years, and in 1770 removed to a similar post at Modena. His *Storia della Letteratura Italiana* (13 vols. quarto, 1772 to 1782) includes the history of Italian music. He published besides *Biblioteca Modenese* (6 vols. 1781 to 1786), the last volume of which, 'Notizie de' pittori, scultori, incisori, ed architetti, nati degli Stati del Sig. Duca di Modena,' has an appendix of musicians. Tiraboschi died June 3, 1784, at Modena. F. G.

TIRANA. An Andalusian dance of a very graceful description, danced to an extremely rhythmical air in 6–8 time. The words which accompany the music are written in 'coplas' or stanzas of four lines, without any 'estrevillo.' [See Seguidilla, vol. iv. p. 407.] There are several of them in Preciso's 'Colleccion de Coplas,' etc. (Madrid, 1799), and in Paz's 'Collection d'airs espagnols,' *c.* 1816.

Tiranas are generally danced and sung to a guitar accompaniment. The music of one ('Si la mer fuera de tinta') will be found in 'Arias y Canciones Nacionales Españoles' (London, Lonsdale, 1871). W. B. S.

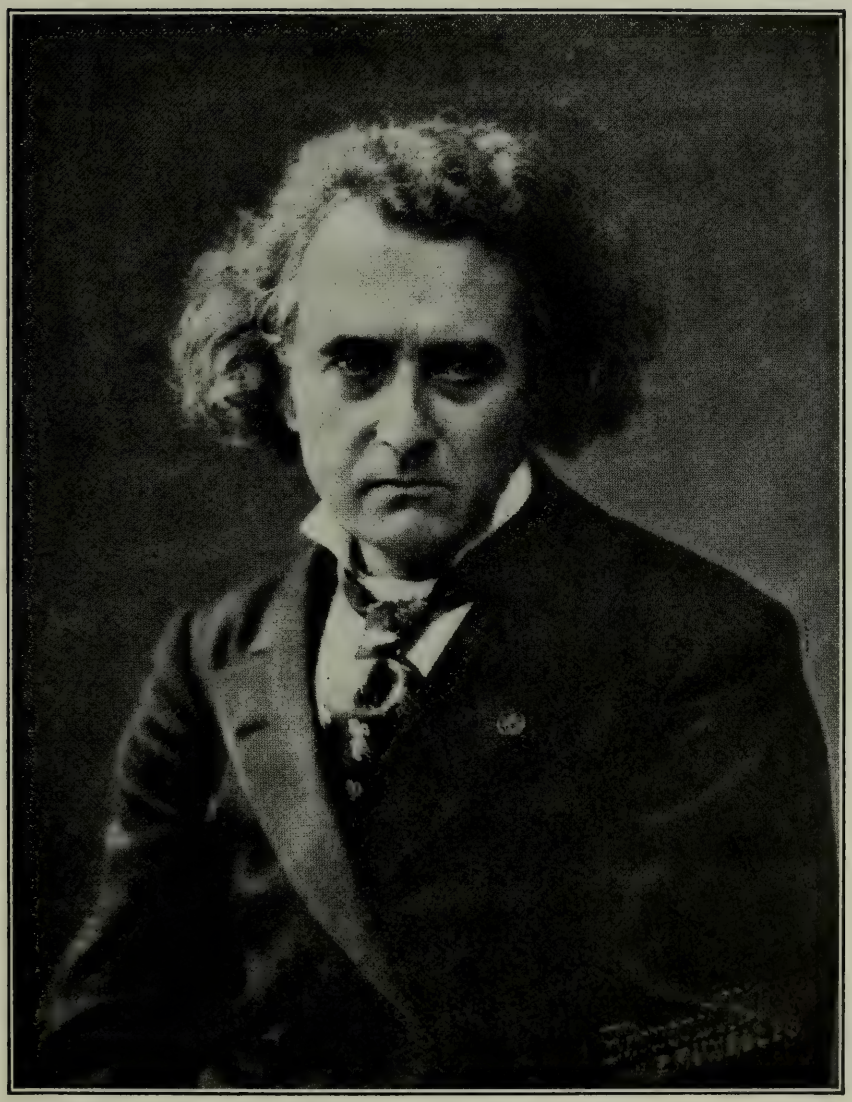
TIRARSI, DA, 'to draw out.' Trombe, or Corni, da tirarsi, *i.e.* Trumpets or Horns with slides, are found mentioned in the scores of Bach's church cantatas, usually for strengthening the voices. See the Bachgesellschaft volumes, ii. pp. 293, 317, 327; x. 189, etc. etc. G.

TIRÉ. The French designation for a downstroke of the bow in violin, viola, and violoncello music. See Mixed Bowings, vol. iii p. 220.

TITIENS. See Tietjens.

TITOV, Nicholas Alexeievich, one of the group of amateur musicians who preceded Glinka and led up to the foundation of a national Russian school, was born in St. Petersburg in 1800. His father, Alexis Titov, an officer in the cavalry guards, was a well-known dilettante, and the composer of several operas on Russian subjects, the music being more or less imitated from Mozart. Nicholas Titov followed his father's profession and rose to the rank of lieutenant-general. Although obviously gifted for music he declined to study seriously in his boyhood, and was content with such knowledge as he could pick up from

[1] At the end of Hamilton's *Dictionary of* 2000 *Musical Terms.*



EDGAR TINEL

his father. In spite of their technical weakness, Titov's songs soon began to be exceedingly popular in his own country, and, being the first in the field, he acquired the title of 'the father of Russian song.' Later in life he became acquainted with Glinka and Dargomijsky, and profited by their advice and more thorough theoretical training. Titov wrote about sixty songs, besides a good deal of light pianoforte music and several popular marches. He had a command of fluent melody of an old-fashioned kind, and many of his songs are agreeably tinged with local colour. His warmth of feeling often degenerates into sentimentality, but a few examples of his ballads — or 'romances' as the Russians call them — have enjoyed a long popularity. Of these the best known are 'Prayer,' 'The Branch,' and 'The Postillion's Song.' R. N.

TO ANACREON IN HEAVEN. See STAR-SPANGLED BANNER.

TOCCATA (Ital.), from *toccare*, to touch, is the name of a kind of instrumental composition originating in the beginning of the 17th century. As the term Sonata is derived from the verb *suonare*, to sound, and may thus be described as a sound-piece, or *Tonstück*, so the similarly-formed term Toccata represents a touch-piece, or a composition intended to exhibit the touch and execution of the performer. In this respect it is almost synonymous with the prelude and fantasia; but it has its special characteristics, which are so varied as to make them difficult to define clearly. The most obvious are a very flowing movement in notes of equal length and of a homophonous character, there being often indeed in the earlier examples but one part throughout, though occasionally full chords were employed. There is no decided subject which is made such by repetition, and the whole has the air of a showy improvisation. Giovanni Gabrieli (1557–1613) and Claudio Merulo (1533–1604) were the first writers of any importance who used this form, the Toccatas of the latter being scarcely as brilliant as those of the former, though more elaborate. Frescobaldi, Luigi Rossi, and Scherer developed the idea and sometimes altered the character of the movement, using chords freely and even contrapuntal passages. It was Bach, however, who raised the Toccata far beyond all previous and later writers. His Toccatas for Harpsichord are in many cases a chain of short movements of markedly different tempi and styles. (See B.-G. vol. iii. pp. 311 and 322, vol. xxxvi. pp. 26, 36, 47, 54, 63.) [The toccata in A, printed in the same edition, vol. xlii. p. 250, is by Purcell, the editors having paid an undesigned compliment to the English master. It is contained in vol. vi. of the Purcell Society's edition, p. 42.] Bach's organ Toccatas are very grand, one of the finest being that in F (B.-G. vol. xv. p. 154), the semiquaver figure of which is treated at great length alternately by the two hands in thirds and sixths over a pedal bass, and then by the pedals alone. Another in C (B.-G. vol. xv. p. 253) is equally brilliant. Bach sometimes begins and ends with rapid cadenza-like passages in very short notes divided between the two hands, as in the well-known Toccata in D minor, with its fugue (B.-G. vol. xv. p. 276).

Probably from the fact of its faint individuality the Toccata has in later times had but a flickering vitality, and has found scant favour with composers of the first rank. A collection of six Toccatas for piano published by E. Pauer has resuscitated as prominent specimens one by F. Pollini (not the famous one of his 32) in G, and others by Czerny, Onslow, Clementi, etc. That by Pollini is of the form and character of a Bourrée, and the others would be better named Études in double notes, having all definite subjects and construction. The same may be said of Schumann's Toccata in C (op. 7), which is a capital study for practice, and is in sonata form. Contemporary musicians have given us two or three specimens of real Toccatas worth mention, prominent among them being that in G minor by Rheinberger, which is a free fugue of great boldness and power. The same composer has used the diminutive term Toccatina for one of a set of short pieces; and another instance of the use of this term is the Toccatina in E♭ by Henselt, a short but very showy and difficult piece. Dupont has published a little PF. piece entitled TOCCATELLA. Toccatas by Stanford and Walter Macfarren may close our list of modern pieces bearing that name. [In these later examples the unchanging movement of rapid notes, in the manner of the *moto perpetuo* has become almost an essential characteristic of the form.] [See TOUCH; TUCKET.] F. C.

TOD JESU, DER, *i.e.* the Death of Jesus — the 'Messiah' of Germany, a 'Passions-Cantate,' words by Ramler, music by K. H. Graun. It was first performed in the Cathedral of Berlin, on Wednesday before Easter, March 26, 1755, and took such hold as to become an essential part of the Passion week at Berlin. It is still given there at least twice a year, as there exists an endowment for the purpose. It was first given in England at St. Gabriel's Pimlico, in Lent, 1877, and at the Royal Academy of Music, April 1, of the same year. See vol. ii. p. 219. There are three editions of the full score—1760, 1766, 1810; and PF. arrangements without number, beginning with one by J. Adam Hiller, 1783, and ending with one in Novello's 8vo series. G.

TODI, LUIZA ROSA DE AGUIAR, known as Madame Todi, from her husband, Francesco Saverio Todi, was a famous mezzo-soprano singer, and was born at Setubal, Jan. 9, 1753. [After appearing on the Lisbon stage in comedy in 1768] she received her musical education

from David Perez, at Lisbon. When, in her seventeenth year, she first appeared in public, she at once attracted notice by the beautiful, though somewhat veiled, quality of her voice. She made her début in London in 1777, in Paisiello's 'Due Contesse,' but was not successful. Her voice and style were unsuited to comic opera, which, from that time, she abandoned. At Madrid, in the same year, her performance of Paisiello's 'Olimpiade' won warm admiration, but her European fame dates from 1778, when her singing at Paris and Versailles created a lasting sensation. She returned for one year to Lisbon, but in 1781 was at Paris again. In 1782 she engaged herself for several years to the Berlin Opera, at a yearly salary of 2000 thalers. But the Prussian public thought her affected and over-French in manner, and at the end of a year she gave up her engagement and returned to Paris, where she always found an enthusiastic welcome. Madame Mara was also in Paris, and the two queens of song appeared together at the Concert Spirituel. The public was divided into 'Maratistes' and 'Todistes,' and party spirit ran as high as between the 'Gluckistes' and 'Piccinnistes,' or the adherents of Cuzzoni and Faustina. The well-known retort shows that the contest was not conducted without wit:—'Laquelle étoit la meilleure? C'est Mara. C'est bien Todi (bientôt dit).'

Mara excelled in *bravura*, but Todi would seem to have been the more pathetic. Their rivalry gave rise to the following stanza —

> Todi, par sa voix touchante,
> De doux pleurs mouille mes yeux;
> Mara, plus vive, plus brillante,
> M'étonne, me transporte aux cieux.
> L'une ravit et l'autre enchante,
> Mais celle qui plaît le mieux
> Est toujours celle qui chante.

Todi returned to Berlin in 1783, where she sang the part of Cleofide in 'Lucio Papirio.' The king wished her to remain, but she had already signed an engagement for St. Petersburg. There her performance of Sarti's 'Armida' was an immense success. She was overwhelmed with presents and favours by the Empress Catherine, between whom and the *prima donna* there sprang up a strange intimacy. Todi acquired over Catherine an almost unbounded influence,which she abused by her injustice to Sarti, the imperial Chapelmaster, whom she disliked. Seeing that she was undermining his position at court, Sarti revenged himself by bringing Marchesi to St. Petersburg, whose wonderful vocal powers diverted some part of the public admiration from Todi. Todi retorted by procuring Sarti's dismissal. This ugly episode apart, she is asserted to have been amiable and generous.

Meanwhile the king of Prussia was tempting her back to Berlin, and, as the Russian climate was telling on her voice, she, in 1786, accepted his offers, and was far more warmly received than upon her first visit. With the exception of six months in Russia, she remained at Berlin till 1789, achieving her greatest triumphs in Reichardt's 'Andromeda' and Neumann's 'Medea.' In March 1879 she reappeared in Paris, and among other things sang a scena composed for her by Cherubini, 'Sarete alfin contenti,' eliciting much enthusiasm. After a year's visit to Hanover she proceeded to Italy, and sang with great success. In 1792 she returned to Lisbon, where she died Oct. 1, 1833.

It is strange that Todi should have made no impression in London, for there seems no doubt that she was one of the best singers of her time, equal in many respects, superior in some, to Mara, who was much admired here. Lord Mount-Edgcumbe speaks of her as having 'failed to please here,' and Burney, later in her career, writes of her, 'she must have improved very much since she was in England, or we treated her very unworthily, for, though her voice was thought to be feeble and seldom in tune while she was here, she has since been extremely admired in France, Spain, Russia, and Germany, as a most touching and exquisite performer.'

There is a pretty and scarce portrait of her in character, singing, called 'L'Euterpe del Secolo XVIII' (1791). She was twice married, and left to her husband and her eight children, who survived her, a sum of 400,000 francs, besides jewels and trinkets worth a fortune. [See Vasconcellos's *Lexikon*, and a separate biography of Todi by him, published in 1873.] F. A. M.

TOEPFER, Johann Gottlob, born at Niederrossla in Thuringia, Dec. 4, 1791, was at first taught by the cantor of the place, and afterwards sent to Weimar to study under Destouches, Riemann, and A. E. Müller. In 1830 he was appointed town organist of Weimar, a post which he held until his death, June 8, 1870. He wrote many works on the organ; *Die Orgelbaukunst*(1833); *Die Scheiblersche Stimmmethode* (1842); *Die Orgel, Zweck und Beschaffenheit ihrer Teile* (1843); *Organistenschule* (1845); *Lehrbuch der Orgelbaukunst* (1856), with two appendices by Max Allihn (1888). Toepfer was also a composer of organ-pieces, a cantata, 'Die Orgelweihe,' a sonata for flute and piano, a trio for piano and strings; he edited an 'Allgemeines Choralbuch' (Riemann's *Lexikon*). M.

TOFTS, Mrs. Catherine, 'little inferior, either for her voice or her manner, to the best Italian women,' [1] was the first of English birth who sang Italian Opera in England. A subscription concert was instituted in November 1703 at the Theatre in Lincoln's Inn Fields, where Mrs. Tofts sang several songs, both

[1] Hawkins.

Italian and English.[1] In the following year she continued to sing at the 'Subscription Music.' On Jan. 29, Margherita de l'Épine sang for the first time, at Drury Lane. On the second appearance of this, Tofts's future rival, a disturbance occurred at the Theatre, while she was singing, which 'was suspected [1] to have been created by her emissaries,' a suggestion which she denied in the *Daily Courant*, Feb. 8, 1704. In the same year she sang and played the part of Pallas in Weldon's 'Judgment of Paris.'

In 1705 came the first attempt to plant Italian, or pseudo-Italian, Opera in England; and to the success of this endeavour Mrs. Tofts and her rival were the chief contributors, the former playing successively the chief parts in 'Arsinoe,' 'Camilla,' 'Rosamond,' 'Thomyris,' and 'Love's Triumph.' 'Mrs. Tofts,[2] who took her first grounds of musick here in her own country, before the Italian taste had so highly prevailed, was then not an adept in it; yet whatever defect the fashionably skilful might find in her manner, she had, in the general sense of her spectators, charms that few of the most learned singers ever arrive at. The beauty of her fine proportioned figure, and the exquisitely sweet, silver tone of her voice, with that peculiar rapid swiftness of her throat, were perfections not to be imitated by art or labour.' At a very early stage of her short but brilliant career, she drew a salary of £500,[3] higher than that which was paid to any other member of the company, — a sure test of the estimation in which she was held by the management and the public; at the same time, Valentini and de l'Épine only drew £400 apiece, and the Baroness, £200. At another time, this salary was commuted [3] into a share in the profits of the theatre. Again, we find her [3] offering to sing for 20 guineas a night, or 'in consideration the year is so far advanced' for 400 guineas till the 1st of July, provided she was allowed to sing in another play, to be produced elsewhere, if not on an opera night. These were high terms in 1708. She sang also at the concerts at Court. Meanwhile, she was no stranger to the quarrels and disputes which seem to have prevailed at the Opera then as in later times. There was a warm correspondence[3] about a bill of 80 guineas, for Camilla's dress, which Rich declined to pay; but Camilla refused to appear in 'Thomyris' till it was paid; and Rich then compromised the matter. She further demanded [3] an allowance for 'locks for hair, jewells, ribbons, muslin for vails, gloves, shoes, washing of vails, etc.,' for which she modestly affirmed that '£100 was not sufficient for the season.'

Were it not that similar complaints and demands were common from other singers, there would seem to be here some foundation for the charge brought against Mrs. Tofts in the epigram, attributed to Pope: —

So bright is thy beauty, so charming thy song,
As had drawn both the beasts and their Orpheus along;
But such is thy avarice, and such is thy pride,
That the beasts must have starved, and the poet have died!

She must, however, have had a great passion for money, and a great disregard of the means of raising it, if Lady Wentworth's contemporary account may be trusted. 'Mrs. Taufs,' says that delightful writer and most eccentric speller 'was on Sunday last at the Duke of Somerset's, where there were about thirty gentlemen, and every kiss was one guinea; some took three, others four, others five at that rate, but none less than one.' [4]

This unfortunate singer, the first Englishwoman distinguished in Italian Opera, lost her reason early in 1709. In a most ungenerous vein Steele alludes to her affliction,[5] and attributes it to the habit she had acquired of regarding herself as really a queen, as she appeared on the stage, a habit from which she could not free herself. Burney supposes that this was an exaggeration, by means of which the writer intended only to 'throw a ridicule on opera quarrels in general, and on her particular disputes at that time with the Margarita or other female singers.' Hawkins says that she was cured, temporarily at least, and 'in the meridian of her beauty, and possessed of a large sum of money, which she had acquired by singing, quitted the stage (1709), and was married to Mr. Joseph Smith, afterwards English consul at Venice. Here she lived in great state and magnificence, with her husband, for a time; but her disorder returning' (which, if true, upsets Burney's theory), 'she dwelt sequestered from the world in a remote part of the house, and had a large garden to range in, in which she would frequently walk, singing and giving way to that innocent frenzy which had seized her in the earlier part of her life.' [She died at Venice in 1756, and is buried in the old cemetery in the fort of San Nicolo, Lido.]

Her voice did not exceed in compass [6] that of an ordinary soprano, and her execution, as shown by the *printed* airs which she sang, 'chiefly consisted in such passages as are comprised in the shake, as indeed did that of most other singers at this time.' It may be observed, however, that all singers 'at this time' added a good deal to that which was 'set down for them' to execute; and probably she did so too.

It is somewhat strange that, of a singer so much admired as Mrs. Tofts undoubtedly was, no portrait should be known to exist, either painted or engraved. J. M.

TOLBECQUE, a family of Belgian musicians, who settled in France after the Restoration.

[1] Burney. [2] Cibber's *Apology*.
[3] Coke Papers, [formerly] in the writer's possession.
[4] Letter, March 17, 1709, in *Wentworth Papers*, p. 66.
[5] *Tatler*, No. 20, May 26, 1709. [6] Burney.

The original members were four brothers: — the eldest, ISIDORE JOSEPH (born at Hanzinne, April 17, 1794, died at Vichy, May 10, 1871), was a good conductor of dance-music. JEAN BAPTISTE JOSEPH (born at Hanzinne in 1797, died in Paris, Oct. 23, 1869), violinist, composer, and excellent conductor, directed the music of the court balls during Louis Philippe's reign, and also those at Tivoli, when those public gardens were the height of the fashion. He composed a quantity of dance-music — quadrilles, valses, and galops — above the average in merit; an opéra-comique in one act, 'Charles V. et Duguesclin' (Odéon, 1827), with Gilbert and Guiraud; and with Deldevez, 'Vert-Vert' (Opéra, 1851), a three-act ballet, his most important work. He was a member of the Société des Concerts du Conservatoire from its foundation in 1859. The third brother, AUGUSTE JOSEPH, also born at Hanzinne, Feb. 28, 1801, died in Paris, May 27, 1869. A pupil of Rudolph Kreutzer, he took the first violin prize at the Conservatoire in 1821, made some mark as a virtuoso, was an original member of the Société des Concerts, and one of the best violinists at the Opéra, and for several seasons was well known in London, where he played first violin at Her Majesty's Theatre. The youngest, CHARLES JOSEPH, born May 27, 1806, in Paris, where he died Dec. 29, 1835, was also a pupil of R. Kreutzer, and an original member of the Société des Concerts. He took a prize at the Conservatoire in 1824, and became conductor at the Variétés in 1830. In this capacity he composed pretty songs and pieces for interpolation in the plays, several of which attained some amount of popularity.

The Tolbecque family is now represented by AUGUSTE, son of Auguste Joseph, a distinguished violoncellist, born in Paris, March 30, 1830. He took the first violoncello prize at the Conservatoire in 1849, and has published some fifteen works of various kinds for his instrument, including 'La Gymnastique du Violoncelle' (op. 14), an excellent collection of exercises and mechanical studies. He is also a clever restorer of old instruments, and formed a collection, which he sold to the Brussels Conservatoire in 1879. [He was professor of the violoncello at the Marseilles Conservatoire from 1865 to 1879, after which he went to Paris, where he became a member of the Société des Concerts du Conservatoire. In 1890 his interesting contribution to the literature of the violin entitled *Quelques considérations sur la Lutherie* was published by Gand and Bernadel in Paris, and on Dec. 22, 1894, his Opéra-Comique in one act, 'Après la valse,' was produced at Niort. His *Souvenirs d'un Musicien en Provence* was published at Niort, in 1896. E. H-A.] His son JEAN, born at Niort, Oct. 7, 1857, took the first violoncello prize at the Paris Conservatoire in 1873, and studied the organ with César Franck. G. C.

TOLLET, THOMAS, [one of the Dublin city musicians in 1668–88. He went to London in 1689 and set a song in D'Urfey's *Marriage-Hater Matched* in 1692. W. H. G. F.] In 1694, in conjunction with John Lenton, he published 'A Consort of Musick in three parts,' and was author of *Directions to play on the French Flageolet.* He was also a composer of act tunes for the theatre, but is best known as composer of 'Tollet's Ground,' printed in the Appendix to Hawkins's *History.* W. H. H.

TOM BOWLING, a song now worthily included among the best of our English national lyrics. The words, as well as the music, are by Charles Dibdin, who wrote them in memory of his brother Thomas Dibdin, the captain of a merchant ship, who was drowned at sea. Charles Dibdin first sang the song in public in one of his table entertainments, 'The Oddities, or Dame Nature in a frolic,' originally performed on Dec. 7, 1789. During the author's lifetime the song was always entitled 'Poor Tom, or the Sailor's Epitaph.' It met with immediate success, and Dibdin issued vast numbers of copies in sheet music form with his own signature attached. F. K.

TOMASCHEK, JOHANN WENZEL, composer, born April 17, 1774, at Skutsch in Bohemia. He was the youngest of a large family, and his father, a well-to-do linen-weaver, having been suddenly reduced to poverty, two of his brothers, a priest and a public official, had him educated. He early showed talent for music, and was placed at Chrudin with Wolf, a well-known teacher, who taught him singing and the violin. He next wished to learn the piano and organ, and his brother the priest sent him a spinet, on which he practised day and night. The Minorite fathers of Iglau offered him a choristership, with instruction in theory. On the breaking of his voice in 1790, he went to Prague to study philosophy and law, supporting himself the while by giving lessons. All his spare time, even the hours of rest, was spent in studying the works of Marpurg, Kirnberger, Mattheson, Türk, and Vogler, and he thus laid a solid foundation of scientific knowledge. Neither did he neglect practical music, but made himself familiar with the works of Mozart and Pleyel, and became acquainted with Winter, Kozeluch, and above all, Beethoven, who exercised a lifelong influence over him. In his autobiography, published in a periodical called *Libussa* (1845, etc.), Tomaschek writes, 'It was in 1798, when I was studying law, that Beethoven, that giant among players, came to Prague. At a crowded concert in the Convict-hall he played his Concerto in C (op. 15), the Adagio and Rondo grazioso from the Sonata in A (op. 2), and extemporised on a theme from Mozart's "Clemenza di Tito," "Ah tu fosti il primo oggetto." His grand style of playing, and especially his bold improvisation, had an extraordinary effect upon

me. I felt so shaken that for several days I could not bring myself to touch the piano; indeed it was only my inextinguishable love for the art, that, after much reasoning with myself, drove me back to the instrument with even increased industry.' Before long, however, the critical faculty returned. After hearing Beethoven twice more, he says, 'This time I was able to listen with greater calmness of mind, and though I admired as much as ever the power and brilliancy of his playing, I could not help noticing the frequent jumps from subject to subject which destroyed the continuity and gradual development of his ideas. Defects of this kind often marred those most magnificent creations of his superabundant fancy.' 'Had Beethoven's compositions (only a few of which were then printed) claimed to be classical standard works as regards rhythm, harmony, and counterpoint, I should perhaps have been discouraged from carrying on my self-cultivation; but as it was, I felt nerved to further effort.' Three years later Tomaschek declared Beethoven to have still further perfected his playing. He himself about this time published some 'Ungarische Tänze' (without ever having heard a Hungarian air) and Hölty's 'Elegie auf eine Rose,' an early specimen of programme-music. Twelve waltzes had a great success at the Prague Carnival of 1797; but these he burnt. He was known as a pianist, and esteemed as a teacher by the principal nobility, but hesitated between the profession of music and an official career. Meantime Count Bucquoi von Longueval offered him the post of composer in his household, with such a salary as to place him at ease in money matters; and this he accepted. Prague continued to be his home, but he made occasional journeys, especially to Vienna. In November 1814 he paid Beethoven a visit, of which he has left an account (*Libussa*, 1846) in the form of a conversation.

Tomaschek's house became the centre of musical life in Prague, and the list of his pupils includes Dreyschock, Kittl, Kuhe, Schulhoff, Bocklet, Dessauer, Worzischek, and Würffel. In 1823 he married Wilhelmine Ebert, remaining in Count Bucquoi's service, though with a house of his own, where he was much visited by strangers, especially by English. He was hospitable and pleasant except on the subject of music, on which he was given to laying down the law. In person he was tall, and of a military carriage. The superficial was his abhorrence. Even in his smaller works there was a technical completeness, which procured him the title of the 'Schiller of music.' His church music includes three masses (two published), and two Requiems (still in MS.), but his predilection was for dramatic music, to which he was led by its connection with the Ballad and the Lied. He set several of Goethe's and Schiller's poems, and also old Czech songs from the Königinhof MS.[1]

Tomaschek played his setting of Goethe's poems before the poet himself at Eger, and was very kindly received. His opera 'Seraphine' (1811) was well received at the National Theatre in Prague, in spite of a poor libretto; but in spite of this success he declined to permit the appearance of two other operas, 'Alvara' and 'Sakuntala.' He left *scenas* from Goethe's 'Faust,' and from 'Wallenstein,' 'Maria Stuart,' and the 'Braut von Messina,' as well as other vocal compositions, which were presented with his other remains to the Bohemian National Museum in Prague, by his nephew Freiherr von Tomaschek.

Besides a symphony, a piano concerto, string quartets, a trio, some piano sonatas, opp. 11, 14, 15, 21, and 48, and a quantity of smaller works, chiefly Lieder, Tomaschek published 110 with opus numbers, including the interesting 'Eklogues' (opp. 35, 39, 47, 51, 53, 66, and 83) and two sets of 'Ditirambi' opp. 52 and 65, which would still repay the attention of pianists. It is unfortunate for Tomaschek's fame that his works were contemporaneous with Beethoven's, but they exercised a material influence on such an artist as Robert Schumann. Is it too much to hope that these lines may direct some musicians to an unjustly forgotten composer?

Tomaschek died April 3, 1850, and was buried in the churchyard of Koschir, near Prague. F. G.

TOMASINI, Luigi (Aloysius), eminent violinist and distinguished member of Prince Esterhazy's band under Haydn, born 1741 at Pesaro. In 1757 he became a member of Prince Paul Anton's household at his palace of Eisenstadt in Hungary, and on Haydn's undertaking the Vice-Capellmeistership in 1761, was at once promoted by him to be first violin. He was afterwards leader, and director of the chamber-music, with a largely increased salary. Prince Nicholas (successor to Paul Anton) left him a pension in 1790, but Tomasini remained in the service till his death, April 25, 1808. He was on the most intimate terms with Haydn, who wrote all his quartets with a view to Tomasini's playing, and remarked to him, 'Nobody plays my quartets so much to my satisfaction as you do.' He only once appeared in public in Vienna, at a concert of the Tonkünstler-Societät (1775), of which he had been a member from its foundation in 1771. In all probability Haydn gave him instruction in composition. He published violin-concertos, quartets, duos, concertants (dedicated to Haydn), etc. For the Prince he wrote '24 Divertimenti per il Paridon (barytone), violino, e violoncello,' now in the archives of the Gesellschaft der Musikfreunde in Vienna. A few of Haydn's violin-concertos were written

[1] The authenticity of which has been disproved by Sembora, the great authority on Czech literature.

expressly for Tomasini ('fatto per il Luigi'). Besides two daughters, who sang in the church and opera at Eisenstadt, Tomasini had two talented sons. The eldest,

Luigi, born 1779, at Esterhaz, an excellent violinist, was received into the chapel in 1796, dismissed several times for incorrigible levity, but as often readmitted at Haydn's request. The latter speaks of his 'rare genius,' and so did Hummel. He played in Vienna in 1796 and 1801 at the Tonkünstler-Societät, and in 1806 at the Augarten Concerts. In 1808 he had to fly, for having married, without the Prince's leave, Sophie Groll, a singer in the chapel, but he secured an appointment as Concertmeister to the Duke of Mecklenburg-Strelitz. In 1812 he and his wife gave a concert in Berlin, when Luigi played Beethoven's concerto, and his wife, a pupil of Righini's, was much applauded. In 1814 he gave a concert in the court theatre in Vienna, after which he wholly disappears. His brother,

Anton, born 1775 at Eisenstadt, played in the chapel as an amateur from 1791 to 1796, when he became a regular member. His instrument was the viola. He married the daughter of a Polish General in 1803, in which year he also became a member of the Tonkünstler-Societät. He resembled his brother both in talent and disposition, and, like him, was several times dismissed, and taken on again with increased salary. In 1820 he became leader of the band, and died at Eisenstadt, June 12, 1824. C. F. P.

TOMKINS. A family which, in the 16th and 17th centuries, produced many good musicians.

Rev. Thomas Tomkins was chanter and minor canon of Gloucester Cathedral in the latter part of the 16th century. He contributed to 'The Triumphes of Oriana,' 1601, the madrigal 'The faunes and satires tripping,' commonly attributed to his more celebrated son and namesake. The John Tomkins who was organist of Worcester Cathedral in 1590 was possibly his brother.

John Tomkins, Mus.B., one of his sons, born about 1586, was probably a chorister of Gloucester Cathedral. He afterwards became a scholar of King's College, Cambridge, of which in 1606 he was appointed organist. He took the Mus.B. degree in 1608. He resigned in 1621 or 1622[1] upon being chosen organist of St. Paul's Cathedral. In 1625 he was appointed gentleman extraordinary of the Chapel Royal 'for the next place of an organist there,' and in 1626–27 became Gospeller. He died Sept. 27, 1638, and was buried at St. Paul's. Some anthems by him are contained in Barnard's MS. collection, and a set of variations on 'John, come kiss me now,' is in Add. MS. 29,996. His son, Robert, was in 1641–62 one of the King's musicians.

Thomas Tomkins, Mus.B., another son of Thomas, was a pupil of Byrd, and graduated at Oxford, July 11, 1607. He soon afterwards became organist of Worcester Cathedral. On August 2, 1621, he was sworn in as one of the organists of the Chapel Royal upon the death of Edmond Hooper; but he retained the Worcester appointment till his death. About 1622 he published 'Songs of 3, 4, 5, and 6 parts,' containing twenty-eight madrigals and anthems of a high degree of excellence. [In 1625 forty shillings was paid him for compositions for Charles I.'s coronation.] He died in June 1656, and was buried at Martin Hassingtree, Worcestershire. A collection of his church music, comprising five services and sixty-eight anthems, was published in 1668 under the title of 'Musica Deo Sacra & Ecclesiae Anglicanae; or, Musick dedicated to the Honor and Service of God, and to the Use of Cathedral and other Churches of England, especially to the Chappel Royal of King Charles the First.' [Complete copies are at Christ Church, Oxford, and the Royal College of Music. The vocal parts are in the British Museum, which also contains one part of the songs.]

Many MSS. of his music are found in the Tudway collection, at Ely, Ch. Ch. Oxford, etc. [Myriell's 'Tristitiae Remedium,' 1616, Brit. Mus. Add. MSS. 29,372–77, contains six compositions. Virginal pieces are in Add. MSS. 17,792–96 and 30,826–28; and five are in vol. ii. of the Fitzwilliam Virginal Book. Mr. W. Barclay Squire's collection of 'Ausgewählte Madrigale' contains the five-part madrigal 'See the Shepherd's Queen.'] At St. John's College, Oxford, there is a volume written by him and Este, containing, among other remarkable things, the bass part of a Service by Tallis for five voices, otherwise unknown. [See Tallis, *ante*, pp. 12, 13.]

Giles Tomkins, a third son, succeeded his brother John, as organist of King's College, Cambridge, in 1622. He afterwards became organist of Salisbury Cathedral, which appointment he held at the time of his death in 1668. [See *Dict. of Nat. Biog.*; West's *Cath. Org.*]

Nathaniel Tomkins, born 1584, son of a gentleman of Northampton, chorister of Magdalen College, Oxford, in 1596–1604, clerk there in 1604–1606, and usher of the College School in 1606–10, and Abraham Tomkins, chorister of the same College in 1611–17, were probably members of another branch of the same family. W. H. H.

TONAL FUGUE. See Fugue, vol. ii. pp. 122, 123.

TONALITY is the element of key, which in modern music is of the very greatest import-

[1] His epitaph, in the old Cathedral of St. Paul's, and the cessation of his payment at King's College in 1619, point to the conclusion that Tomkins was appointed to St. Paul's about that year; but as his name appears in the list of resident members of the College until 1621, it seems probable that the above is the correct date. See West's *Cath. Org.* pp. 53, 96.

ance. Upon the clearness of its definition the existence of instrumental music in harmonic forms of the Sonata order depends. It is defined by the consistent maintenance for appreciable periods of harmonies, or passages of melody, which are characteristic of individual keys. Unless the tonality is made intelligible, a work which has no words becomes obscure. Thus in the binary or duplex form of movement the earlier portion must have the tonality of the principal key well defined; in the portion which follows and supplies the contrast of a new and complementary key, the tonality of that key, whether dominant or mediant or other relative, must be equally clear. In the development portion of the movement various keys succeed each other more freely, but it is still important that each change shall be tonally comprehensible, and that chords belonging to distinct keys shall not be so recklessly mixed up together as to be undecipherable by any process of analysis — while in the latter portion of the movement the principal key again requires to be clearly insisted on, especially at the conclusion, in such a way as to give the clearest and most unmistakable impression of the tonality; and this is commonly done at most important points by the use of the simplest and clearest successions of harmony. Chords which are derived from such roots as dominant, subdominant, and tonic, define the tonality most obviously and certainly; and popular dance-tunes, of all times, have been generally based upon successions of such harmonies. In works which are developed upon a larger scale a much greater variety of chords is used, and even chords belonging to closely related keys are commonly interlaced without producing obscurity, or weakening the structural outlines of the work; but if chords are closely mixed up together without system, whose roots are only referable to keys which are remote from one another, the result is to make the abstract form of the passage unintelligible. In dramatic music, or such music as depends for its coherence upon words, the laws which apply to pure instrumental music are frequently violated without ill effects, inasmuch as the form of art then depends upon different conditions, and the text may often successfully supply the solution for a passage which in pure instrumental music would be unintelligible. C. H. H. P.

TONE, in the sense of Quality, the French *timbre*, is distinguished as harsh, mild, thin, full, hollow, round, nasal, metallic or woody; and most persons agree in assigning these epithets to varieties of tone as usually heard. No valid reason was forthcoming for the cause of these varieties until Helmholtz, in *Die Lehre der Tonempfindungen*, settled its physical basis, demonstrating and explaining it by his theory of tone sensations. Since the publication of that great work the why and wherefore of differences of quality may be learned by all inquirers, without any preliminary knowledge of mathematics; and as there are admirable translations of Helmholtz's great work, in French by M. Guéroult, and in English by the late Dr. A. J. Ellis, those who wish to pursue the study of the subject will find no insurmountable hindrance to doing so.

If, as Helmholtz points out, the same note is sounded successively on a pianoforte, a violin, clarinet, oboe or trumpet, or by the human voice, though the pitch be the same and the force equal, the musical tone of each is different and may be at once recognised without seeing the instrument or singer. These varieties of quality are infinitely numerous, and we can easily distinguish one voice from another in singing or speaking even by memory, at distances of time and space; and by the delicate shades of quality in vowel tone we perceive that each individual is furnished with a distinct vocal instrument. This infinite gradation of tone is due to the fact that simple tones are very rarely heard, but that in nearly every musical sound, though accepted by the ear as one note, several notes are really heard in combination, and it is the different relative numbers and intensities of the notes combined that cause the sensation of different quality. In the analysis of the combination the lowest tone is called the 'Prime' or 'Fundamental,' and the higher ones the 'Upper Partials.'[1] The running off into upper partial tones is to be attributed, as Mr. Hermann Smith discovered, to the energy with which the sounding medium, whatever it may be, is agitated. The Æolian Harp is a beautiful instance of the influence of varying energy. In it several strings are tuned to one pitch, but they are not equally submitted to the force of the wind, and in consequence we hear lower or higher notes in combinations of concord or dissonance, as the strings vibrate in longer or shorter sections due to the less or greater power of the wind, and its point of impact on the string.[2] The pulsations known as Beats, which may be heard by touching and holding down almost any key of a pianoforte not recently tuned, affect the ear by their frequency. If unapparent or nearly so, Helmholtz characterises the sound as 'continuous,' if perceptibly apparent as 'discontinuous,' and while continuity is harmonious and gratifies the ear, discontinuity is discordant and more or less pains the ear according to the frequency of the disconnection. Now the prime and upper partials which in strings, narrow tubes, reeds and the human

[1] We abstain from reference to the much-debated combination, resultant, or differential ones which the ear can perceive lower in pitch than the fundamental.

[2] The peculiar, touching character of the Æolian Harp harmony is determined by the frequent presence of the Harmonic Seventh, an interval rejected in our music and replaced by sharper dissonant sevenths of an entirely different tone-character.

voice form a musical note, proceed in a regular succession, the Arithmetical Progression of 1, 2, 3, 4, 5, 6, etc. This succession may also be expressed in ratios which show by fractions the vibrating divisions of the string. We express the same succession by Unison, Octave, Twelfth, Double Octave, etc. Up to 8, which is the Third Octave from the Prime or Fundamental, the successive combination of these increasing divisions of the string (or of the air column) is sufficiently continuous or free from prominent beats to satisfy the ear as harmonious, but that point passed, the greater frequency of beats caused by the increasing nearness of the successive partials causes a disagreeable sensation which is extreme when a string vibrating in twelve sections, and another vibrating in thirteen, are sounding together. The reader must take for granted that for simple tones the particles vibrate like the bob of a pendulum. For compound tones the form of the vibration is very different. The particular form in any case depends upon the number and intensity of the partials or simple tones of which it is compounded, and produces the effect called quality of tone. There is another circumstance called 'phase,' depending upon the points of their vibrations in which two partials coincide when compounded; this alters the form of vibration in the compound tone, but has no perceptible effect on its quality.

We have so far touched upon the voice, and those instruments of strings, reeds, and narrow pipes which may have a regular series of harmonic proper tones; there are, however, irregular causes of musical or partially musical sound with inharmonic proper tones, not following an arithmetical order of succession; among these are wide pipes, stretched membranes (as drums), plates (as gongs), elastic rods (as tuning-forks), and the various metal and wooden harmonicas. The use of nearly all these varieties is in consequence much restricted in our modern European music. As to Resonance, any elastic body fastened so as to be permitted to vibrate will have its own proper tones, and will respond sympathetically to the influence of other periodic vibrations, as may be commonly observed with violins, pianofortes, harps, and other stringed instruments, where the comparatively faint sound of the strings is materially reinforced by the responsive sound-board.

In many wind instruments the phenomena of Harmonics become of the first importance. In these they are caused by increase of pressure or force of blowing; and, in point of fact, as each higher note is gained by the rejection of a lower factor of sound, the quality of each note changes and gains in brilliance as it ascends in pitch. In stringed instruments it is sufficient to touch the vibrating string gently with the finger, to damp all these simple vibrations which have segmental curves or loops at the point touched; while at the apparent resting-places from vibration which are called nodes, the simple vibrations meeting there continue to sound with undiminished loudness. The quality is changed from the full sounding note; the vibrating complex being simpler, sounds sweeter and purer, until in the very highest harmonics the difference to the ear between string and wind seems almost lost. The greater consistency of metal assists the maintenance of a state of vibrating motion once assumed, and from this what we characterise as metallic tone is the comparatively steady lasting of the high upper partial tones, but with the possible fault of becoming tinkling. In the less elastic mass of wood, the upper partials rapidly die away. Unless this decrease be too rapid the ear delights in the greater prominence gained for the prime and its nearer upper partials. If too rapid we characterise the tone as woody.

In the Pianoforte we meet with the readiest application of the terms 'metallic' and 'woody.' Modern pianos, where the framing which holds the strings and bears their draught is of iron, frequently have a 'metallic' tone from the higher elasticity of the framing, which being metal does not allow the high upper partials of the string to die away so soon as they did in the older pianos of iron and wood or of wood alone, the inferior elasticity of which permitted them to become extinct sooner and the string to pass more quickly into longer segments of vibration. The extreme influence of metal may be to maintain a 'ringing' or even a 'tinkling' tone; from the wood we get a 'dull' or 'woody' quality. There are, however, other conditions to be presently referred to. To show the strength of the octave harmonic in a good pianoforte you will rarely find the tuner adjust the pitch note $c''$ to its corresponding tuning-fork. He prefers the middle $c'$ an octave lower, because its first upper partial $c''$ beats, for a certain space of time, more distinctly with the fork than the fundamental with which it is in unison. The scheme of strengthening the octave harmonic by an additional octave string is certainly a work of supererogation! But one very important factor in pianoforte tone is the hammer, both in its covering and in its striking place against the string. Helmholtz shows that a soft hammer causes softer or rounder tone because the greater continuity of contact of the soft material damps the very high upper partials, while the less continuity of contact of a hard-surfaced hammer allows small sections of the string to sound on. Strength of blow causes loudness by increasing the amplitude or greater vibrating excursion of the string, while it also expends more energy and increases the number of upper partials in the tone. Weakness of blow is, of course, of reverse influence. The striking-place, or point of contact of hammer and string, affects the tone variously. Experience teaches that it should be upon a nodal point, although many pianoforte

makers neglect an accurate adjustment of the striking line, to the detriment of purity of tone. If the string could be struck exactly at the half of its length between the bridges, a kind of clarinet tone of great beauty would be obtained. On the other hand, by striking very near the wrest-plank bridge, and thus favouring the very high partials at the expense of the lower ones, an approximation to the oboe tone would be gained. The so-called 'Lute' stop, in the harpsichord, is a practical illustration of this change of quality, for the only difference in the manner of tone-production is caused by plucking the string near its end. The best fundamental tone in combination with the best sounding partials is obtained at the eighth of the string; at the ninth the tone hardens by diminution of the power of the prime, which is proved by the hammer requiring more 'toning' or softening. The high upper partials continue to come into greater prominence as we ascend to the tenth and higher, for which reason, to get brighter trebles, pianoforte makers have adopted the device of bringing the striking-place inwards as they ascend, with a loss of equality of tone. In the old keyboard instruments which preceded the pianoforte, and indeed in the early pianofortes, no attention was paid to accuracy of striking-place. In harpsichords and spinets the strings were usually touched somewhere between the half and the tenth of the length; but the small diameter of the strings favoured the due formation of agreeable upper partials.[1]

The framing and weight of stringing have much to do with the bars attached to the under side of the belly or sound-board of a pianoforte. These bars cross the direction of the grain of the Spruce Fir of which the belly is made, and promote the elasticity of this most important tone reinforcer. Without the Resonance table the strings would offer scarcely any sound, and without the elasticity gained by the bars their high upper partials would be imperfectly reflected, or immediately lost. The hard wood bridge carries the complete pulsations of the strings to the sound-board by alternating greater and less pressures. On the whole, no other musical instrument is capable of such infinite variety of tone-qualities as the pianoforte; they are as various as the wonderfully nervous touch of the ends of the fingers of the player, which differs in every individual, so that no two persons produce quite the same tone from the pianoforte unless they may be said to agree in the bad tone obtained by inelastic thumping.

We can compare, although remotely, the violin with the pianoforte in some of the fundamental principles of tone-production, but in many respects these instruments are very different. For instance, in the tone-production, the string clings to the bow until it is suddenly detached, when it rebounds and is caught by the bow again. Thus a peculiar vibrational form ensues in which, according to Helmholtz, the prime or fundamental tone is stronger than in the pianoforte, while the first upper partials are comparatively weak. The sixth to the tenth are much stronger, which gives the bowed instruments their cutting character—the 'scolding violins,' as old Thomas Mace called them when they were beginning to supersede the viols and lutes. Any scratching of the bow is immediately shown by sudden jumps or displacements of the compound figure of vibration. The form of this figure is, however, tolerably independent of the place of bowing, usually at about one-tenth of the length of the string. The quality becomes somewhat duller as we approach the finger-board, and brighter as we approach the bridge, at least for forte passages. We have resemblances to the pianoforte in the pressure of stopping in the violin by the finger, in the pianoforte by a firm wrest-plank bearing; by this power the production and continuity of the upper partials is assisted and maintained. The 'bass bar' in the violin answers to the more complex barring of the piano, by screwing the belly up to the required pitch of elasticity for the reinforcement of the upper partials. Lastly, the bowing has some analogy to the touch of the pianoforte player; in that quality of individuality which extinguishes or subordinates the mechanical in performance.

Recent researches have proved that the orchestral division of wood and brass in wind instruments is nominal, or nearly nominal, only. The material affects the tone of those instruments by the rigidity or elasticity which it offers for enclosing columns of air. The cause of the difference of the quality of tone is the shape of the air column as it approximates to a cylindrical or conical form, and is wide or narrow for the production of the proper tones; the upper partials as determining the quality, and in combinations as harmonics. The production of the tone — whether by double reed (as in the oboe), by single reed (as in the clarinet), or by *embouchure* (as in the flute); the hypothetical air reed in flue organ pipes, and the action of the lips as vibrating membranes in the cupped mouthpieces of horns, trumpets, trombones, etc. — has its place in the determination of quality; so much so, that to preserve the colour of tone in the orchestra, clarinets and oboes have not been improved, as the flute has been, lest their distinctive qualities of tone should be destroyed. But orchestral qualities, considered as a whole, do slowly change. It would not now be possible to restore the orchestral colouring of Handel or Bach.

The most strident reed-tone is heard in the harmonium. In that variety called the American organ, the force of the high upper partials

[1] The effect of the striking is due, generally, to the intensity of motion of the simple vibrations, and the corresponding increase or decrease of the partials, at the point of excitement by the hammer, thus affecting the composition of the musical tone. Helmholtz (Ellis), p. 123.

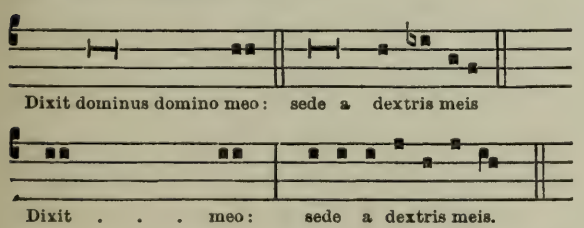
engendered by the action of the reed, is qualified by altering its position and form. It is impossible in a dictionary article to carry out the discussion of various qualities of tone, even as far as the subject is already known; the writer can only refer the inquirer to the best existing sources of our knowledge; to the great work of Helmholtz already referred to — especially in Dr. Ellis's translation, which contains appendices of great importance; to the writings of the late Dr. Stone and M. Mahillon on wind instruments; to Mr. Walter Broadwood's translation of an essay by Theobald Boehm on the flute, and to some interesting articles 'In the Organ and in the Orchestra,' written by Mr. Hermann Smith, and published in *Musical Opinion*. The writer can only lay claim to independent investigation as regards the pianoforte and its congeners. [See TIMBRE.] A. J. H.

TONELLI, ANTONIO, one of the most active pioneers of the violoncello as a solo instrument, was born at Carpi, Italy, August 19, 1686, and died there, Dec. 25, 1765. His father, Giuseppe Michele Santo de Pietri, called (*detto*) Tonelli, was a lieutenant in the Carpigenian cavalry, and an amateur musician of repute. Tonelli's mother, *née* Caterina Pisa, or Pisi, excelled in music, and was his first instructor. She was succeeded by D. Nicolo Pace, Choirmaster of the Cathedral of Carpi. In due course Tonelli proceeded to Bologna, where he learnt to play the organ, the viola d'amore, the violoncello, and, as a recreation, devoted himself to the art of fencing. Later Tonelli went to the Collegio de' Nobili in Parma, where his musical attainments gained him much honour, and attracted the attention of Antonio Francesco, Duke of Parma, who became his patron. Tonelli's biographers differ widely in their accounts of the length of his stay in Parma, and his supposed three years' sojourn in Denmark. One authority denies that Tonelli ever visited the latter country at all, while another declares that he made a resolve to roam the world without money or provisions. 'Money,' he told his friends, 'is the greatest enemy of man, and in a city where there is an organ Tonelli will not want bread.' Dressed entirely in black, — as was ever his wont — and carrying a small cane in his hand, Cabassi tells us that Tonelli left Parma suddenly, and started on his pilgrimage to Denmark, where he received an appointment at the royal court. He remained there exactly three years, after which he returned in precisely the same condition as he left. On one occasion he appeared in Genoa without any means of subsistence, whereupon he sat down in a corner of the *piazza grande*, and began to play on his violoncello so divinely that he soon attracted a crowd around him, who supplied him with more than a sufficiency for his return journey to Carpi. The year 1724 saw him in Carpi busily engaged in composition, and in that year he wrote an oratorio in honour of the birth of a son and heir to the house of Este. In 1726 Benedict XII. canonised Louis Gonzago at Guitalla, and Tonelli was invited to play the violoncello at the solemn after-festival ordered by the ducal court to celebrate the occasion. Tonelli willingly assented to the request, and during a performance in the principal church is said to have distinguished himself in an artistic rivalry with the eminent violinist d'Ambreville. The latter tried to excel Tonelli in a difficult passage, whereat Tonelli repeated the phrase in a more elaborate and beautiful form, after which the contest for supremacy between violin and violoncello grew in ardour until the whole assemblage burst into involuntary applause. On March 27, 1730, Tonelli was appointed Maestro di Cappella to the Cathedral of Carpi on the resignation of D. Gio. Batt. Zarani. Here he composed some of the interludes of his musical drama, 'Lucio Vero,' which was produced at Alassio during the Carnival of 1741. But the ties of a settled occupation were repellent to the dictates of Tonelli's restless spirit, and he soon ceded his post to his stepbrother Giuseppe, of whom he was very fond, and disappeared, no one knew where, with his violoncello under his arm. He wandered about Italy for some time and at length accepted a post in the Cappella di Alassio, near Albenga. There he remained until 1745, when he again returned to Carpi and opened a free school of singing for poor children, on a special method of teaching, entirely his own. One of his pupils, Rosa Parteggotti, a child barely six years of age, created a great sensation, by appearing in public in 1753, singing and accompanying herself on the spinet with extraordinary dexterity. In the same year that she appeared Tonelli closed his Academy, left Carpi, and returned to Alassio, where he remained for three years. It is possible that his gifted little pupil may have accompanied him, as he seems to have conceived a great affection for her. When she reached the age of fifteen, Rosa accepted the direction of the choir of the nuns of the Convent of St. Clare at Carpi, and at the same time resolved to join the sisterhood. Tonelli grew distracted with grief. He was then seventy-six, but entreated Rosa to marry him, and when he found it impossible to shake her resolution he threatened to commit suicide. He lived long enough, however, to write a clever *canzoniere* against nuns, and died from the effects of a chill, at the age of seventy-eight. Tonelli was eccentric in the fullest sense of the word. He seldom washed, excusing himself on the ground that he considered himself an angel, and therefore incorporeal. He enjoyed magnificent health and possessed an incredible appetite. He set no value on wealth or worldly possessions, and
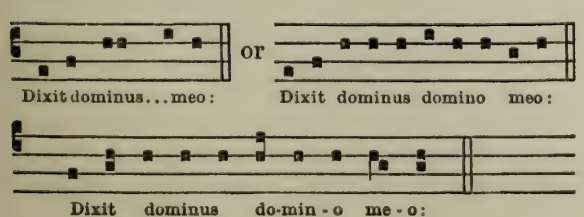
instead of growing rich on the proceeds of his undoubted genius, he preferred, more often than not, to give his services gratuitously, and live a life based on chance. He was generous to a fault, and among his liberal actions was his entire education of his step-brother Giuseppe, who was the only child of his father's second marriage with Anna Olivari of Modena in 1711. As a composer Tonelli was thorough; he shone on the concert platform as a violoncellist and in church as an organist, besides which, he was a gifted poet. Published compositions: 'Il Trionfo dell' Umiltà di S. Filippo Neri,' 'Oratorio a tre voci' (Paolo Ferrari, Carpi, 1724?); 'Cantate per Musica' (Paolo Ferrari, Carpi, 1724); 'Intermezzi Musicali di Canoppo e Lisetta' (Paolo Ferrari), 'Lucio Vero'; on the fourth page there is the following: *La Musica è del Sig: Antonio Tonelli, virtuoso delle altezze serenissime Duca e Duchessa di Modena. Vari Sonetti Stampati ed Intermezzi tra quali le Quattro Stagioni, ed un sonnetto in fine dell' oratorio intitolato: Il Trionfo dell' Umiltà* (Paolo Ferrari). A number of his MSS. are preserved in the Cathedral at Carpi, and his *Tratto di Musica* with some other MS. belonged (according to Count Valdrighi) to Tonelli's biographer Cabassi in 1880.

Valdrighi: *Il violoncellista Tonelli* (*Musurgiana*, No. 4), reprinted from the *Atti e Memorie delle R. R. Deputazione di Storia Patria per la Provincia dell' Emilia.* Nuova Seria, Vol. 5, Part 11, Modena. E. H-A.

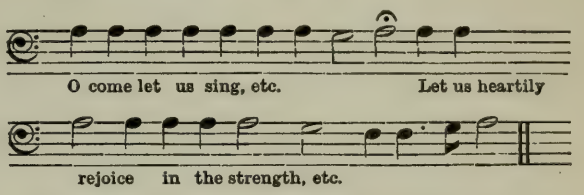
TONES, THE GREGORIAN. The Gregorian Tones have already been given under PSALMODY, vol. iii. pp. 823–32. It only remains to give here, by way of contrast, some of the Ambrosian Psalm Tones. They are more simple and are notable for the absence of mediation. In the Gregorian system the mediation is an essential inflexion in the first half of the verse, corresponding with the ending in the second half. The archaic Ambrosian tones have no intonation, no mediation, and very simple endings, as the following examples show.




Contrast with these Gregorian forms in various stages of elaboration:




The Gregorian tones were adapted to the English Prayer Book by Merbecke in 1560, and remained in use in some form down at least to the middle of the 18th century. Here, for example, is the First Tone 4th Ending, as given for Venite on Sundays in Playford's *Introduction to the Skill of Musick* (first published 1654), nineteenth edition, 1730: —




In harmonised form they were the starting-point of the Anglican chant (see CHANT) which practically superseded the old tones; and they disappeared until they were revived by the Church movement in the middle of the 19th century. W. H. F.

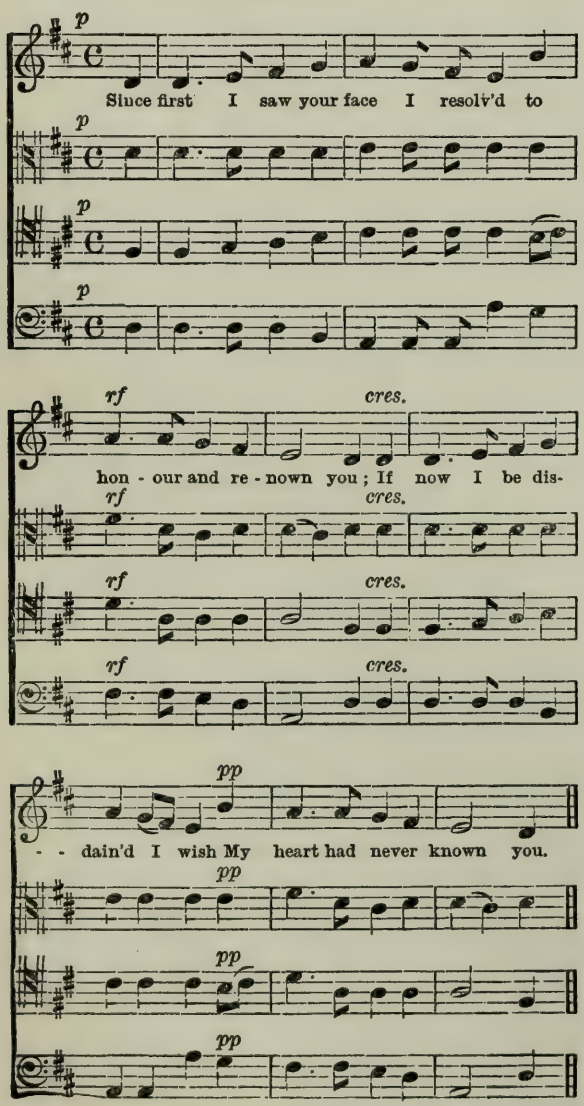
TONIC. The name given in modern music to the KEYNOTE, *i.e.* the note from which the key is named. The functions of the tonic are in all respects identical with those of the final of the ancient modes. The tonic harmony is the common chord or triad, major or minor as the case may be, which is built upon the keynote as its bass. The rule that every composition must end with this harmony in some shape or other is probably the only law of music which has remained in full force through all the changes from the ancient to the modern styles. Its application is so universal that only a very few exceptions occur readily to the mind, one being a musical question at the end of a song by Liszt, another the famous 'non sequitur' with which Richard Strauss's 'Also sprach Zara thustra' ends. As a rule, the effect of the innovation is so unsatisfactory that it is extremely improbable that it will often be repeated. M.

TONIC SOL–FA is the name of a method of teaching singing which has become popular in England during the last fifty years. It is the method now most generally used in primary schools, and is adopted widely for the training of popular choirs. Its leading principle is that of 'key relationship' (expressed in the word 'Tonic'), and it enforces this by the use of the ancient sound-names *do*, *re*, *mi*, etc., as visible, as well as oral, symbols. These names are first put before a class of beginners in the form of a printed picture of the scale, called a 'Modulator.' For simplicity's sake they are spelt English-wise, and *si* is called *te* to avoid having two names with the same initial letter. In the first lessons the teacher practises the class in the singing of the sounds as he points to the name of each, first taking the *do*, *me*, *soh*, of the common chord, making his pupils feel the special character of each sound, its distinguishing melodic effect, and afterwards training them to recognise the intermediate sounds in the

same way. It is on this 'feeling' of the different character of each sound, the difference due to its place in the scale, that the greatest stress is laid. When the pupid has caught the perception of these differences, and has learnt to associate the difference of the feeling with the difference of the name, he has grasped, in its essential principle, the secret of singing at sight. — The central column only of the modulator is used at first. The lateral columns are for teaching and explaining change of key. The *fe, se,* etc., represent the

| | | |
|---|---|---|
| d' | f' | |
| t | — m' | — l |
| l | = r' | — s |
| s | — DOH' | — f |
| | TE | — m |
| f | ta le | |
| m | — LAH | = r |
| | la se | |
| r | — SOH | — d |
| | ba fe | t, |
| d | — FAH | |
| t, | — ME | — l, |
| | ma re | |
| l, | = RAY | — s, |
| | de | |
| s' | — DOH | — f, |
| | t, | — m, |
| f' | | |
| m, | — l, | = r, |
| r, | — s, | — d, |
| | | t, |
| d, | — f, | |
| t, | — m, | — l, |

occasionally used 'chromatic' sounds, *i.e.* 'flats' and 'sharps' not involving modulation into a new key. The names of the sounds are so placed on the modulator as to show, accurately, the true positions of the sounds in the natural (untempered) scale. When the class can, with some readiness, sing the sounds as the teacher points to them on the modulator, they are introduced to exercises printed in a notation formed out of the initials of the scale-names; d standing for *doh,* r for *ray,* etc. The duration of each sound is indicated by the linear space it occupies, each line of print being spaced out into divisions by bars and dots. A 'rest' is shown by a blank space, the prolongation of a sound by a line (—) occupying the space. Sounds in upper and lower octaves are distinguished by small figures; thus, $d^1$, $r^1$, etc., signify an upper octave; $d_1$, $r_1$, etc., a lower. The following is an example of a vocal score: —




Key D. M. 60. THOMAS FORD.

| | | | | | |
|---|---|---|---|---|---|
| TREBLE. | 1. Since | :d | d | :..r | \| m :f |
| | | | first | I | saw your |
| ALTO. | | :d | d | :-.d | \| d :d |
| TENOR. | | :m | m | :f | \| s :l |
| | 2. The | | sun, | whose | beams most |
| BASS. | | :d | d | :-.d | \| d :$l_1$ |

| | | | | | |
|---|---|---|---|---|---|
| | face | s :f.m\|r :l | s | :-.s\|f :m | |
| | | I re - solv'd To | hon | - our and re - | |
| | | r :r.r\|r :r | m | :-.d\|$t_1$ :d | |
| | glo | t :t.t\|t :l.t | d' | :-.s\|s :s | |
| | | ri - ous are, Re - | ject | - - eth no be - | |
| | | $s_1$ :$s_1$.$s_1$\|s :f | m | :-.m\|r :d | |

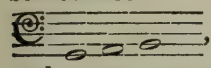
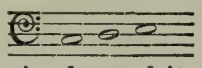
| | | | | | |
|---|---|---|---|---|---|
| | nown | r :- \| d :d | d | :-.r\|m :f | |
| | | you, If | now | I be dis - | |
| | | d :$t_1$ \| d :d | d | :-.d\|d :d | |
| | hold | s :- \| m :m | m | :-.f\|s :l | |
| | | - - - er, And | your | sweet beau - ty | |
| | | $s_1$ :- \| d :d | d | :-.d\|d :$l_1$ | |

| | | | | | |
|---|---|---|---|---|---|
| | dain'd | s :f.m\|r :l | s | :-.s\|f :m | |
| | | I wish My | heart | had ne - ver | |
| | | r :r \|r :r | m | :-.d\|$t_1$ :d | |
| | past | t :t \|t :l.t | d' | :-.s\|s :s | |
| | | com - pare, Made | my | poor eyes the | |
| | | $s_1$ :$s_1$ \|s :f | m | :-.m\|r :d | |

| | | | |
|---|---|---|---|
| | known | r :- \| d | you. |
| | | d :$t_1$ \| d | |
| | bold | s :- \| m | - - - - er. |
| | | $s_1$ :- \| d | |
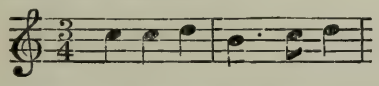
The method is, it will be seen, identical in principle with the old system known by the name of the 'MOVABLE DO,' and the notation is only so far new in that symbols are

written down which have been used, orally, for some eight centuries. The syllables attributed to Guido, *circa* 1024 [see HEXACHORD], were a notation, not of absolute pitch, but of tonic relation; his *ut, re, mi*, etc., meaning sometimes

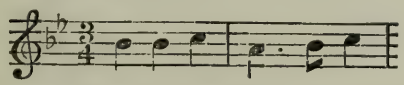
 , sometimes 

and so on, according as the tonic changed its pitch; and this ancient use of the syllables to represent, not fixed sounds, but the sounds of the scale, has been always of the greatest service in helping the singer, by association of name with melodic effect, to imagine the sound. The modern innovation of a 'fixed Do' [happily discredited in the present day] is one of the many symptoms (and effects) of the domination of instruments over voices in the world of modern music.[1]

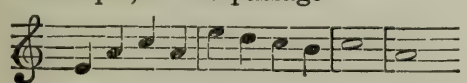
The Tonic Sol-fa method, indeed, though spoken of as a novelty, is really a reversion to ancient practice, to a principle many centuries old. Its novelty of aspect, which is undeniable, results from its making this principle more prominent, by giving it visual, as well as oral, expression; that is, by using the old sound-names as written symbols. Those who follow the old Italian and old English practice of the 'Movable Do' are, in effect, Tonic Sol-faists. The question of notation is a distinct one, and turns on considerations of practical convenience. The argument for adhering to the old tonic use of the syllables rests broadly on the ground that the same thing should be called by the same name; that, for example, if



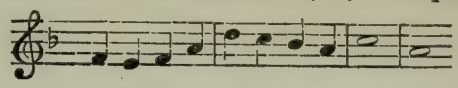
is to be called *do, do, re* | *si, do, re*, it is not reasonable that



the essential effect of which on the ear is the same — for the tune is the same, and the tune is all that the ear feels and remembers — should be called by another set of names, *si, si, do* | *la, si, do*. And, conversely, it is not reasonable that if, for example, in the passage



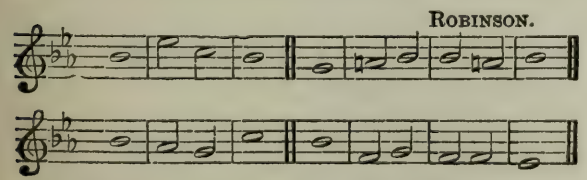
the last two sounds are called *do, la*, — the same sounds should be also called *do, la*, in the passage



where they sound wholly different; the identity of pitch being as nothing compared to the change of melodic effect — a change, in this case, from the plaintive to the joyous. It is on this perception of the 'mental effect' of the sounds of the scale that the Tonic Sol-fa teacher relies as the means of making the learner remember and reproduce the sounds. And it is this that constitutes the novelty of the system as an instrument of teaching. To make the beginner feel these effects for himself is the teacher's first object. As a help to such perception a set of descriptive names are used in the earliest lessons. The pupil is told he may think of the *do* as the 'strong' tone, of the *me* as the 'steady' or 'calm' tone, of the *lah* as the 'sad' tone, and so on; these epithets giving, in a rough way of course, some indication of the 'mental effect.' When in this way the pupil has learnt to associate the names with the several sounds, he refers the letters on the printed page to a mental picture of the modulator, and though the music does not 'move up and down,' as in the Staff notation, the syllable-initials suggest to him the names; he sees these names, mentally, in their places on the scale, and with the remembrance of the name comes the remembrance of the sound.

This constant insistence on the scale and nothing but the scale carries the singer with ease over the critical difficulties of modulation. He has been taught to follow with his voice the teacher's pointer as it moves up and down the modulator. When it touches *soh* (see the modulator above) he sings *soh*. It moves to the *doh* on the same level to the right, and he sings the same sound to this new name. As he follows the pointer up and down the new scale he is soon taught to understand that a new sound is wanted to be the *te* of the new *doh*, and thus learns, by the 'feeling' of the sounds, not by any mere machinery of symbols, what modulation is. When he has been made familiar with the change from scale to scale on the modulator, he finds in the printed music a sign to indicate every change of key. Thus the changes between tonic and dominant in the following chant are shown as follows (taking the soprano part only): —

ROBINSON.



Key E♭. Key B♭.

| s | d' : l | s :— ‖ m l | t : d' | d' : t | d' :— ‖

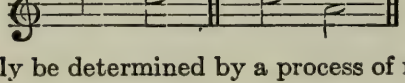
f. Key E♭.

d' s | f : m | l :— ‖ s | r : m | r : r | d :— ‖

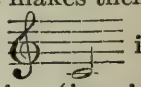
[1] Sir John Herschel said in 1868 (*Quarterly Journal of Science*, art. 'Musical Scales') — 'I adhere throughout to the good old system of representing by Do, Re, Mi, Fa, etc., the scale of natural notes *in any key whatever*, taking *Do* for the keynote, whatever that may be, in opposition to the practice lately introduced (and soon, I hope, to be exploded), of taking *Do* to represent one fixed tone C, — the greatest retrograde step, in my opinion, ever taken in teaching music, or any other branch of knowledge.'

the $^{m}|$ meaning that the singer is to sing the sound which is the *me* of the scale in which he began, but to call it *lah* while singing it, and sing onwards accordingly. When the key changes again to the original tonic he is informed of it by the $^{d}|_{8}$, which means that he is to sing again the sound he has just sung as *doh*, but to think of it and sing it as *soh*. These indications of change of key give the singer direct notice of what, in the Staff notation, he is left to find out inferentially from the occurrence of a sharp or flat in one of the parts, or by comparing his own part with the others. To make these inferences with any certainty requires a considerable knowledge of music, and if they are not made with certainty the 'reading' must be mere guess-work. Remembering that in music of ordinary difficulty—say in Handel's choruses—the key changes on an average every eight or ten bars, one can easily see what an advantage the Tonic Sol-faist has in thus being at every moment sure of the key he is singing in. The method thus sweeps out of the beginner's way various complications which puzzle him in the Staff notation—'signatures,' 'sharps and flats,' varieties of clef. To transpose, for instance, the above chant into the key of F, all that is needed is to write 'Key F' in place of 'Key E♭.' Thus the singer finds all keys equally easy. 'Accidentals' are wholly unknown to him, except in the comparatively rare case of the accidental properly so called, that is a 'chromatic' sound, one not signifying change of key.[1]

These advantages can, it is true, be in part secured by a discreet use of the 'tonic' principle, —a 'movable *do*'—with the Staff notation. But the advocates of the letter notation urge that the old notation hampers both teacher and learner with difficulties which keep the principle out of view: that the notes of the staff give only a fictitious view of interval. To the eye, for instance, a major third (*a*) looks the same as a minor third (*b*); which of the two is meant




can only be determined by a process of reasoning on the 'signature.' A like process is needed before the reader can settle which sound *of the scale* any note represents. In the above chant, for example, before the singer can sing the opening phrase he must know that the first sound is the *soh* of the key. The staff notation shows him a mark on a particular line, but it is only after he has made certain inferences from the three 'flats' on the left that he can tell where the sound is in the scale. How much better, the Sol-faists say, to let him know this at once, by simply printing the sound as *soh*. Why impede the singer by troubling him with a set of signs which add nothing to his knowledge of the facts of music, and which are only wanted when it is desired to indicate absolute pitch, a thing which the sight-reader is not directly concerned with?

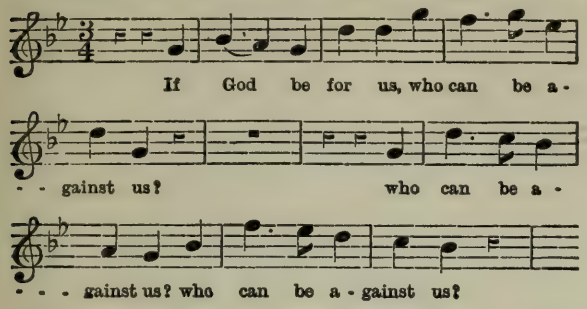
The question of the utility of a new notation is thus narrowed to a practical issue: one which may be well left to be determined by teachers themselves. It is of course chimerical to suppose that the ancient written language of music could be now 'disestablished,' but musicians need not object to, they will rather welcome, any means of removing difficulties out of the learner's way. The universal language of music —and we are apt to forget how much we owe to the fact that it is universal—may well be said to be almost a miracle of adaptation to its varied uses; but it is worth observing that there is an essential difference between the sight-reader's and the player's use of any system of musical signs. The player has not to think of the sounds he makes before he makes them. When he sees, say, the symbol  its meaning to him is not, in practice, 'imagine such and such a sound,' but 'do something on your instrument which will make the sound.' To the pianist it means 'touch a certain white key lying to the left of two black keys'; to the violoncellist, 'put the middle finger down on the first string,' and so on. The player's mental judgment of the sound only comes in after it has been produced. By this he 'checks' the accuracy of the result. The singer, on the contrary, knows nothing of the mechanical action of his own throat: it would be useless to say to him 'make your vocal cords perform 256 vibrations in a second.' He has to think of the sound first; when he has thought of it, he utters it spontaneously. The imagination of the sound is all in all. An indication of absolute pitch only is useless to him, because the melodic effect, the only effect the memory can recall, depends not on absolute but on relative pitch. Hence a 'tonic' notation, or a notation which can be used tonically, can alone serve his purpose.

An exposition of the details of the method would be here out of place, but one or two points of special interest may be noticed.[2] One is the treatment of the minor scale—a crux of all Sol-fa systems, if not of musical theory generally. Tonic Sol-faists are taught to regard a minor scale as a variant of the *relative* major, not of the tonic major, and to sol-fa the sounds accordingly. The learner is made to feel that the special 'minor' character results from the dominance of the *lah*, which he already knows as the plaintive sound of the scale. The 'sharpened sixth' (reckoning from the *lah*), when it occurs is called *ba* (the only wholly new sound-

[1] In the Soprano part, for instance, of the 'Messiah' choruses there are but three real 'accidentals.'

[2] The best summary account of this system for the musician is given in 'Tonic Sol Fa,' one of the *Music Primers* edited by Sir John Stainer (Novello).

name used (see the modulator, above), and the 'leading' tone is called *se* by analogy with *te* (Italian *si*) of the major mode. Thus the air is written and sung as follows:—



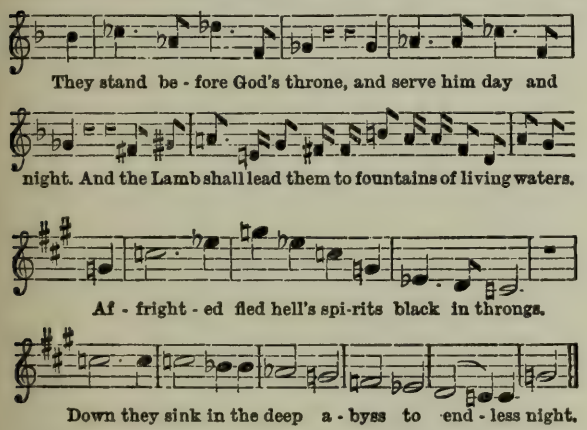

Key B♭. Lah is G.

| l, | d : t, : l, | m : m : l | s :-.l: f |
|---|---|---|---|
| If | God be | for us, who | can be a - |

| m :l, : | : : | : :l, | m :-.r:d |
|---|---|---|---|
| gainst us? | | who | can be a - |

| t, :l, :d | s :-.f:m | r :d : |
|---|---|---|
| gainst us? who | can be a - | gainst us? |

Experience appears to show that, for sight-reading purposes, this is the simplest way of treating the minor mode. Some musicians object to it on the ground that, as in a minor scale the lowest (and highest) sound is essentially a tonic, in the sense that it plays a part analogous to that of the *do* in a major scale, calling it *la* seems an inconsistency. But this seems a shadowy objection. The only important question is, what sign, for oral and ocular use, will best help the singer to recognise, by association with mental effect, one sound as distinguished from another? Experience shows that the Tonic Sol-fa plan does this effectually. The method is also theoretically sound. It proceeds on the principle that similarity of name should accord with similarity of musical effect. Now as a fact the scale of A minor is far more closely allied to the scale of C major than it is to the scale of A major. The identity of 'signature' itself shows that the substantial identity of the two first-named scales has always been recognised. But a proof more effective than any inference from signs and names is that given by the practice of composers in the matter of modulation. The scales most nearly related must evidently be those between which modulation is most frequent; and changes between tonic major and *relative* minor (type, C major to and from A minor) are many times more frequent than the changes between tonic major and *tonic* minor (type, C major to and from C minor). If therefore the Tonic Sol-faist, in passing from C major to A minor, changed his *doh*, he would be adopting a new set of names for what is, as near as may be, the same set of sounds.




The examples above given show the notation as applied to simple passages; the following will show how peculiar or difficult modulations may be rendered in it:—

Key G♭.

{m | f :-.r | s :-.t, | d : | :d

| r :-.r | f :-t, | d: | :d.r

G: Seven removes.

|ᵐᵃr., l, : d .t, , t, | m .r, r: t, . s, | r.d ||

Key E♭. Lah is C.

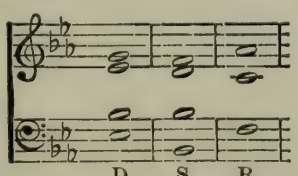
{m | l : — | — : d' | m' : d' | l :m

| d :-.t, | l, :— | : | : | l :— | — :l

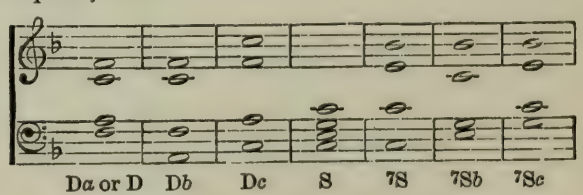
| l :— | s : s | f :— | m :—

| r :— | d :— | t, :— | l, :l, | m :— ||

In the teaching of Harmony the Tonic Sol-fa method puts forward no new theory, but it uses a chord-nomenclature which makes the expression of the facts of harmony very simple. Each chord is represented by the initial letter, printed in capitals, of the sol-fa name of its essential root, thus—




the various positions of the same chord being distinguished by small letters appended to the capital, thus —




Harmony being wholly a matter of relative, not absolute pitch, a notation based on key-relationship has obvious advantages as a means of indicating chord-movements. The learner has from the first been used to think and speak of every sound by its place in a scale, and the

familiar symbols, **m**, **f**, etc., convey to him at once all that is expressed by the generalising terms 'mediant,' 'subdominant,' etc. Another point in the method, as applied to Harmony teaching, is the prominence given to training the ear, as well as the eye, to recognise chords. Pupils are taught, in class, to observe for themselves how the various consonances and dissonances sound; and they are practised at naming chords when sung to them.

The Tonic Sol-fa method began to attract public notice about the year 1850. Its great success has been mainly due to the energy and enthusiasm of Mr. John CURWEN, who died in June 1880, after devoting the best part of his life to the work of spreading knowledge of music among the people. Mr. Curwen, born in 1816, was a Nonconformist minister, and it was from his interest in school and congregational singing that he was led to take up the subject of teaching to sing at sight. His system grew out of his adoption of a plan of Sol-faing from a modulator with a letter notation, which was being used with success for teaching children some years before, by a benevolent lady living at Norwich. He always spoke of this lady, Miss Elizabeth Glover (d. 1867), as the originator of the method. Her rough idea developed under his hand into a complete method of teaching. He had a remarkable gift for explaining principles in a simple way, and his books strike the reader throughout by their strong flavour of common sense and incessant appeal to the intelligence of the pupil. They abound with acute and suggestive hints on the art of teaching: and nothing, perhaps, has more contributed to the great success of the method than the power which it has shown of making teachers easily. A wide system of examinations and graduated 'certificates,' a college for training teachers, and the direction of a large organisation were Mr. Curwen's special work. [See TONIC SOL-FA COLLEGE.] For some time the system was looked on with suspicion and disfavour by musicians, chiefly on account of the novel look of the printed music, but the growing importance of its practical results secured the adhesion of musicians of authority. Helmholtz, viewing it from the scientific as well as the practical side, remarked in his great work on Sound (1863) on the value of the notation as 'giving prominence to what is of the greatest importance to the singer, the relation of each tone to the tonic,' and described how he had been astonished—'mich in Erstaunen setzen'—by the 'certainty' with which 'a class of forty children, between eight and twelve in a British and Foreign school, read the notes, and by the accuracy of their intonation.'[1] The critical objection which the Tonic Sol-faists have to meet is, that the pupil on turning to the use of the Staff notation has to learn a fresh set of signs. Their reply to this is, that as a fact two-thirds of those who become sight-singers from the letter notation, spontaneously learn to read from the staff. They have learnt, it is said, 'the thing music,' something which is independent of any system of marks on paper; and the transition to a set of new symbols is a matter which costs hardly any trouble. With their habitual dependence on the scale they have only to be told that such a line of the staff is *doh*, and hence that the next two lines above are *me* and *soh*, and they are at home on the staff as they were on the modulator. The testimony of musicians and choirmasters confirms this.[2] Sir John Stainer, for instance, said (in advocating the use of the method in schools): 'I find that those who have a talent for music soon master the Staff notation after they have learnt the Tonic Sol-fa, and become in time good musicians. It is therefore quite a mistake to suppose that by teaching the Tonic Sol-fa system you are discouraging the acquisition (the future acquisition) of Staff music, and so doing a damage to high art. It may be said, if the systems so complement one another, Why do you not teach both? But from the time that can be devoted to musical instruction in schools it is absurd to think of trying to teach two systems at once. That being so, then you must choose one, and your choice should be governed by the consideration of which is the simpler for young persons, and there cannot be a doubt which is the simpler.' This testimony is supported by a general consensus of practical teachers. It now appears that of the children in English primary schools who are taught to sing by note at all, a very large proportion (some 80 per cent) learn on this plan. In far too many schools still, the children only learn tunes by memory, but the practicability of a real teaching of music has been proved, and it is not too much to say that in the present day the mass of the rising generation is learning to sing.

Writing down a tune sung by a teacher has now become a familiar school exercise for English children, a thing once thought only possible to advanced musicians; and it has become common to see a choir two or three thousand strong singing in public, at first sight, an anthem or part-song fresh from the printer's hands. Such things were unknown not many years back. In the great spread of musical knowledge among the people this method has played a foremost part, and the teaching of the elements is far from being all that is done. Some of the best choral singing now to be heard in England is that of Tonic Sol-fa choirs.

[1] *Tonempfindung*, App. XVIII. (Ellis, p. 639). Professor Helmholtz confirmed this experience in conversation with the writer in 1881.

[2] It is stated that of 2025 pupils who took the 'Intermediate Certificate' in a particular year, 1327 'did so with the optional requirement of singing a hymn-tune at sight from the Staff notation.'

The music so printed includes not only an immense quantity of part-songs, madrigals, and class-pieces, but a great deal of high-class music fit for choral use—the oratorios of Handel, masses by Haydn and Mozart, cantatas of Bach, etc. Leading English music-publishers find it desirable to issue Tonic Sol-fa editions of choral works, as do the publishers of the most popular hymn-books.

To the pushing forward of this great and beneficent work of spreading the love and knowledge of music, Mr. Curwen devoted his whole life, and seldom has a life been spent more nobly for the general good. He was a man of singularly generous nature, and in controversy, of which he naturally had much, he was remarkable for the perfect candour and good temper with which he met attack. If the worth of a man is to be measured by the amount of delight he is the means of giving to the world, few would be ranked higher than Mr. Curwen. His was a far-reaching work. Not only has it been, in England, the great moving force in helping on the revival of music as a popular enjoyment, but it has had a like effect in other great communities. We read of the forming of choral classes, in numbers unknown before, in New Zealand, Canada, Australia, India, the United States. Even from savage and semi-savage regions—Zululand or Madagascar—come accounts of choral concerts. When one thinks of what all this means, of the many hard-working people all over the world who have thus been taught, in a simple way, to enter into the enjoyment of the music of Handel or Mendelssohn, of the thousands of lives brightened by the possession of a new delight, one might write on the monument of this modest and unselfish worker the words of the Greek poet: 'The joys that he hath given to others—who shall declare the tale thereof.' [1]

Of the 'Galin-Chevé' method of teaching sight-reading, which is based, broadly speaking, on the same principle as the Tonic Sol-fa method, a notice is given under CHEVÉ, vol. i. p. 513. R. B. L.

[Since the above was published, the position of the Tonic Sol-fa system has considerably altered, and its use has been far more generally recognised by musicians than was formerly the case. The absurd claim that it would ultimately supersede the ordinary Staff notation has long been abandoned by every intelligent adherent of the method; and it is realised that for practical music, apart from the performance of moderately easy choral works, the Staff notation is as essential as ever. The great truths of tonic relationship and just intonation which are taught almost automatically by the Tonic Sol-fa system make it an invaluable stepping-stone to the Staff notation, which, as already pointed out, has no means of drawing attention to these facts. As a stepping-stone, too, it is no longer necessary to confine the music practised and performed to the trumpery part-songs which, in the early days of the movement, were put forth as the ideal of choral art, and which were felt by earnest musicians to be undermining the public taste at its source. The transition to the Staff notation is so easy to make that a class of children, accustomed to nothing but Tonic Sol-fa, can, after half-an-hour's tuition, be trusted to sing from the Staff quite correctly, and even fluently. They are told to locate the leading note 'te' of the scale by the position of the last sharp on the right of the staff-signature in sharp keys; and in flat keys to take the last flat on the right as their subdominant, or 'fa.' As a matter of fact, children brought up on Tonic Sol-fa principles take to the Staff notation more readily and intelligently than those who have nothing from which to approach the Staff. The defects of the system are not inherent in it, but are due to ill-directed enthusiasm at first, and to the mistaken impression that wonderful feats of musical dictation, such as can be performed with armies of quite small children, are of themselves a worthy object to attain, or an artistic achievement in any sense. The ingenious method of expressing, by various positions of the teacher's two hands, the seven notes of the scale, enables simple compositions in two parts to be performed correctly by thousands of children who have not before seen the music in any form; but this, however admirable as an exhibition of discipline, has no connection whatever with the art of music, excepting so far that the truths of tonic relationship are impressed upon the singers' minds more and more deeply with every such exercise.]

TONIC SOL-FA COLLEGE, THE, was founded by Mr. Curwen (see preceding article) in 1863, in order to give stability and permanence to the Tonic Sol-fa system of teaching, and was definitely established in its present form in 1875 by incorporation. The College is chiefly an examining body, but it also carries on the teaching of music (mainly directed to the training of teachers) by means of lectures and correspondence classes. The buildings, lecture-rooms, etc., are at Forest Gate, E., some twenty minutes' railway journey from the city.

The examinations are based on a system of graded certificates and diplomas, arranged so as to test the progress of pupils from the earliest stage. From the elementary certificate upwards, the power to sing at sight and to name or write down notes by ear is demanded. The diplomas of associateship, licentiateship, and fellowship are granted upon a paper examination combined

[1] ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν·
ἐκεῖνος ὅσα χάρματ' ἄλλοις ἔθηκεν,
τίς ἂν φράσαι δύναιτο; PINDAR.

with vocal and ear tests, on the rendering of which the local examiners have to report to the College. The official report gives the number of certificates and diplomas granted in the year 1907–8 as 20,684, of which number 1253 were for staff notation. Correspondence classes are also held in the following subjects: harmony, counterpoint, musical composition, orchestration. musical form, musical and verbal expression, acoustics, theory of teaching, staff notation, and also in English grammar and composition. The College further organises a summer term of study, lasting for four weeks in vacation time, which is attended by teachers and students from Great Britain, the Colonies, etc. The tuition fees and travelling expenses of the majority of these are defrayed by means of scholarships, some of which are endowed. A great point is made of the art of presenting facts to the learner, and of cultivating the intelligence as well as the ear and voice. The students give model lessons, which their teachers criticise. The summer term has been specially helpful to organists, choir-trainers, and school teachers, and students who have passed through the College classes are now engaged in the musical profession in all parts of the world. The total number of certificates issued by the College up to March 31, 1908, was stated to be 847,852. The receipts for the year 1907–8 were £1910, the payments £1775. Altogether the published reports give an impression of a vast amount of useful work carried on with thoroughness and spirit.

The College has over 3000 members, and is governed by a council of sixty, in the election of which every member has a vote. The present president is Mr. J. Spencer Curwen, F.R.A.M., who succeeded his father, the founder, in 1880; the secretary is Mr. Walter Harrison, M.A. Cantab., Mus.B. Oxon.; and the present offices are at 27 Finsbury Square, London, E.C. R. B. L.; with additions from the Secretary.

TONOMETER. [See SCHEIBLER, vol. iv. p. 251. Also TUNING-FORK.]

TONUS PEREGRINUS. See PSALMODY, vol. iii. p. 830.

TORCULUS, or CEPHALICUS. A Neume, indicating a group of three notes, of which the second was the highest; as C, D, C. [See vol. iii. pp. 394–6.] W. S. R.

TORELLI, GIUSEPPE, violinist and composer, was born at Verona about the middle of the 17th century. He lived in Bologna from 1686 as leader of a church orchestra, but in 1701 accepted the post of leader of the band of the Markgraf of Brandenburg-Anspach at Anspach in Germany, where he died about 1708. To him is generally ascribed the invention of the 'Concerto'—or, more correctly speaking, the application of the sonata-form to concerted music. His most important work, the Concerti grossi, op. 8, was published at Bologna, 1709, three years earlier than Corelli's Concerti grossi. They are written for two obbligato violins and stringed orchestra, and clearly present the main features of the concerto-form, as used by Corelli, Handel, and others. According to Eitner, eight works of his were published—all in concerted style, for 2, 3, or 4 stringed instruments, and the *Quellen-Lexikon* refers to many in MS. P. D.

TORQUATO TASSO. Lyric drama in four acts; libretto by Ferretti, music by Donizetti. Produced at the Teatro Valle, Rome, in the autumn of 1833; at Her Majesty's Theatre, London, March 3, 1840. G.

TORRANCE, REV. GEORGE WILLIAM, M.A., Mus.D. University of Dublin, born at Rathmines, Dublin, in 1835. Educated as a chorister in Christ Church Cathedral, he afterwards became successively organist of Blackrock, Dublin, and of the city churches of St. Andrew and St. Anne. Among his earlier compositions was a 'Te Deum' and 'Jubilate,' sung in Christ Church Cathedral. At nineteen he composed his first oratorio, 'Abraham,' which was performed in 1855 at the Ancient Concert Rooms, Dublin, by all the leading musicians of the city, Sir Robert Stewart presiding at the organ and the composer conducting. 'Abraham' was performed four times in two years. It was rightly deemed a wonderful work for a mere lad to produce; the airs were written after the manner of Beethoven, the choruses followed that of Handel: of plagiarism there was none, and if the work was lacking in experience, it was yet a bold and successful effort for a boy in his teens. In 1856 Mr. Torrance visited Leipzig, and during his studies in that city became acquainted with Moscheles and other eminent musicians. Upon his return he produced an opera, 'William of Normandy,' and several minor works, some of which have since been published. In 1859 Mr. Torrance entered the University of Dublin, with a view to studying for the ministry of the Church of England; here he graduated in Arts in 1864, and produced the same year a second oratorio, 'The Captivity,' to Goldsmith's words. He took the degree of M.A. at the University in 1867, was ordained deacon in 1865, and priest in 1866. [In 1867 he returned to Dublin, being appointed curate of St. Bride's.]

In 1869 he emigrated to Melbourne, Victoria, [when he held the curacy of Christ Church, S. Yarra, Melbourne. Subsequently he held the incumbencies of All Saints, Geelong; Holy Trinity, Balaclava; and St. John's, Melbourne.] In 1879 he obtained the degrees of Mus.B. and Mus.D. from Dublin University, on the recommendation of Sir Robert Stewart, Professor of Music in the University, the 'Acts' publicly performed for the degree being, for Mus.B. a Te Deum and Jubilate (composed 1878), for Mus.D. a selection from his oratorio 'The Captivity.' He received an honorary degree

of Mus.D. *ad eundem* from the Melbourne University, the first degree conferred in Music by that University.

In 1882 Dr. Torrance produced a third oratorio, 'The Revelation'; this was performed with great success in Melbourne, the composer conducting. It is published by Novello and Co. He was elected president of the Fine Arts section of the 'Social Science Congress' held in Melbourne in 1880, when he delivered the opening address on Music, since published. In 1883 he was appointed by the Governor of Victoria to be one of the Examiners for the 'Clarke Scholarship' in the Royal College of Music.

[He returned to Ireland in 1897, and after being appointed Chaplain to the Bishop of Ossory, he was raised to the dignity of Prebendary of Killamery, and Canon of St. Canice's Cathedral, Kilkenny, in 1900—being also made Registrar of the united dioceses of Ossory, Ferns, and Leighlin, and Librarian of St. Canice's Library. Within the past six years Canon Torrance composed much sacred and secular music, and his Madrigal, 'Dry be that tear,' obtained the Molyneux Prize and the Society's medal, offered by the London Madrigal Society in 1903. Many of his hymn-tunes obtained wide popularity; and a Chant Book for the Church of Ireland was completed before his death, which took place on August 20, 1907, two days after that of his wife.] R. P. S.; with additions in square brackets by W. H. G. F.

TORRIAN, Jehan, of Venice, lived at the end of the 15th century, and built in 1504 the organ of Notre Dame des Tables, Montpellier. A copy of the curious contract may be seen in Roret's *Manuel des Facteurs d'Orgues* (Paris, 1849). V. DE P.

TOSCA. 'Melodramma' in three acts, text by L. Illica and G. Giacosa (founded on Sardou's play), music by G. Puccini. Produced at the Costanzi Theatre, Rome, Jan. 14, 1900, and at Covent Garden, July 12, in the same year.

TOSI, Pier Francesco, the son of a musician of Bologna, must have been born about 1650, since we learn from the translator of his book that he died soon after the beginning of George II.'s reign (1730) above eighty years old.[1] In the early part of his life he travelled a great deal, but in 1693 we find him in London, giving regular concerts,[2] and from that time forward he resided there almost entirely till his death, in great consideration as a singing-master and a composer. A volume in the Harleian Collection of the British Museum (No. 1272) contains seven songs or cantatas for voice and harpsichord, with his name to them. Galliard praises his music for its exquisite taste, and especially mentions the pathos and expression of the recitatives. When more than seventy Tosi published the work by which his name is still known, under the modest title of *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato* . . . (Bologna, 1723), which was translated after his death into English by Galliard—*Observations on the Florid Song, or Sentiments of the Ancient and Modern Singers*, London, 1742—second edition, 1743; and into German by Agricola—*Anleitung zur Singkunst*, Berlin, 1747. It is a practical treatise on singing, in which the aged teacher embodies his own experience and that of his contemporaries, at a time when the art was probably more thoroughly taught than it has ever been since. Many of its remarks would still be highly useful. G. M.

TOSTI, Francesco Paolo, an Italian composer, born April 9, 1846, at Ortona sul mare, in the Abruzzi. In 1858 his parents sent him to the Royal College of St. Pietro a Majella at Naples, where he studied the violin under Pinto, and composition under Conti and the venerable Mercadante. The young pupil made wonderful progress, and was by Mercadante appointed *maestrino* or pupil teacher, with the not too liberal salary of 60 francs a month. He remained in Naples until the end of 1869, when, feeling that his health had been much impaired by overwork, he went back to Ortona with the hope of regaining strength. However, as soon as he got home he was taken seriously ill with bronchitis, and only after seven months recovered sufficiently to go to Rome and resume work. During his illness he wrote 'Non m' ama più' and 'Lamento d' amore'; but it was with difficulty that the young composer could induce a publisher to print these songs, which have since become so popular, and it was not till a considerable time after they sold well that he disposed of the copyright for the insignificant sum of £20 each. Sgambati, the leader of the new musical school in Rome, was among the first to recognise Tosti's talent, and in order to give his friend a fair start in the fashionable and artistic world, he assisted him to give a concert at the Sala Dante, where he achieved a great success, singing several of his own compositions, and a ballad purposely written for him by Sgambati, 'Eravi un vecchio.' The Queen of Italy, then Princess Margherita of Savoy, was present and showed her appreciation by immediately appointing him as her teacher of singing. Shortly afterwards he was entrusted with the care of the Musical Archives of the Italian Court. It was in 1875 that Signor Tosti first visited London, where he was well received in the best circles, both as an artist and as a man. He paid yearly visits to the English capital, and in 1880 was called in as teacher of singing to the Royal Family of England. About that time he settled in London; he received the honour of knighthood in 1908.

He has written Italian, French, and English songs. The tide of fashion is full in his

[1] Galliard's Prefatory Discourse, p. viii.
[2] Hawkins, *History*, v. 5.

favour, yet it would be unsafe to determine what place he will ultimately hold amongst song composers. What can even now be said of him is that he has an elegant, simple, and facile inspiration, a style of his own, a genuine Italian flow of melody, and great skill in finding the most appropriate and never-failing effects for drawing-room songs. He is still in the full strength of intellectual power and life, and each new composition shows a higher artistic aim and a nobler and more vigorous expression of thought than the last. There is therefore good ground to hope that his future works may win for him from critics of all nations the high estimation in which he is now held by English and Italian amateurs.

His songs reflect the advance in public taste as well as the progress of his own artistic development. They are very numerous, and his Vocal Albums, and fifteen duets, 'Canti Popolari Abruzzesi,' have enjoyed a great success for many years. Among his early favourites in London are 'For ever,' 'Good-bye,' 'Mother,' 'At Vespers,' 'Amore,' 'Aprile,' 'Vorrei morire,' and 'That Day'; but none are up to the artistic level of his later lyrics, such as 'Mattinata,' 'Serenata,' and many others. G. M.

TOUCH (Ger. *Anschlag*). This term is used to express the manner in which the keys of the pianoforte or organ are struck or pressed by the fingers. It is a subject of the greatest importance, since it is only by means of a good touch that a satisfactory musical effect can be produced. Touch on a keyed instrument is therefore analogous to a good production of the voice on the part of a singer, or to good bowing on that of a violinist.

I. *Pianoforte.* To the student of the pianoforte, cultivation of touch is not less necessary than the acquirement of rapidity of finger, since the manner in which the keys are struck exercises a very considerable influence on the quality of the sounds produced, and therefore on the effect of the whole passage. A really good touch implies absolute equality of the fingers and a perfect control over all possible gradations of tone, together with the power of producing different qualities of sound at the same time, as in the playing of fugues, and polyphonic music generally. In fact all the higher qualities of pianoforte *technique*, such as crispness, delicacy, expression, sonority, etc., depend entirely upon touch.

Generally speaking, pianoforte music demands two distinct kinds of touch, the one adapted for the performance of brilliant passages, the other for sustained melodies. These two kinds are in many respects opposed to each other, the first requiring the fingers to be considerably raised above the keys, which are then struck with firmness and rapidity, while in the other the keys are closely pressed, not struck, with more or less of weight according to the amount of tone desired. This quality of *percussion* in brilliant passages is to some extent a characteristic of modern pianoforte-playing, the great players of former times having certainly used it far more sparingly than at present. Thus Hummel (Pianoforte School) says that the fingers must not be lifted too high from the keys; and going back to the time of Bach, we read that he moved only the end joint of the fingers, drawing them gently inwards 'as if taking up coin from a table.' But the action of the clavichords, and after them of the Viennese pianos, was extremely light, the slightest pressure producing a sound, and there is no doubt that the increase of percussion has become necessary in order to overcome the greater resistance offered by the modern keyboard, a resistance caused by the greater size of the instruments, and consequent weight of the hammers, which had increased in the lowest octave of Broadwood pianos from 2⅝ oz., in 1817 to 4 oz. in 1877, and which, although now somewhat less, being, in 1904, 3 oz., is still considerably in excess of the key-weights of the earliest pianos. (See vol. ii. p. 265.)

It seems possible that the great improvement manifested by modern pianofortes in the direction of sonority and sustaining power may have given rise to a certain danger that the cultivation of the second kind of touch, that which has for its object the production of beautiful tone in *cantabile*, may be neglected. This, if it were so, would be very much to be regretted. The very fact that the pianoforte is at its best unable to sustain tone equably, renders the acquirement of a 'singing' touch at once the more arduous and the more necessary, and this was recognised and insisted upon by Emanuel Bach. For an expressive melody to be hammered out with unsympathetic fingers of steel is far worse than for a passage to lose somewhat of its sparkle through lack of percussion. Beethoven is reported to have said that in an adagio the fingers should feel 'as if glued to the keys,' and Thalberg, who himself possessed an extraordinarily rich and full tone, writes[1] that a melody should be played 'without forcibly striking the keys, but attacking them closely, and nervously, and pressing them with energy and vigour.' 'When,' he adds, 'the melody is of a tender and graceful character the notes should be *kneaded*, the keys being pressed as though with a boneless hand (*main désossée*) and fingers of velvet; the keys should be felt rather than struck. In an interesting paper on 'Beauty of touch and tone,' communicated to the Musical Association by Mr. Orlando Steed,[2] the opinion is maintained that it is impossible to produce any difference of *quality*, apart from greater or less intensity of sound, in a single note, no matter how the blow may be struck (though the author admits

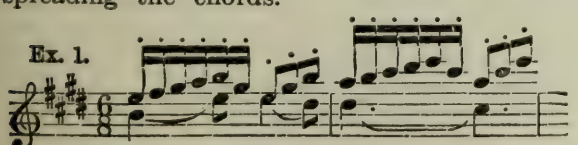
[1] *L'art du chant applique au piano.*
[2] *Proceedings of the Mus. Assoc.*, 1880–81, p. 53.

that the excessive blow will produce a disagreeable sound). But it is shown by Helmholtz [1] that the *timbre* or sound-quality of pianoforte strings, variation in which is caused by greater or less intensity of the upper partial tones, depends upon two conditions among others, namely, upon the length of time the hammer remains in contact with the string, and upon the hardness of the hammer itself, and it is a question whether the nature of the blow may not be slightly affected in both these respects by differences of touch. It would seem possible that the greater rebound of the hammer which would be the consequence of a sharp blow upon the key might render the actual contact with the string shorter, while the greater force of the blow might compress and so slightly harden the soft surface of the felt with which the hammer is covered; and the natural result of both these supposed changes would be to increase the intensity of the partial tones, and thus render the sound thinner and harder. Moreover, when the key is struck from any considerable distance a certain amount of noise is always occasioned by the impact of the finger upon the surface of the key, and this gives a certain *attack* to the commencement of the sound, like a hard consonant before a vowel, which conduces to brilliancy of effect rather than smoothness. The fact is, that Touch depends on so many and such various conditions, that though its diversities can be felt and recognised by any ordinarily attentive listener, they are by no means easy to analyse satisfactorily.

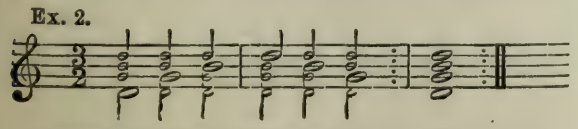
In relation to phrasing, touch is of two kinds, *legato* and *staccato :* in the first kind each finger is kept upon its key until the moment of striking the next; in the second the notes are made short and detached, the hand being rapidly raised from the wrist, or the fingers snatched inwards from the keys. Both kinds of touch are fully described in the articles on Legato, Staccato, Dash, and Phrasing.

Sometimes two different kinds of touch are required at the same time from one hand. Ex. 1, from Thalberg's 'Don Giovanni' Fantasia, op. 42, is an instance of the combination of *legato* and *staccato* touch, and Ex. 2 is an exercise recommended by Thalberg, for the cultivation of different degrees of *cantabile* tone, in which the large notes have to be played with full tone, the others *piano*, without in the least spreading the chords.

Ex. 1.



Ex. 2.



[1] *Sensations of Tone*, translated by A. J. Ellis, p. 121.

An excellent study on the same subject has been published by Saint-Saëns, op. 52, No. 2. F. T.

II. *Organ.* Until recent times Touch was an impossibility upon large organs. Burney, in his *Tour*, in 1772, speaks of a touch so heavy that 'each key requires a foot instead of a finger to press it down'; again of a performance by a M. Binder, at Dresden, who at the conclusion was in as violent a heat with fatigue and exertion as if he had run eight or ten miles full speed over ploughed fields in the dog days! Of an organ in Amsterdam he reports that each key required almost a two-pound weight to put it down! The mechanism of English organs was probably never so bad as this, but it is said that Mendelssohn, after playing at Christ Church, Newgate Street, was covered with perspiration. The pneumatic action has solved this difficulty. Still the question of organ touch is complicated by the peculiarities of the instrument and the varieties of mechanism. Many organs exist with four keyboards (even five may be met with), and the necessarily different levels of these make it almost impossible to keep the hand in a uniform position for all of them. It is rare to find any two of these manuals with a similar touch, and the amount of force required to press down the key varies within wide limits. Even on the same keyboard the touch is appreciably heavier in the bass, and inequalities occur between adjacent notes. A recently regulated mechanism is sometimes in a state of adjustment so nice, that the slightest pressure upon the key produces a squeak or wail. This same mechanism after a time will be so changed by use and variations of temperature as to allow of the key being pressed almost to its limit without producing any sound.

These considerations will show that the delicate differences which are characteristic of the pianoforte touch are impossible with the organ. Fortunately they are not needed, but it must not be supposed that touch on the organ is of no importance. The keys must be pressed rather than struck, but still with such decision that their inequalities may be neutralised, otherwise the player will find that some notes do not speak at all. Perhaps the most important part of organ touch is the release of the key, which can hardly be too decided. The organ punishes laxity in this direction more severely than any instrument. Shakes on the organ should not be too quick; with the pneumatic action they are sometimes almost impossible. Care should be taken in playing staccato passages on slow speaking stops of the Gamba kind, especially in the lower part of the keyboard. The crispness should be not in the stroke but in the release of the key. It is generally said that the hand should be held rather higher above the keys than in the case of the piano, but as has been before pointed

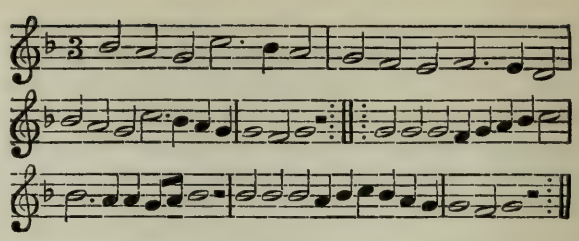
out, it is difficult to keep the same position towards keys so differently placed in relation to the performer as the upper and lower of four or even three manuals.

Modern key-makers have invented a new danger by lessening the space between the black keys, so that in a chord where the white keys must be played between the black, it is impossible for some fingers to avoid depressing the adjacent notes.

Pedal touch has within recent times become a possibility, and passages for the feet are now as carefully phrased as those for the fingers. Mendelssohn's organ sonatas afford the earliest important examples. Freedom in the ankle joint is the chief condition of success in this. The player must be warned that large pipes will not speak quickly, and that a staccato must be produced by allowing the pedal key to rise quickly rather than by a sharp stroke. W. P^a.

TOUCH in bell-ringing denotes any number of changes less than a peal, the latter term being properly used only for 'the performance of the full number of changes which may be rung on a given number of bells.' By old writers the word *touch* is used as equivalent to sound, in which sense it occurs in Massinger's 'Guardian' (Act ii. Sc. 4), where Severino says 'I'll *touch* my horn—(blows his horn).' An earlier example will be found in the Romance of Sir Gawayne and the Green Knight (*c.* 1320) line 120, p. 4 of the edition of 1864. The word appears also to have been used in English music during two centuries for a Toccata. 'A touche by Mr. Byrd' is found in the MS. of a virginal piece in the British Museum; and 'Mr. Kelway's touches,' as a heading to several passages of a florid character, appears in a MS., probably in the handwriting of Dr. B. Cooke, in the Library of the Royal College of Music. W. B. S.

TOURDION, or TORDION. 'A turning or winding about; also a tricke or pranke; also, the daunce tearmed a Round.' (Cotgrave.) The early French dances were divided into two classes, 'Danses Basses' or 'Danses Nobles,' and 'Danses par haut.' The former of these included all regular dances, the latter were mere improvised romps or 'baladinages.' The regular Basse Dance consisted of two parts, the first was twice repeated, and the last, or 'Tourdion,' was probably something like our modern round dances. The Tourdion was therefore the French equivalent for the German Nachtanz, Proportio, or Hoppeltanz, and the Italian Saltarello. [See vol. iv. p. 217.] Tabourot says that the Tourdion was nearly the same as the Galliard, but the former was more rapid and smooth than the latter. [See vol. ii. p. 138.] Hence he defines it as a 'Gaillarde par terre,' *i.e.* a galliard deprived of its characteristic jumps and springs. Both dances were in 3-time. The following is the tune of the Tourdion given in the *Orchésographie.*



Further particulars as to these dances may be found in the *Provinciales* of Antonio de Arena (1537). [See TRIHORIS.] W. B. S.

TOURJÉE, EBEN, Mus.D., father of the Conservatory or class system of musical instruction in America, was born at Warwick, Rhode Island, June 1, 1834. His family being in humble circumstances it became necessary to put him to work at the early age of eight; but his thirst for knowledge was so great, that he soon became a laborious student at the East Greenwich seminary. At the age of fifteen he became clerk in a music store in Providence, and thus had opportunities for study which he did not fail to improve. At the age of seventeen he opened a music store in Fall River, where he also taught music in the public schools and formed classes in piano, voice, and organ. This was in 1851, and was really the beginning of the class system, which has since been so largely developed. He afterwards removed to Newport, and continued his work as organist and choirmaster of Old Trinity Church there, and as Director of the local Choral Society. In 1859 he founded a Musical Institute at East Greenwich, where he had an opportunity of carrying out his ideas regarding class-teaching under more favourable auspices than before. In 1863 he visited Europe, in order to gain information regarding the methods employed in France, Germany, and Italy in conservatory teaching. He took this opportunity of studying with many eminent masters, amongst others August Haupt, of Berlin. On his return to America he removed to Providence, and established the 'Providence Conservatory of Music,' which had great success. In 1867 he extended his work by founding 'The New England Conservatory of Music,' in Boston, and continued for a time to keep both schools in operation. He drew round him the most eminent teachers in Boston, and placed a good musical education within the reach of the poorest students. In 1869 his executive and organising abilities were made use of by the projectors of the great 'Peace Jubilee,' and there is no doubt that the success of that enterprise was largely due to his efforts. During the same year the degree of Doctor of Music was conferred upon him by Middletown University. From the foundation of Boston University he was Dean of the College of Music attached thereto. But his greatest work was the establishment of the great Conservatory just mentioned, from which have graduated

thousands of pupils, filling honourable positions as teachers, pianists, organists, and vocalists, and proving themselves able musicians. He died in 1890. G.

TOURNEMIRE, Charles Arnould, born at Bordeaux, Jan. 22, 1870, studied at the Paris Conservatoire, where he gained first organ prize in 1891; he afterwards studied with Vincent d'Indy. He succeeded César Franck as organist of Sainte-Clotilde soon after completing his education. He has written chamber music, a symphony, songs, and pieces for piano and organ. 'Le Sang de la Sirène' for chorus, soli, and orchestra, gained the prize given by the city of Paris, and was performed at the Théâtre Municipal de la Gaïté on Nov. 17, 1904. The work was also given at Toulouse, Leyden, and The Hague. A lyric tragedy in seven scenes, 'Nittetis,' has not yet been performed. Tournemire has given many organ recitals, in Berlin, Amsterdam, The Hague, Marseilles, Turin, Liége, etc. G. F.

TOURS, Berthold, born Dec. 17, 1838, at Rotterdam. His early instruction was derived from his father, Barthélemy Tours (1797–1864) who was organist of the St. Laurence church, and from Verhulst. He afterwards studied at the Conservatoires of Brussels and Leipzig and then accompanied Prince George Galitzin to Russia, and remained there for two years. From 1861 he resided in London, writing, teaching, and playing the violin in the band of the Royal Italian Opera, and other good orchestras. In 1878 he became musical adviser and editor to Messrs. Novello & Co., and in that capacity arranged several important works from the orchestral scores, such as Beethoven's Mass in C, four of Schubert's Masses, 'Elijah,' Gounod's 'Redemption,' etc. etc., besides writing the 'Primer of the Violin' in the series of that firm. His compositions are numerous. He wrote for the piano and other instruments, and a large number of songs, some of which were very popular. But his best work is to be found in his Hymn-tunes, Anthems, and Services, for the Anglican Church, particularly a Service in F and an Easter Anthem, 'God hath appointed a day,' which were formerly in great demand. He died in London, March 11, 1897. G.

TOURTE, François, the most famous of violin-bow-makers, born in Paris 1747, died there 1835. His father and elder brother were bow-makers also; and the reputation which attaches to the family name is not due to François alone. [To François Tourte's father is generally attributed the substitution of the screw for the crémaillière.] Xavier Tourte, the elder brother, known in France as 'Tourte l'aîné,' was also an excellent workman: tradition says that the brothers commenced business in partnership, François making the sticks, and Xavier the nuts and fittings. They quarrelled and dissolved partnership, and each then set up for himself, Xavier reproducing as well as he could the improvements in the stick which had been introduced by François. The latter has been called the Stradivari of the bow: and there is some truth in this; for as Stradivari finally settled the model and fittings of the violin, so Tourte finally settled the model and fittings of the bow. But he had more to do for the bow than Stradivari for the fiddle. The Cremona makers before Stradivari had nearly perfected the model of the violin: it only remained for him to give it certain finishing touches. But Tourte, properly speaking, had no predecessors. He found bow-making in a state of chaos, and he reduced it to a science; and he may be said to have invented the modern bow. Perhaps, the best idea of the bows which were in use in Tourte's youth may be gained from the accompanying illustration, which is copied from the first edition of Leopold Mozart's *Violin Schule*,



Fig. 1.



Fig. 2.

1756 (Fig. 1). For this fearful implement Tourte substituted the bow now in use (Fig. 2). The service which he thus rendered to music appears greater the more we think of it: for the Tourte bow greatly facilitated the new development of violin music which began with Viotti, Rode, and Kreutzer. Before his time all the modern forms of staccato must have been impossible, and the nuances of piano and forte extremely limited; a rawness especially on the treble strings, and a monotony which to our ears would be intolerable, must have deformed the performances of the best of violinists. The violin, under Tourte's bow, became a different instrument: and subsequent bow-makers have exclusively copied him, the value of their productions depending on the success with which they have applied his principles.

Setting aside for the moment the actual modelling of the Tourte stick, an examination

of Tourte's own bows proves that his first care was to select wood of fine but strong texture, and perfectly straight grain, and his second to give it a permanent and regular bend. This was effected by subjecting it in a state of flexion to a moderate heat for a considerable time. To apply a sufficient degree of heat to the very marrow of the stick without rendering the exterior brittle, is the most difficult part of the bow-maker's art: cheap and bad bows have never been thoroughly heated, and their curvature is therefore not permanent. Tourte's first experiments are said to have been made on the staves of old sugar hogsheads from Brazil. This is not unlikely: probably the bent slabs of Brazil wood employed for this purpose had acquired a certain additional elasticity from the combined effect of exposure to tropical heat and the absorption of the saccharine juices: and in connection with the latter it has been suggested that the dark colour of the Tourte sticks is not wholly attributable to age, but partly to some preparation applied to them in the process of heating. The writer cannot agree with this suggestion, especially as some of Tourte's finest bows are extremely pale in colour. Be this as it may, it is certain that the greater elasticity which he secured in the stick by the choice and preparation of the wood enabled him to carry out to the fullest extent the method of bending the stick of the bow the reverse way, that is, inwards, and thus to realise what had long been the desideratum of violinists, a bow which should be strong and elastic without being heavy. By thus increasing and economising the resistance of the stick he liberated the player's thumb and fingers from much useless weight. [On the subject of the wood employed by Tourte, M. Fétis in his chapter on bows at the end of his *Antonio Stradivari* (English translation by Mr. John Bishop, 1864) says that the great bow-maker's indefatigable investigations led him to experiment in all kinds of wood which seemed likely to bring about the realisation of his ideal. He soon discovered that Pernambuco wood alone combined the requisite lightness and stiffness. Unfortunately the maritime wars between France and England were a serious obstacle to the importation of Pernambuco wood during the period—from 1775 to 1780—during which Tourte's most important discoveries were made. The price of this wood, used mostly for dyeing purposes, rose to nearly five shillings a pound, and in addition to this pecuniary consideration, there was great difficulty in finding a straight billet, for the wood is of a knotty and crooked growth. Sometimes in eight or ten tons of Pernambuco wood scarcely one piece of wood suitable for making bow-sticks can be found. Owing to this scarcity of material during the period of Tourte's greatest creative activity he was compelled to charge high prices for his bows.] By a series, no doubt, of patient experiments, he determined the right curvature for the stick, and the rule for tapering it gradually towards the point,[1] so as to have the centre of gravity in the right place, or in other words to 'balance' properly over the string in the hand of the player. He determined the true length of the stick, and the height of the point and the nut, in all which particulars the bow-makers of his time seem to have erred on the side of excess. [Previously to the year 1775, nothing had been determined regarding the length, weight, and condition of equilibrium of the bow. Tourte's penetration, aided by the actual experience of the virtuosi of his day, enabled him to decide the most perfect proportions of the bow to be between 29·134 and 29·528 inches in length including the button. He decreased the diameter up to the head, giving a difference of ·13 inches between the extremities, and also determined the distance of the hair from the stick by the heights of the head and rest.] Lastly, he invented the method of spreading the hairs and fixing them on the face of the nut by means of a movable band of metal fitting on a slide of mother-of-pearl. The bow, as we have it, is therefore the creation of the genius of Tourte.

Tourte's improvements in the bow were effected after 1775. Tradition says that he was materially assisted in his work by the advice of Viotti, who arrived in Paris in 1782. Nothing is more likely; for only an accomplished violinist could have formulated the demands which the Tourte bow was constructed to satisfy. Viotti no doubt contributed to bring the Tourte bow into general use, and it is certain that it quickly drove the old barbarous bows completely from the field, and that in Paris there at once arose a school of bow-makers which has never been excelled.

For the excellent bows which thus became for the first time obtainable, violinists were willing to pay considerable sums. Tourte charged 12 louis d'or for his best bows mounted in gold. As the makers increased in number the prices fell; but the extreme rarity of fine Pernambuco wood perfectly straight in grain has always contributed to keep up the price of the very best bows. Tourte's bows, of which during a long life he made an immense number, are common enough; but owing to the great number of almost equally good ones which were made by his successors, only extraordinary specimens fetch very high prices. A very fine Tourte has been recently sold for £30: common ones vary in price from £5 to £10. It is a singular fact that there is no difference of opinion among violinists as to Tourte's merits. His bows are universally preferred to all others:

[1] Mathematically investigated, Tourte's bow, when unstrung, is found to form a logarithmic curve, the ordinates of which increase in arithmetical proportion, and the abscissas in geometrical proportion.

and they show no signs of wearing out. Tourte never stamped his bows. Genuine ones are sometimes found stamped with the name, but this is the work of some other hand. His original nuts are usually of tortoise shell, finely mounted in gold, but wanting the metallic slide on the stick, which was introduced by Lupot.

Like Stradivari and Nicholas Amati, Tourte continued to work to within a very few years of his death, at an advanced age. His atelier was on the fourth floor of No. 10, Quai de l'École: after making bows all day he would descend in the evening, and recreate himself by angling for gudgeon in the Seine. His peaceful career came to an end in April 1835, in his eighty-eighth year — nearly the same age as that attained by the two famous violin-makers of Cremona above mentioned. [See Bow, vol. i. p. 376.] E. J. P.; with additions by E. H-A.

TOVEY, Donald Francis, the son of an Eton master, the Rev. Duncan Crooks Tovey, was born at Eton, July 17, 1875, and at an extraordinarily early age showed musical precocity, being able in his fourth year to sing at sight quite correctly. Up to the age of nineteen his education, both musical and general, was in the hands of Miss Sophie Weisse, who trained him for the career of a pianist. (In after years he had advice and help from Deppe, but was never his pupil.) As he had the inestimable advantage of not being exploited as a prodigy, his powers were allowed to develop naturally, and his encyclopædic knowledge of the music of Bach was already manifested in his teens, when he played the thirty variations from memory. His playing of the six-part 'Ricercar' from the 'Musikalisches Opfer' is perhaps his greatest achievement as a pianist. As early as the age of eight years he began to compose works in sonata form, and soon was allowed to learn counterpoint, Sir Walter Parratt being his teacher. He subsequently studied with James Higgs, and when he was thirteen had a few lessons from Sir Hubert Parry. In June 1894 he was elected Lewis Nettleship scholar at Balliol College, Oxford, and graduated in classical honours in 1898. In 1894 he had given a concert at Windsor, at which he was assisted by Joachim, who took the keenest interest in his artistic development, often bearing testimony to the phenomenal nature of Tovey's gifts. He definitely entered the musical profession in 1900, when he gave a series of four concerts in St. James's Hall, at which several of his own compositions were given. Two more sets of concerts were given in 1901, and in 1901–2 he gave concerts in Berlin and Vienna. A more important concert, with orchestra, in November 1903, showed his powers of orchestration in his own pianoforte concerto which produced a strong impression; it was conducted by Mr. Wood and played by the composer, and was repeated under Richter in 1906.

The list of his compositions is as follows (only those with an asterisk are published):—

*Trio in B minor for pf. and strings.
*Sonata in F for pf. and vcello.
Quintet in C for pf. and strings.
*Sonata in F for pf. and vln.
*Twelve songs for a low voice.
*Three anthems for unaccompanied male voices.
*Trio in C minor, for pf. clarinet and horn, with a free arrangement of the wind parts for vln. and vcello.
Divertimento in B flat for oboe and pf., embodying three 'duets' brought forward before the completion of the work.
Offertorium 'In festo sanctorum innocentium' for unaccompanied vocal quartet.
Quartet in E minor for pf. and strings.
Aria and Variations in B flat for string quartet.
Trio in D minor for pf. and cor anglais.
*Concerto in A for pf. and orch.
Sonata in B flat for pf. and clarinet.
Several short pf. pieces.
*Twenty-five Rounds for equal voices.
Prelude and entr'actes for Maeterlinck's 'Aglavaine et Sélysette' for string orch.
*Balliol Dances for pf. duet.
Suite for wind band, written for the Oxford Pageant of 1907.
String quartets in G and D (Chelsea Concert, 1909).
National March composed for the Sultan of Zanzibar, for military band.
Variations for pf. and vcello, 'In Memoriam Robert Hausmann,' 1909. M.

TOWER. A group of organ pipes arranged in the form of a turret or tower. T. E.

TOWER DRUMS, THE. Handel frequently borrowed a pair of kettledrums from the Master-General of the Ordnance for his own performances of his oratorios; and as they were kept in the Tower of London, they were usually called 'the Tower Drums.' They were in frequent request after his death, including the Commemoration Festival in Westminster Abbey in 1784. Dr. Burney, in his account of this Festival, says they were taken by Marlborough at the battle of Malplaquet in 1709.

A much larger pair, 39 and 35 inches in diameter, were made expressly for that Festival from the design of a Mr. Asbridge, of Drury Lane orchestra, and have since obtained the name of 'Tower Drums,' from a notion that the head of one of them was made from the skin of a lion in the Tower menagerie. These drums came into the possession of the late T. P. Chipp, the well-known kettledrummer, and on the sale of his instruments were bought by H. Potter & Co., military musical instrument makers. They added a brass T-shaped key to each tuning-screw, and presented them (1884) to the Crystal Palace Company, who placed them in their large orchestra.

Larger drums were made for the Sacred Harmonic Society (47 and 43 inches in diameter), but no tone can be got from such overgrown instruments. V. DE P.

TOWERS, John, born at Salford, Feb. 18, 1836, was for six years choir-boy in Manchester Cathedral, in 1856 entered the Royal Academy of Music, London, and in the following year became pupil of A. B. Marx in Berlin, where he remained for more than two years, at the same time with J. K. Paine and A. W. Thayer. He then returned to England, and after a residence of two years in Brighton, settled at Manchester, as choirmaster, conductor, and organist. He

conducted the Alderley Edge, Fallowfield, and Rochdale Orpheus Glee Societies, the last named being one of the most successful choirs in Lancashire, and was organist to St. Stephen's, Chorlton on Medlock. Besides a few musical trifles, Mr. Towers has published a chronological list of Beethoven's works (*Musical Directory*, 1871), an interesting pamphlet on the *Mortality of Musicians*, a *List of Eminent Musicians*, etc. etc. He was also a more or less regular contributor to the press. [He went to America, and in 1890 was appointed director of the vocal department in the School of Music at Indianapolis, and two years afterwards to Utica Conservatorium. *Brit. Mus. Biog.*] G.

TOY SYMPHONY (Ger. *Kindersinfonie;* Fr. *La Foire des Enfants*, or *Symphonie Burlesque*). The English name by which a certain work of Haydn's is known. A tradition which there is no reasonable cause for doubting says that the composer got seven toy instruments at a fair at Berchtesgaden, and taking them to Esterház, summoned some of his orchestra to an important rehearsal. When they found that they were expected to play a new symphony upon these toys (the only real instruments in the score are two violins and a double bass) the most experienced musicians in the band failed to keep their time for laughing. The original parts are entitled 'Sinfonia Berchtolsgadensis'; the toy instruments employed are a 'cuckoo' playing E and G, a trumpet and drum in G, a whistle, a triangle, and a 'quail' in F. There are three movements, the last of which is played three times over, faster and faster each time. The symphony is in C major, and was written in 1788. [See Pohl's *Haydn*, vol. ii. p. 226, etc.] Andreas Romberg wrote a symphony for much the same instruments, with the addition of a pianoforte duet, a rattle, and a bell. He attempts more elaborate modulations than Haydn ventures to use, but his symphony lacks the fun and freshness of the older master's work, although his slow movement, an Adagio lamentabile, is very humorous. Mendelssohn wrote two—the first for Christmas 1827, for the same orchestra as Haydn's, the second for Christmas 1828. Both seem to have vanished. [See vol. iii. pp. 119, 120.] Mr. Franklin Taylor has written one for piano and toys which is not infrequently played. M.

TRABACI, Giovanni Maria, a Neapolitan by birth, appears in 1603 as organist to the Royal Chapel at Naples, and somewhat later as Magister Capellae. His publications consist of several books of masses, psalms, motets, and madrigals, hardly any of which, however, seem to be preserved complete; but they also include two books of organ pieces, one described in the title as containing Ricercate, Canzone francese, Capricci, Canti fermi, Gagliarde, Partite diverse, Toccate didurezze e ligature, Consonanze Stravaganti, opere tutte da Sonare a 4 v., Lib. 1, 1603; the other, Ricercate ed altri varii Capricci con 100 versi sopra li otti finali ecclesiastici, Napoli, 1615. From the first of these organ books L. Torchi in 'L'Arte Musicale in Italia' vol. iii. has reprinted some short pieces, two of which serve to illustrate the somewhat crude attempts of the time in the employment of dissonances and chromatic harmony. The first piece, 'Terzo tono con tre Fughe,' which is diatonic enough, hardly appears to be transcribed or at least printed correctly. The answers and the theme do not correspond. J. R. M.
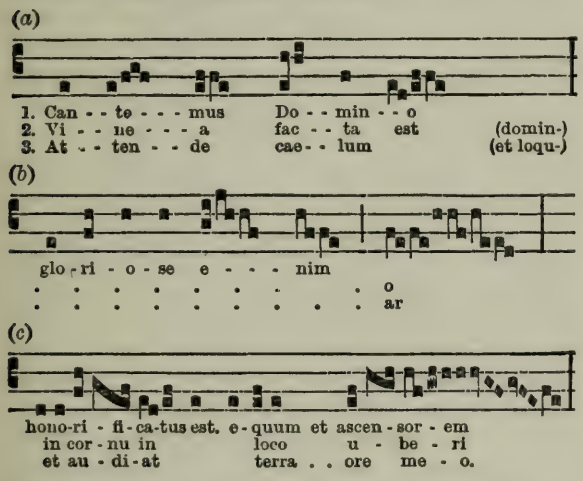
TRACKER. A thin flat strip of wood used in the mechanism of an organ for the purpose of conveying motion from one portion of the instrument to another. A tracker differs from a sticker in the fact that a tracker pulls, while a sticker pushes; while therefore a tracker can be flat and thin, a sticker is round and rigid. For example, if, when one end of a key is pressed down it raises a sticker at its other end, it is clear that the sticker will push up a lever at a higher level; but the other end of the lever at the higher level will of course descend, and to this therefore must be attached a tracker. It will be evident also that a sticker, having only to remain in an upright position, can be kept in its place simply by means of a bit of wire inserted at each end and passing loosely through holes in the ends of the levers. But a tracker having to pull and be pulled is provided at each end with a tapped or threaded wire which when passed through the hole in the lever is secured by a leather button. In all cases noisy action is prevented by the insertion of a layer of cloth or some other soft material. Trackers are generally made of pine-wood about one-eighth of an inch in thickness and from one-third to a half of an inch in width. The length of trackers varies of course according to circumstances; in long 'actions' or extended 'movements' (as for example, when mechanism is taken under a floor or up a wall) they are sometimes twelve or more feet in length; in such cases they are formed of two or more parts joined together by wire. In order to prevent long trackers from swinging about laterally when in use they are often made to pass through a register or thin board containing holes of suitable size lined with cloth. A tracker may convey motion from any part of an instrument to another, but its final function is to lower the *pull-down* and let air pass through the pallet into the pipe. [Modern trackers are sometimes round in section.] J. S.

TRACKER, Pneumatic Action. See vol. iii. p. 550.
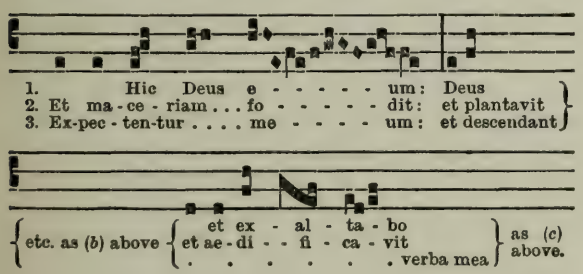
TRACTULUS. The *Guidon* or Sign used at the end of a Stave to indicate the note with which the next Stave begins. (In English it is called a Direct.) W. S. R.

TRACTUS. The position of the Tract in the Latin service has already been indicated (see Gregorian Music). In character it differs

from the other classes of plain-song of the Mass and is probably a survival of old ways which has been retained for penitential occasions though superseded elsewhere. A tract consists of a psalm or excerpt from a psalm sung between the Epistle and Gospel in chorus with no solo or alternation. In practice nearly all tracts belong to one or other of two classes, the first of which utilises a plastic melody of the 2nd mode and the second a similar melody of the 8th mode. Specimens of the latter are given here showing a comparison of the opening parts of three of the Tracts of Easter Even.




The first then repeats the last two divisions (*b* and *c*) to the remaining words left over from verse one. Verse two then proceeds thus:—




It will be seen that the treatment is quite methodical, and each verse is set to a melody in three divisions, each of which consists of (*a*) an intonation, (*b*) a recitation, and (*c*) a cadence. (See INFLEXION.) W. H. F.

TRAETTA, TOMMASO MICHELE FRANCESCO SAVERIO, an Italian composer of the 18th century. Until recently it was believed that his name was Trajetta, and the date of his birth May 19, 1727; but the certificate of birth published by the *Gazzetta Musicale di Milano* of 1879, No. 30, settles beyond question that he was the legitimate son of Filippo Traetta and Anna Teresta Piasanti, and was born in the year 1727, on March 30, 'ad hore 16' in the morning at Bitonto (Terra di Bari). At eleven years of age he became pupil of Durante at the 'Conservatorio di Santa Maria di Loreto' at Naples, to which institution he belonged until the autumn of 1748, when we find him teaching singing, and occasionally writing some sacred music for several churches of Naples. Two years afterwards he tried his hand at the stage, and his first opera, 'Farnace,' produced at the San Carlo at Naples, Nov. 4, 1751, met with such success that he was forthwith commissioned to compose six more operas for the same house. Of these nothing is known, except the title of one, 'I pastori felici,' 1753; yet they were probably not less successful than 'Farnace,' since his name spread rapidly, and he received engagements at Florence, Venice, Rome, Turin, Verona, Parma, etc. Goldoni and Metastasio did not disdain to write librettos for him; Goldoni a comic opera 'Buovo d'Antona' (Florence, 1756); and Metastasio 'L'Olimpiade' (Verona, 1758). Towards the end of 1759 Traetta accepted the appointment of Maestro di Cappella and teacher of singing to the Princesses, offered to him by Don Filippo, Infanta of Spain, and Duke of Parma. The first opera he composed for the Ducal Theatre of Parma was 'Solimano' (Carnival, 1759), followed in the spring by 'Ippolito ed Aricia.' This appears to have been a masterpiece, as both the Duke and the audience were exceedingly pleased with it, and on its reproduction six years later for the wedding of the Princess Maria Luisa with Charles III., King of Spain, a life pension was granted to the composer. In 1759 and 1760 Traetta went twice to Vienna to witness the performance of two operas purposely written for the Austrian capital, 'Ifigenia in Aulide' (1759), and 'Armida' (1760).

In 1765, after the death of the Duke, Traetta left Parma and settled in Venice, as principal of the 'Conservatorio dell' Ospedaletto.' He held the appointment for nearly three years, and resigned it on the invitation of Catherine II. of Russia, to succeed Galuppi as 'Maestro di Corte.' The severe climate of Russia, however, did not agree with the Italian maestro; in 1775 he gave up his position, and accepted an engagement in London, where, however, he was not very successful, owing chiefly to the firm hold which Sacchini had taken of the English public. He accordingly returned to Naples, but the climate of Russia and the anxieties of London had impaired both his health and his genius, and the few operas he wrote before his death show that the spring of his imagination was dried up. He died in Venice on April 6, 1779, and was buried in the church of Santa Maria Assunta, where the following epitaph is engraved on his tomb:

THOMAE TRAJETTA
BITUNTI NATO
SUBLIMIORIS MUSICES PERITISSIMO
HUJUS CHORI
AD AMPLITUDINEM ARTIS SUAE
INSTAURATORI MODERATORI
OPTIME MERITO
ANNO SALUTIS MDCCLXXIX
AETATIS SUAE LII
VITA FUNCTO
MONUMENTUM POSITUM.

Though Traetta was gifted with great intelligence, and his music is full of vigour and not wanting in a certain dramatic power, yet his works are now entirely forgotten.[1] Burney, Galvani, Grossi, Florimo, and Clément all praise him, and Florimo even finds in him a tendency towards the same dramatic expression and dignity in the musical treatment of the *libretto* that a few years afterwards made the name of Gluck immortal. However this may be, nobody can deny that Traetta had, as a man, a very peculiar character, an extraordinary estimation of his own talent, and an unusual readiness in making it clear to everybody: 'Traetta,' says Florimo, 'at the first performance of the operas, when presiding at the *clavicembalo*, as was customary at that time, convinced of the worth of his works, and persuaded of the special importance of some pieces, — was in the habit of turning towards the audience and saying: *Ladies and gentlemen, look sharp, and pay attention to this piece.*'

Subjoined is a catalogue of his works.

OPERAS

Farnace. Napoli, 1751.
I pastori felici. Do. 1753.
Ezio. Rome, 1754.
Le nozze contrastate. Do. 1754.
L'Incredulo. Napoli, 1755.
La fante furba. Do. 1756.
Buovo d'Antona. Firenza, 1756.
Nitteti. Reggio, 1757.
Didone abbandonata. Venezia, 1757.
Ifigenia in Tauride. 1758.
Olimpiade. Verona, 1758.
Solimano. Parma, 1759.
Ippolito ed Aricia. Do. 1759.
Ifigenia in Aulide. Vienna, 1759.
Armida. Do. 1760.
Sofonisba. Parma, 1760.
Enea nel Lazio. Torino, 1760.
I Tindaridi. Parma. 1760.
Enea e Lavinia. Do. 1761.
Antigono. Padova, 1764.
La francese a Malghera. Venezia, 1764.
La buona figliuola maritata. Parma, 1765.
La pace di Mercurio. 1765.
Semiramide. Venezia, 1765.
Le Serve rivali. Do. 1766.
Amor in trappola. Do. 1768.
L'Isola disabitata. Bologna, 1768.
Germondo. London, 1776.
Merope. Milano, 1776.
Il cavaliere errante. Napoli, 1777.
La disfatta di Dario. Venezia, 1778.
Artenice. Do. 1778.
Siroe, Lucio Vero, Il Ritornale da Londra, Siroe, and Astarto are undated. (See *Quellen-Lexikon.*)
Gli Eroi dei Campi Elisi, Venezia, 1779. Written on the composer's death bed, and finished by Gennaro Astaritta.
Le feste d'Imeneo, a prologue and trilogy, viz. Il trionfo d'Amore, Triole, Saffo, and Egle, for the wedding of the Archduke Joseph of Austria with the Infanta Dona Isabella di Borbone, at Parma, Sept. 1761.
Il Tributo Campestre,[6] componimento pastorale,' on the occasion of Maria Carolina of Austria, wife to Ferdinand IV. King of Sicily, passing through Mantua in 1768.
In the same year he wrote an Oratorio 'Salomone,' for the Conservatorio dell' Ospedaletto in Venice; and about 1770 he wrote a 'divertimento for four orchestras' with the title 'Le quattro stagioni e i dodici mesi dell' anno' (the four seasons and the twelve months of the year).[2]
A Stabat Mater of his for four voices and accompaniment of several instruments is known, and was republished at Naples in 1878; and the Archives of the 'Real Collegio di Napoli' contain the following: —
Lezione terza for soprano.
39 Arie (some with accompaniment of violin and basso, and some with accompaniment of several instruments).
7 Duetti.
Aria, 'Terrore m' inspirava,' with pianoforte accompaniment.
Aria, 'Ah! consola il tuo dolore,' arranged for two violins, viola, and basso.
A Canon, 'Sogno, ma te non miro,' for two sopranos and basso.
A Solfeggio, with pianoforte accompaniment.
A cantata forsoprano and instruments, 'Dei qual mi sorprende,' is in the royal library at Berlin, and a 'Hymn to the Creator' (published) is in the British Museum. G. M.

TRAINING SCHOOL FOR MUSIC, THE NATIONAL. See NATIONAL TRAINING SCHOOL, and ROYAL COLLEGE.

TRAMIDAMENTE. This strange direction, with *ängstlich* below it as its German equivalent, is found at the Recitative with the Trumpets in the 'Agnus' of Beethoven's Mass in D, in the old score (Schotts). In the new edition of Breitkopf & Härtel it appears as 'timidamente,' which is good Italian, and is the translation of 'ängstlich' — with distress. G.

TRANQUILLO, an Italian term, meaning 'calmly,' 'quietly.' The notturno in Mendelssohn's 'Midsummer Night's Dream' music is marked 'Con moto tranquillo.' G.

TRANSCRIPTION. I. A term which in its strict meaning should be the exact equivalent of ARRANGEMENT, but which in practice implies a different, and in most cases a far less worthy production, since the transcriber rarely if ever fails to add something of his own to the work he selects for treatment. Among the earliest examples of the transcription in this sense are the versions of tunes, sacred and secular, contained in the VIRGINAL BOOKS, which no doubt were executed to order, or to show off the skill of some illustrious performer. It is curious to notice how constant fashion has been in its adherence to this form of music. William Babell's harpsichord lessons upon the favourite opera airs of Handel's time are of the same order, artistically speaking, as Thalberg's 'Home, sweet home,' or any other piece of the class in modern days. Earnest musicians seem always to have viewed these productions with the same disapproval. Burney's opinion of Babell is followed by a passage which may most profitably be studied in this connection (*Hist.* vol. iv. p. 648). Here and there, of course, are to be found transcriptions which consist of something besides unmeaning runs and brilliant passages, and which even help to elucidate the intention of the original composition. Among Liszt's versions of Schubert's songs, there are a few, such as the 'Erlkönig,' of which this may be said, but in spite of such brilliant exceptions as this the form cannot be regarded with unmixed satisfaction. There are instances, too numerous to mention, of transcriptions of well-known pieces for instruments utterly inadequate to their performance; none are more amusing than those versions of the 'Hallelujah Chorus' quoted in the *Musical Times* for 1901, p. 458, for two flutes, for concertina, and for harp and pianoforte.

II. The more useful kind of transcription is that which, by compression and condensation, presents the principal features of a composition for the student's guidance in such a way that they can be performed on the organ, pianoforte, or other solo instrument. (See ARRANGEMENT.) M.

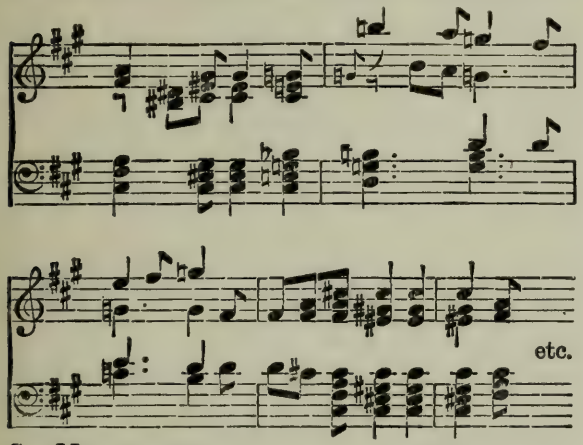
TRANSFORMATION OF THEMES. See METAMORPHOSIS, vol. iii. p. 184.

TRANSITION is a musical term which has several different senses. It is most commonly used in a vague way as synonymous with modulation. Some writers, wishing to limit it more strictly, use it for the actual moment of passage from one key to another; and again

[1] His name does not occur once in the programmes of the Philharmonic Society, and only once in all the three indexes of the *Allg. Musikalische Zeitung.*

[2] This composition is mentioned in a letter dated Dec. 2–13, 1770, written by Catherine II. of Russia to Voltaire.

it is sometimes used to distinguish those short subordinate flights out of one key into another, which are so often met with in modern music, from the more prominent and deliberate changes of key which form an important feature in the structure of a movement. The following example from Beethoven's Sonata in B♭, op. 106, is an illustration of the process defined by this latter meaning of the term; the transition being from F♯ minor to G major and back: —




See MODULATION. C. H. H. P.

TRANSPOSING INSTRUMENTS. This is a name often given to those wind instruments for which, for the sake of the player's convenience in reading, the parts are written in one key while the instrument sounds in another. Players of the clarinet, cor anglais, horn, and trumpet, among the ordinary orchestral instruments, are required to play from parts which indicate the physical production of certain notes, not their accurate sound. This practice is objected to by a certain class, but, though a change would relieve the average score-reader of a good deal of trouble and uncertainty, yet the greater responsibility which would be given to the players in the orchestra would probably mean a great deal of extra work in the way of rehearsals. See vol. iv. p. 389. M.

TRANSPOSING KEYBOARDS. Before pianoforte accompaniments were set out in full notation, the practice of which, as Dr. W. H. Cummings has shown,[1] was first due, about 1780–90, to Domenico Corri of Edinburgh, the entire accompaniment, at that time the most important study in keyboard playing, was from the figured bass stave, known as 'Figured,' 'Through' or 'Thorough' bass. From the varying natural pitch of voices, transposition was a necessary and much cultivated resource, and if the chromatic keyboard had been originally contrived to restore the chromatic *genus* of the Greeks, it was certainly very soon after permanently adopted to facilitate the practice of transposition. But the difficulties of the process seem to have very early prompted the alternative of a shifting keyboard, applied in the first instance to the diatonic arrangement of the keys, which in the 16th century was still to be met with in old organs: in other words, whatever the key might be, to play apparently in C. The oldest authority on the organ extant is the blind organist of Heidelberg, Arnold Schlick, who in 1511 published the *Spiegel der Orgelmacher und Organisten*, of which only one copy is now known to exist.[2] Schlick is quoted by Sebastian Virdung, who also published his book in 1511, and (2nd cap. p. 19, Berlin reprint, p. 87) has an interesting passage on transposing organs, which we will freely translate.

When an organ in itself tuned to the right pitch can be shifted a tone higher or lower, it is a great advantage to both organist and singers. I have heard years ago of a Positive so made, but I only know of one complete organ, and that one I use daily, which together with its positive, two back manuals, pedals, and all its many and rare registers, may be shifted higher and back again as often as necessity requires. For some chapels and singers *ad Cantum Mensurabilem* such a contrivance is specially useful. Two masses or Magnificats may be in the same tone, and set in the same notation of line and space, and yet it may be desirable to sing the one a note higher than the other. Say both masses are in the Sixth Tone with Clef C; the counter bass going an octave lower[3] — in the other the counter bass goes a note or more lower, to B or A,[4] which are too low for bass singers, and their voices heard against others would be too weak, if it were not possible to sing the part a note higher. Now in the first mass the counter bass in C can be played on an organ as set, but the other demands transposition to D, with the semitones F♯ and C♯, which to those who have not practised it, is hard and impossible. So therefore, with an organ, as described, the organist may go on playing in C (C-sol-fa-ut) on the keyboard, although the pipes are in D (D-la-sol-re).[5]

We may assume that in course of time the increasing skill of organists rendered mechanical transpositions unnecessary, since for the organ we hear no more about them; but for the harpischord they were to be met with in the 16th and following centuries. Praetorius (A.D. 1619) speaks of transposing clavicymbals (harpsichords) which by shifting the keyboard could be set two notes higher or lower, and describes a 'Universal-Clavicymbal' capable of gradual transposition by semitones to the extent of a fifth. Burney in his musical tour met with two transposing harpsichords; one a German one, made under the direction of Frederick the Great, at Venice; the other (a Spanish one, also with movable keys) at Bologna, belonging to Farinelli. [See the writer's *History of the Pianoforte*, pp. 87, 88, for a description of the late Sir Bernard Samuelson's interesting Ruckers harpsichord. Also p. 83, for Van Blankenburg's account of such transpositions.]

Considering the musical knowledge and skill required to transpose with facility beyond a supposititious change of signature and corresponding alteration in reading the accidentals, as from C to C♯ or C♭; it might appear strange

[1] Vide *Proceedings of the Musical Association*, 1880–81, pp. 19–28.

[2] Reprinted in the *Monatshefte für Musikgeschichte*, Berlin, 1869; edited with explanatory notes by Herr Robert Eitner.

[3] To the C, second space of the bass clef, but evidently, as will be obvious, sounding the F lower.

[4] In our pitch the double E and D.

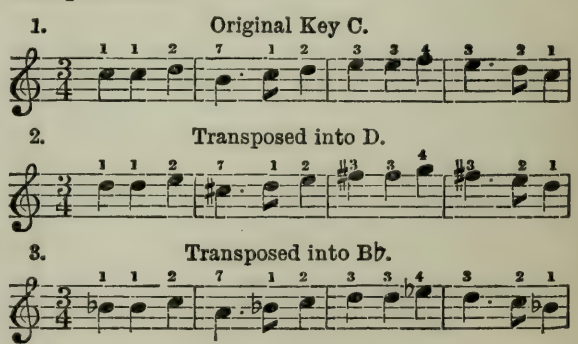
[5] This very difficult passage in the quaint original has been rendered from an elucidatory footnote by the editor, Herr Eitner.

that mechanical contrivances for transposition have not been permanently adopted, but it finds its explanation in the disturbance of the co-ordination of hand and ear. Those who have the gift of absolute pitch are at once upset by it, while those who have not that gift and are the more numerous, find a latent cause of irritation which, somehow or other, is a stumbling-block to the player. In the present day it is not a question of Temperament, equal or unequal, so much as of position in the scale of pitch, of which, if the ear is not absolutely conscious, it is yet conscio s to a certain extent.

The transposing harpsichord mentioned by Burney as belonging to Count Torre Taxis of Venice, had also a pianoforte stop, a combination in vogue at the time it was made, 1760. A German pianoforte with movable keyboard was made for the Prince of Prussia in 1786, and about the same period Sebastian Erard constructed an 'organised' pianoforte, another favoured combination of the latter half of the 18th century, which transposed a semitone, whole tone, or minor third each way, to suit the limited voice of Marie Antoinette. Roller of Paris is also said to have made transposing pianos.

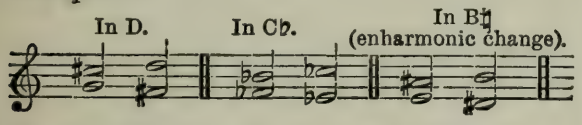
The most prominent instances of transposing pianofortes made in England in the 19th century are the following: — (1) The square piano of Edward Ryley, patented in 1801, and acting by a false keyboard, which was placed above the true one, and could be shifted to any semitone in the octave. Ryley's idea as stated in his specification went back to the original one of playing everything in the so-called natural scale of C. The patent for this complete transposer was bought by John and James Broadwood, and an instrument so made is in the possession of the present firm. (2) The Royal Albert Transposing piano, brought out by Messrs. Addison & Co. soon after the marriage of Queen Victoria, a piccolo or cottage instrument, is described by Rimbault in his *History of the Pianoforte* as having the keys divided at half their length, the front and back ends being capable of moving independently of each other. (3) Messrs. Broadwood's transposing Boudoir Cottage pianos, made about 1845, displayed the novel feature of the instrument itself moving while the keyboard and action were stationary. In some of their pianos made in this way, the instrument was suspended between two pivoted metal supporters which allowed the gradual movement, semitone by semitone, effected by turning a pin at the side with an ordinary tuning hammer. Subsequently the instrument was moved in a groove at the top and on two wheels at the bottom of the outer fixed case, but neither contrivance was patented, nor was long continued to be made. (4) Another attempt at transposing by the keyboard was brought forward in 1884 by Hermann Wagner of Stuttgart. He names his invention 'Transponir-Pianino.' We gather from the description and drawings in the *Zeitschrift für Instrumentenbau*, Band 4, No. 12 (Leipzig, Jan. 12, 1884) that the keyboard moves bodily, there being a preliminary movement for protecting the action cranks or rockers by raising them together while the keyboard is being shifted. (5) The last transposing contrivance to be mentioned is the 'Transpositeur' of Messrs. Pleyel, Wolff, and Cie. of Paris, invented by M. Auguste Wolff in 1873. The Transpositeur being an independent false keyboard, can be applied to any pianoforte by any maker. It has therefore the great merits of adaptability and convenience. It can be placed upon the proper keyboard of an instrument, and by touching a spring to the right hand of the player and a button which permits the keyboard to be shifted through all the semitones of an octave, the transposition desired is effected. The Transpositeur is patented and is sold by the Pleyel firm in Paris, or London, at a moderate price. It is of course open to the same natural objection which we have already noticed in speaking of the transposing clavicymbals of Praetorius. A. J. H.

TRANSPOSITION, change of key, the notation or performance of a musical composition in a different key from that in which it is written. When it is said that a piece of music is in a certain key, it is understood that it consists of the notes of a certain scale, and that, except chromatic passing-notes and such-like melodic changes, no note can be employed which is not a part of that scale. Each note of the composition therefore occupies a definite position as a degree of the scale in which it is written, and in order to transpose a phrase, each note must be written, sung, or played a certain fixed distance higher or lower, that it may occupy the same position in the new scale that it held at first in the original one. Thus Exs. 2 and 3 are transpositions of Ex. 1, one being a major second higher, and the other a major second lower; and the notes of the original phrase being numbered, to show their position as degrees of the scale, it will be seen that this position remains unchanged in the transpositions.




It is, however, not necessary that a transposition should be fully written out, as above. By

sufficient knowledge and practice a performer is enabled to transpose a piece of music into any required key, while still reading from the original notation. To the singer such a proceeding offers no particular difficulty, since the relation of the various notes to the key-note being understood, the absolute pitch of the latter, which is all that has to be kept in mind, does not matter. But to the instrumental performer the task is by no means an easy one, since the transposition frequently requires a totally different position of the fingers. This arises from the fact that in transposition it often happens that a natural has to be represented by a sharp or flat, and *vice versa*, as may be seen in the above examples, where the B♮ of Ex. 1, bar 2, being the 7th degree of the scale becomes C♯, which is the 7th degree of the scale of D, in Ex. 2; and again in bar 3, where F♮, the 4th degree, becomes E♭ in Ex. 3. The change of a flat to a sharp, though possible, is scarcely practical. It could only occur in an extreme key, and even then could always be avoided by making an enharmonic change, so that the transposed key should be more nearly related to the original, for example —




Hence it will not suffice to read each note of a phrase so many degrees higher or lower on the stave; in addition to this, the relation which every note bears to the scale must be thoroughly understood, and reproduced in the transposition by means of the necessary sharps, flats, or naturals; while the pianist or organist, who has to deal with many sounds at once, must be able also instantly to recognise the various harmonies and modulations, and to construct the same in the new key.

The faculty of transposition is extremely valuable to the practical musician. To the conductor, or to any one desiring to play from orchestral score, it is essential, as the parts for the so-called 'transposing instruments' — horns, trumpets, clarinets, drums — being written in a different key from that in which they are to sound, have to be transposed back into the key of the piece, so as to agree with the strings and other non-transposing instruments. [See SCORE, vol. iv. p. 389.] Orchestral players and accompanists are frequently called upon to transpose, in order to accommodate the singer, for whose voice the written pitch of the song may be too high or too low, but it is probably extremely seldom that transposition takes place on so grand a scale as when Beethoven, having to play his Concerto in C major, and finding the piano half a tone too flat, transposed the whole into C♯ major; or the scarcely less remarkable feat of Brahms, who, as a young man, playing with the violinist Remenyi, and finding the piano at Celle at too low a pitch to suit the violinist, transposed Beethoven's C minor sonata into C♯ minor.

Transposed editions of songs are frequently published, that the same compositions may be made available for voices of different compass, but transpositions of instrumental music more rarely. In Kroll's edition of Bach's Preludes and Fugues, however, the Fugue in C♯ major in vol. i. appears transposed into D♭. This is merely an enharmonic change, of questionable practical value, the sounds remaining the same though the notation is altered, and is only made to facilitate reading, but the change into G of Schubert's Impromptu, op. 90, No. 3, which was written in G♭, and altered by the publisher, was doubtless designed to render it easier of execution. F. T.

TRANSPOSITION OF THE ECCLESIASTICAL MODES. By means of the B♭ which was available for use in the ancient scale derived from the Greeks (see GREEK MUSIC, MODES, MONOCHORD), a melody could be written in a transposed position either a fourth above or a fifth below. This liberty was employed particularly in the case of melodies of the second mode that ranged low. It was also employed in order to get chromatic effects. For example fourth mode melodies were set a fourth higher, and could use both B♭ and B♮ as the note above their final. See for example the antiphon analysed at the end of the article ANTIPHON. To a limited extent other transposition was utilised. A melody could be transposed a fifth higher without change so long as the note fourth above its final did not occur. In some cases even with such a note occurring the transposition was made, and thus the effect was obtained of an F♯.

But all such statements as the above must be made and taken with great caution because of the uncertainty that prevails as to the theory that originally governed the composition of early plain-song and as to possible changes which the melodies may have undergone in transmission. In a case like that last mentioned, for example, the F effect may be regarded as a primitive feature which it has happily been possible to retain, in spite of the restricted possibilities of the plain-song scale, by the expedient of transposition: or it may be regarded as a curious perversion which has come about as the melody has been handed down from mouth to mouth: or it may be regarded as a bold venture of a composer who saw his way to secure an effect which pleased him though it did not fall in with the strict theory of his art. W. H. F.

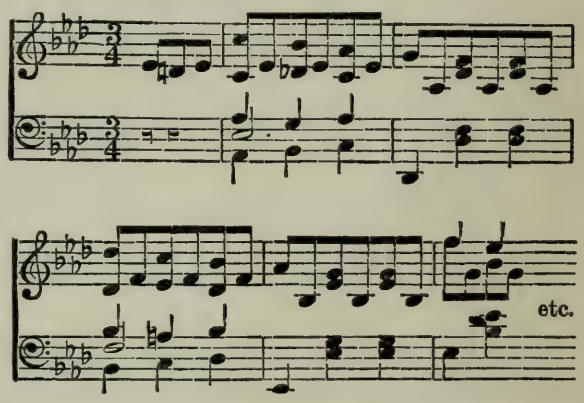
Composers of the polyphonic period made use of the legitimate liberty of transposing which the B♭ afforded. During the transitional period — but very rarely earlier than that — a

double transposition was effected, in a few exceptional cases, by means of two flats; B♭ raising the pitch a Fourth, and E♭ lowering it, from thence, by a Fifth—thus really depressing the original pitch by a Tone. As usual in all cases of progressive innovation, this practice was well known in England long before it found favour on the continent. A beautiful example will be found in Wilbye's 'Flora gave me fairest flowers,' composed in 1598; yet Morley, writing in 1597, severely condemns the practice. It will be seen, from these remarks, that, in compositions of the polyphonic era, the absence of a B♭ at the signature proves the mode to stand at its true pitch; while the presence of a B♭ proves the composition to be quite certainly written in a transposed mode.[1] In modern reprints, the presence at the signature of one or more sharps, or of more than two flats, shows that the pitch of the piece has been changed, or its mode reduced to a modern scale, by a modern editor. W. S. R.

TRASUNTINO, Vito, a Venetian harpsichord-maker, who made an enharmonic (quarter-tone) archicembalo or large harpsichord for Camillo Gonzaga, Conte di Novellara, in 1606, now preserved in the Museum of the Liceo Communale at Bologna. It was made after the inventionof Don Nicola Vicentino, an enthusiast who tried to restore Greek music according to its three genera, the diatonic, chromatic, and enharmonic, and published the results of his attempt at Rome in 1555, under the title of *L'Antica Musica ridotta alla Moderna Prattica.* From engravings in this work illustrating a keyboard invented to include the three systems, Trasuntino contrived his instrument. A photograph of it is in the South Kensington Museum. It had one keyboard of four octaves C–C, with white naturals; the upper or usual sharps and flats being divided into four alternately black and white, each division being an independent key. There are short upper keys also between the natural semitones, once divided, which makes thirty-two keys in the octave; 125 in all. Trasuntino made a Tetracorda, also preserved at Bologna, with intervals marked off to tune the archicembalo by — an old pitch-measurer or quadruple monochord. When Fétis noticed Trasuntino (*Biographie Universelle,* 1865, p. 250), the archicembalo was in the possession of Baini. It was not the first keyboard instrument with enharmonic intervals; Vicentino had an organ built, about 1561, by Messer Vicenzo Colombo of Venice. There is a broadsheet describing it quoted by Fétis as obtained by him from Signor Gaspari of Bologna: *Descrizione dell' arciorgano, nel quale si possono eseguire i tri generi della musica, diatonica, cromatica, ed enarmonica,* in Venetia, appresso Niccolo Bevil'acqua, 1561, a di 25 ottobrio.

A harpsichord dated 1559, made by a Trasuntini, is cited by Giordano Riccati ('Delle corde ovvero fibre elastiche'), and was probably by Vito's father, perhaps the Messer Giulio Trasuntino referred to by Thomas Garzoni ('Piazza universale di tutte le professioni del mondo,' Discorso 136) as excellent in all 'instrumenti da penna' — quilled instruments, such as harpsichords, manichords, clavicembalos, and cithers. A harpsichord by Alexander Trasuntino, dated 1531, is in the Donaldson Museum, Royal College of Music. This maker may have been the grandfather of Vito Trasuntino. The instrument is engraved in the writer's *History of the Pianoforte,* p. 76. Of Vito, Fioravanti says (*Specchio di Scientia Universale,* fol. 273), 'Guido [or Vito] Trasuntino was a man of much and learned experience in the art of making harpsichords, clavicembalos, organs and regals, so that his instruments were admired by every one before all others, and other instruments he improved, as might be seen in many places in Venice.' These citations are rendered from Fétis. 'Manicordo,' as in the original, is the clavichord. It is doubtful whether 'arpicordi' and 'clavicembali' here distinguish upright and horizontal harpsichords, or harpsichords and spinets. A. J. H.

TRAUER-WALZER, *i.e.* Mourning-waltz, a composition of Schubert's (op. 9, No. 2), dating from the year 1816,




which would not be noticed here but for the fact that it is often attributed to Beethoven, under whose name a 'Sehnsuchts-walzer,' best known as 'Le Désir' (first of a set of ten all with romantic titles), compounded from Schubert's waltz and Himmel's 'Favoritwaltzer,' was published by Schotts in 1826. Schubert's op. 9 was issued by Cappi and Diabelli, Nov. 29, 1821, so that there is no doubt to whom it belongs. The waltz was much played before publication, and got its title independently of Schubert. In fact, on one occasion, hearing it so spoken of, he said, 'Who could be such an ass as to write a *mourning-waltz?*' (Spaun's *Memoir,* MS.) Schubert's Waltz is a perfect type of a German 'Deutsch.' [See Teutsch.] G.

TRAVERS, John, born about 1703, commenced his musical education as a chorister of

[1] See Chiavette; Modes, ecclesiastical.



ZELIA TREBELLI

St. George's Chapel, Windsor, where he attracted the attention of Dr. Godolphin, Dean of St. Paul's Cathedral and Provost of Eton College, by whom he was placed with Maurice Greene as an articled pupil. He soon afterwards made the acquaintance of Dr. Pepusch, who assisted him in his studies to his great advantage. About 1725 he was appointed organist of St. Paul's, Covent Garden, and subsequently organist of Fulham Church. On May 10, 1737, he was sworn in organist of the Chapel Royal in the room of Jonathan Martin, deceased, upon which he relinquished his place at Fulham. He composed much church music: his well-known Service in F, a Te Deum in D, and two anthems were printed by Arnold, and another anthem by Page; others are in MS. in the books of the Chapel Royal. He published about 1750 'The Whole Book of Psalms for one, two, three, four and five voices, with a thoroughbass for the harpsichord,' 2 vols. fol. But the work by which he is best known is his 'Eighteen Canzonets for two and three voices, the words chiefly by Matthew Prior,' which enjoyed a long career of popularity, and two of which — 'Haste, my Nanette,' and 'I, my dear, was born to-day' — are still occasionally heard. The canzonet, 'I, like a bee,' enjoyed an even longer popularity. [A set of 'XII voluntaries for the organ or harpsichord' was published after his death.] An autograph MS. by him, containing four melodies in some of the ancient Greek modes, for four voices with instrumental accompaniments, the fruit, doubtless, of his association with Pepusch, is amongst Dr. Cooke's MS. collections now in the library of the Royal College of Music. Upon the death of Dr. Pepusch he became the possessor, by bequest, of one-half of the Doctor's valuable library. He died in June 1758. W. H. H.

TRAVERSO (Ger. *Querflöte*), the present form of flute, held *square* or *across* (*à travers*) the performer, in distinction to the flute à bec, or flageolet with a beak or mouthpiece, which was held straight out, as the clarinet and oboe are. It came in early in the 18th century, and was called the 'German flute' by Handel and others in this country. In Bach's scores it is called Flauto traverso, Traverso, and Traversière. [See FLUTE.] G.

TRAVIATA, LA ('The Misguided One'). Opera in four acts; libretto by Piave (founded on 'La Dame aux Camélias'), music by Verdi. Produced at Teatro Fenice, Venice, March 6, 1853; at the Théâtre Italien, Paris, Dec. 6, 1856; at Her Majesty's Theatre, London (début of Mlle. Piccolomini), May 24, 1856; in English at the Surrey Theatre, June 8, 1857. The opera was written in a single month, as is proved by the autograph in possession of the house of Ricordi. G.

TREBELLI, ZELIA, an operatic singer who took the public by storm, and stepped early into the high position which she maintained until her death.

Zelia Gilbert[1] was born in Paris in 1838. So early was her talent recognised that she was taught the piano at the age of six. Guided by her German teacher, she learnt to reverence and enjoy the works of Bach and Beethoven. After ten years her wish for instruction in singing was encouraged by her parents, who only thought thereby to add one other graceful accomplishment to those which were to render their daughter useful and acceptable in society. The services of Herr Wartel were secured, and so delighted was he with his clever pupil that he never rested until he had persuaded her parents to allow of his training her for the lyric stage. Five years of close study prepared for her début, which was made at Madrid as Mlle. Trebelli, under the most favourable circumstances and with complete success, Mario playing Almaviva to her Rosina, in 'Il Barbiere.'

Trebelli's appearances in the opera-houses of Germany in 1860–61 were a series of brilliant triumphs. Public and critics were alike carried away by enthusiasm when they heard her rendering of the parts of Rosina, Arsace, Orsini, Urbano, Azucena, and others. No member of Merelli's Italian troupe was gifted with so brilliant a voice and so much executive power. Nor could the audiences fail to be impressed by the actress's varied powers so rarely at the command of one individual, Trebelli expressing at one time the fire of an almost manly vigour, and at another the charm of womanly tenderness and delicacy. The German criticisms which declared the voice a contralto, comparing it with Alboni's in quality and with Schechner's in power, were not supported by English opinions. As a mezzo-soprano, its brilliancy, power, and flexibility were appreciatively noticed; the artist's control over voice and action enthusiastically praised. Trebelli appeared first in London at Her Majesty's Theatre, May 9, 1862, as Orsini in 'Lucrezia.' 'A more encouraging reception has seldom been awarded to a débutante.' From that time she was a recognised favourite with our opera and concert audiences. Those who were familiar with her appearances in frequent co-operation with Mlle. Tietjens in the chief Italian operas, will not easily forget the performances of Oberon, where Trebelli's impersonation of the captive, Fatima, was invested with peculiar charm. More recent and more widely known was her intelligent and refined impersonation of Carmen, though it lacked the vivid animalism now preferred.

In 1884 Madame Trebelli made a tour through the United States with Mr. Abbey's troupe.

Madame Trebelli's marriage to Signor Bettini,

[1] 'Trebelli' is obviously intended as the reverse of Gilbert.

about 1863, was, in a few years, followed by a separation. Her last appearance in England was at Mapleson's benefit concert in the Albert Hall in June 1889, when she was already ill. She died at Étretat, August 18, 1892. Her daughter, Antoinette Trebelli, had a considerable success at first under her own name, from about 1889, and subsequently, as Antonia Dolores, won a place among the most artistic singers of the day. L. M. M.

TREBLE (*Canto; Diskant; Dessus*). A general term applied to the highest voices in a chorus or other concerted vocal piece, and to the upper parts in concerted instrumental music; also to soprano voices generally. The treble clef is the G clef on the second line of the upper (our treble) stave; the eighth line of the great stave of eleven lines (*Chiave di sol, chiave di violino; Clef de Sol*).

Its etymology does not refer it to any special class of voice. It is generally held to be a corruption of Triplum, a third part superadded to the Altus and Bassus (high and low). In this case it will have been sung by boys, who till then will have joined instinctively in congregational singing in unison with, or an octave above, the tenor. At what time 'treble' may have found its way into English it is difficult to say. 'Childish treble,' as the voice of old age, appears in Shakespeare, and 'faint treble' used to be applied to what is commonly known as falsetto. The word Triplum as a third part was of course introduced at a very early date, and marks a most important step in the progress of part-music.

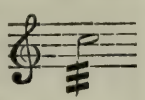
The treble clef is a modification of the letters Gs (standing for the 'g sol' of the hexachords. See F. Kidson, in *Musical Times* for July 1908, p. 443). [Clef.] It is used for the violin, flute, hautboy, clarinet, horn, and trumpet; also in very high passages on the viola, violoncello, and bassoon. The double G clef  has been used for tenor parts in choruses, the music being sung an octave lower than written; also for the horn in low keys. [Tenor.] H. C. D.

TRE GIORNI SON CHE NINA. These are the opening words of a song which is commonly attributed to Pergolesi, and by which, it may be said, Pergolesi's name is chiefly known to the average amateur. There seems to be no shred of positive evidence of Pergolesi's name being attached to it before 1847, the date on a copy known to M. Weckerlin. Mme. Viardot inserted the song in her 'École classique du Chant,' implying that it is to be sung in the tragic manner now usual with public performers, as a 'Chanson du Fou' sung by a lover at the window of his dead mistress. What may have been the origin of this romantic theory it is impossible to conjecture, but the real source of the composition has been traced by Mr. W. Barclay Squire, who considers it to be the work of Vincenzo Ciampi, who came over to London with an Italian buffo company in 1748. One of the pieces they played was 'Gli tre Cicisbei ridicoli,' composed by a certain Natale Resta; into this were interpolated four songs sung by one of the company named Signor Laschi, whose name was attached to the songs in the edition of them which Walsh brought out. Reference to the libretto of the opera shows that these four songs cannot have been part of the original piece, as there is no character called Nina, and the only place where such a song could be introduced, a serenade, is without words in the libretto, implying that an interpolation was made at this point. The second verse of the song conclusively proves that its character was broadly comic, and that the modern way of singing it is as erroneous as the attribution to Pergolesi. For the long and ingenious process by which the authorship of the music has been almost certainly established, the reader is referred to the *Musical Times* for 1899, pp. 241–43, and to *Zeitschrift* of the Int. Mus. Ges. vol. ii. (1900) p. 67 ff. The original text of the song, music and words, is reprinted in the *Oxford History of Music*, vol. iv. pp. 235–37. M.

TREE, Ann Maria, born in August 1801 or 1802 in London, was taught singing by Lanza and Tom Cooke. After singing in the chorus at Drury Lane, where her elder sister (afterwards Mrs. Quin) was a popular dancer, she was engaged at Bath, where she appeared as Polly in 'The Beggar's Opera,' Nov. 13, 1818. She made her début at Covent Garden as Rosina in 'The Barber of Seville,' Sept. 10, 1819; she made a great success as Luciana, in Reynold's and Bishop's operatic adaptation of 'The Comedy of Errors,' Dec. 11, 1819. She became a popular performer in other Shakespearean parts (original or adapted) — Viola, Nov. 8, 1820; Julia, Nov. 29, 1821; Imogen, June 19, 1822; Rosalind, Dec. 10, 1824. Her principal new parts were Louison in 'Henri Quatre,' April 22, 1820; Zaide in the younger Colman's 'Law of Java,' May 11, 1822; Lady Matilda in Bishop's 'Maid Marian,' adapted by Planché from Peacock's novel, Dec. 3, 1822; Clari the Maid of Milan, in Payne's operatic play, wherein she originally sang 'Home, sweet Home,' May 8, 1823. On May 21 of the same year she played Viola to the Olivia of her younger sister Ellen, afterwards Mrs. Charles Kean, and on the same evening sang Susanna in a mutilated version of 'The Marriage of Figaro,' to the Cherubino of another sister, afterwards the wife of John Philip Chapman. On Nov. 26, 1824, she sang as Matilda in 'The Frozen Lake,' an adaptation of Auber's 'Neige,' produced two months previously. On June 15, 1825, she took a farewell benefit as Clari, and as Mary Copp in Payne and Bishop's 'Charles II.' originally played by her the year before. She married Mr. James Bradshaw, afterwards

member for Canterbury, August 15, 1825, and died at her residence, Queen's Gate Terrace, Feb. 17, 1862. Chorley described her as a singer with a cordial, expressive mezzo-soprano voice, and much real feeling. A. C.

TREIBENREIF. See TRITONIUS.

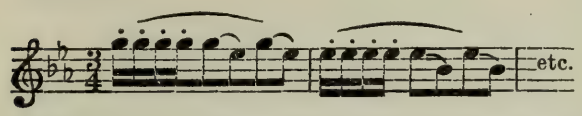
TREMOLO. 1. A figure consisting, in the case of bowed instruments, of reiterated notes played as rapidly as possible with up and down bow, expressed thus  with the word *tremolo* or *tremolando* added (without which the passage would be played according to the rhythmical value of the notes), producing a very fine effect, if judiciously used, both in fortissimo and pianissimo passages. On the pianoforte it is a rapid alternation of the parts of divided chords, reproducing to a great extent the above-mentioned effect. Good examples of *Tremolo* are to be found in various branches of music — for the Piano, in the opening of Weber's Sonata in A♭, and in the Finale to Schubert's Rhapsodie Hongrosie, where it gives the effect of the cymbalum or zither in the Hungarian bands; for the Piano and Violin, in the introduction to Schubert's Phantasie in C (op. 159); for the Orchestra, in Weber's Overtures, and Schubert's Overture to Fierrabras. For the PF. and voice a good example is Schubert's song 'Am Meer.' Beethoven uses it in the Funeral March of the solo Sonata, op. 26; in the Sonata Appassionata, and that in C minor, op. 111. The strictly classical PF. writers evidently did not consider *tremolo* without rhythm legitimate in original piano works. The *tremolo* on the PF. is therefore a reproduction of the effect of other instruments, as in Beethoven's Funeral March, just mentioned. This, though written rhythmically, is, by common consent, played as a real *tremolo*, being clearly a representation of the roll of muffled drums. Some of the best of the Romantic school, as Weber and Schumann, have used the real *Tremolo*.

2. In vocal music the term is applied to the abuse of a means of expression or effect, legitimate if used only at the right time and place, and in the right way. It assumed the character of a vocal vice about sixty years ago, and is supposed to have had its origin in the *vibrato* of Rubini, first assuming formidable proportions in France, and thence quickly spreading throughout the musical world.
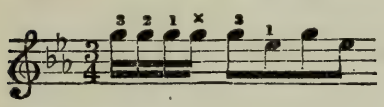
The Vibrato and the Tremolo are almost equally reprehensible as mannerisms. Mannerisms express nothing but carelessness or self-sufficiency, and the constant tremolo and vibrato are therefore nauseous in the extreme. Their constant use as a means of expression is simply false, for if they are to represent a moral or physical state, it is that of extreme weakness or of a nervous agitation which must soon wear out the unfortunate victim of its influence. The tremolo is said to be frequently the result of forcing the voice. It may be so in some cases, but it is almost exclusively an acquired habit in this age of 'intensity.' It is a great mistake to say that it is never to be used, but it must only be so when the dramatic situation actually warrants or requires it. If its use is to be banished entirely from vocal music, then it should equally disappear from instrumental music, though, by the way, the instrumental tremolo is more nearly allied to the vocal vibrato. Indeed, what is called 'vibrato' on bowed instruments is what would be 'tremolo' in vocal music. [VIBRATO.] What is it that produces its fine effect in instrumental music? In loud passages it expresses sometimes joy and exultation; in others, agitation or terror; in all cases, tension or emotion of some kind. In soft passages it has a beautifully weird and ethereal effect of half-light when not spun out. In vocal music it is to be used in the first-named situations. The human voice loses its steadiness in everyday life under the influence of joy, sorrow, eagerness, fear, rage, or despair, and as subjects for vocal treatment usually have their fair share of these emotions, we must expect to hear both the vibrato and the tremolo in their places, and are very much disappointed if we do not. Reason, judgment, and taste must be brought to bear with the same kind of philosophical and critical study by means of which an actor arrives at the full significance of his part, and it will be found that a big vocal piece like 'Ah perfido,' 'Infelice,' or 'Non più di fiori,' requires more psychological research than is generally supposed. Singers, and those of this country especially, are very little (in too many cases not at all) alive to the fact that the moment singing is touched, we enter upon the region of the dramatic. In speaking generally of dramatic singing, the operatic or theatrical is understood. But the smallest ballad has its share of the dramatic (though not necessarily of the theatrical), and if this were more widely felt, we should have better singing and a better use of the tremolo and vibrato, which can hardly fail to place themselves rightly if the import of the piece to be sung be rightly felt and understood. By tremolo is usually understood an undulation of the notes, that is to say, more or less quickly reiterated departure from true intonation. In some cases this has been cultivated (evidently) to such an extent as to be utterly ludicrous. Ferri, a baritone, who flourished about the middle of the 19th century, gave four or five beats in the second, of a good quarter-tone, and this incessantly, and yet he possessed a strong voice and sustaining power to carry him well through his operas. But there is a thrill heard at times upon the voice which amounts to neither tremolo nor vibrato. If it is the result of pure emotion, occurring consequently only in the right place, its effect is very great.

The vibrato is an alternate partial extinction and re-enforcement of the note. This seems to

have been a legitimate figure, used rhythmically, of the *fioritura* of the Farinelli and Caffarelli period, and it was introduced in modern times with wonderful effect by Jenny Lind in 'La Figlia del Reggimento.' In the midst of a flood of vocalisation these groups of notes occurred —



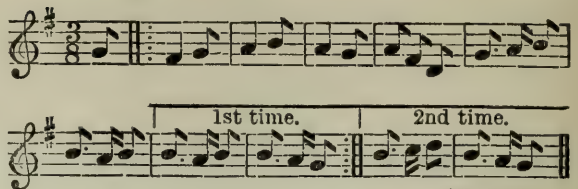

executed with the same brilliancy and precision as they would be on the pianoforte, thus —




[See VIBRATO.] H. C. D.

TREMULANT. A contrivance in the organ producing the same effect as *tremolando* in singing. Its action practically amounts to this: the air before reaching the pipes is admitted into a box containing a pallet to the end of which is attached a thin arm of metal with a weight on the end of it; when the air on its admission raises the pallet the metal arm begins to swing up and own, thus producing alternately an increase and diminution of wind-pressure. Its use is generally limited to such stops as the *Vox humana* and a few other stops chiefly of the reed family. The tremulant is happily much less in vogue in this country than on the continent, where its abuse is simply offensive. It is difficult to conceive how good taste can tolerate these rhythmical pulsations of a purely mechanical pathos. J. S.

TRENCHMORE, an old English country dance frequently mentioned by writers of the 16th and 17th century. According to Mr. Chappell (*Popular Music*) the earliest mention of it is in a Morality by William Bulleyn, published in 1564. The character of the dance may be gathered from the following amusing quotation from Selden's *Table Talk* (1689): 'The Court of *England* is much altered. At a solemn Dancing, first you had the grave Measures, then the Corrantoes and the Galliards, and this is kept up with Ceremony; at length to *Trenchmore*, and the Cushion-Dance, and then all the Company dance, Lord and Groom, Lady and Kitchen-Maid, no distinction. So in our Court, in Queen *Elizabeth's* time, Gravity and State were kept up. In King *James's* time things were pretty well. But in King *Charles's* time there has been nothing but *Trenchmore*, and the Cushion-Dance, *omnium gatherum* tolly-polly, hoite come toite.' Trenchmore appears first in the *Dancing Master* in the fifth edition (1675), where it is directed to be danced 'long-ways for as many as will.' The tune there given (which we reprint) occurs in *Deuteromelia* (1609), where it is called 'To-morrow the fox will come to town.'




W. B. S.

TRENTO, VITTORIO, composer, born in Venice, 1761 (or 1765), date of death unknown, pupil of Bertoni, and composer of ballets. His first, 'Mastino della Scala' (1785), was successful enough to procure him commissions from various towns. A drama in two acts, 'La finta ammalata,' was given at Florence in 1793. He was induced by Dragonetti to come to London, and there he composed the immensely popular 'Triumph of Love' (Drury Lane, 1797). His first opera-buffa, 'Teresa Vedova,' succeeded, and was followed by many others. In 1804 he composed 'Ifigenia in Aulide.' In 1806 he became impresario in Amsterdam, and there produced with great success an oratorio 'The Deluge' (1808). Soon afterwards he went to Lisbon, also as impresario. [His 'Climene,' the MS. score of which is in the British Museum, was given in 1811 for Catalani's benefit (*Quellen-Lexikon*).] In 1824 he returned to Venice, and after that his name disappears. He composed about ten ballets, twenty operas, and a few oratorios, one being the 'Maccabees.' His scores are in the collection of Messrs. Ricordi of Milan. F. G.

TRÉSOR DES PIANISTES, LE. A remarkable collection of ancient and modern pianoforte music, made and edited by Madame Farrenc, and published part by part by Leduc of Paris, from June 1861 to 1872. M. Farrenc contributed some of the biographical notices to the work, but his death in 1865 prevented his having any large share in it; the rest of the biographies were written by Fétis, jun. The collection has been since superseded by separate publications and more thorough editing, but it will always remain a remarkable work. The reduction that has taken place in the price of music during the last forty years may be realised when we recollect that this edition, which boasts of being the cheapest then published, was issued at 25 francs or £1 per part. [It seems to have been intended that the collection should be ultimately distributed in twenty-three volumes, chronologically arranged; a set of indexes was published to correspond with this arrangement, but most copies are arranged as below, preserving the order of the parts as issued. The index-volume also contains thematic catalogues of the 152 sonatas of Domenico Scarlatti and sixty-five sonatas and four rondos by C. P. E. Bach, comprised in the collection.] Its contents are as follows: —

PART I.

| | | | |
|---|---|---|---|
| History of the Piano; and treatise on Ornament, | | J. P. Rameau. | 1st Bk. of Pieces, |
| C. P. E. Bach. | 6 Sonatas. | Do. | 2nd do. |
| Do. | 6 do. | Durante. | 6 Sonatas. |
| | | Porpora. | 6 Fugues. |

PART II.
C. P. E. Bach. 6 Sonatas.
Kuhnau. 7 Sonatas.
H. Purcell. Collection of Pieces.
D. Scarlatti. Pieces 1 to 26.
Hummel. Opp. 8, 9, 10, 15.
Lindemann. Pieces.
Schwanenberg. 2 minuets.

PART III.
Pad. Martini. 12 Sonatas.
F. Couperin. 1st Book of Pieces.
Hummel. Opp. 21, 40, 57, 75.

PART IV.
C. P. E. Bach. 6 Sonatas.
Do. 6 do.
Handel. Suites de Pièces, Book I.
Do. do. Book II.
Do. do. Book III.
Do. 6 Fugues.

PART V.
Chambonnières. 1st Bk. of Pieces.
Do. 2nd do.
D. Scarlatti. Pieces 27 to 49.
Beethoven. Sonatas, opp. 2, 7, 10.

PART VI.
Parthenia. Byrd, Bull, Gibbons.
Pieces by English writers of 16th and 17th centuries. First Collection.
Friedemann Bach. 12 Polonaises and Sonata.
C. P. E. Bach. 6 Sonatas.
Beethoven. Opp. 13, 14, 22, 26, 27, 28.

PART VII.
Th. Muffat. Pieces.
G. Benda. 6 Sonatas.
C. P. E. Bach. 6 Sonatas.
Beethoven. Sonatas, opp. 31, 49.

PART VIII.
Couperin. 2nd Book of Pieces.
D. Scarlatti. Pieces 50 to 77.
C. P. E. Bach. 6 Sonatas.
Do. 6 do.

PART IX.
Fried. Bach. 8 Fugues.
J. W. Haessler. 2 Fantasies, 6 Sonatas, 4 Solos.
G. Muffat. 12 Toccatas.
Beethoven. Sonatas, opp. 53, 54, 57, 78, 79, 81, 90.

PART X.
Albrechtsberger. 12 Fugues.
Kuhnau. Exercises, Parts 1 and 2.
W. A. Mozart. 6 Sonatas.
M. Clementi. 3 Sonatas, op. 2.
Do. 2 do. op. 7.
J. P. Kirnberger. 6 Fugues.
Do. Collection of Pieces.

PART XI.
C. P. E. Bach. 5 Sonatas, 4 Rondos.
Ch. Nichelmann. 5 Sonatas; 6 Sonatas, op. 2.
D. Scarlatti. Pieces 78 to 94.
Froberger. 5 Caprices. 6 Suites.
J. S. Bach. 6 Suites (Partitas).

PART XII.
Couperin. 3rd Book of Pieces.
Kuhnau. Toccata.
Hummel. Introduction and Rondeau, op. 19.
Kirnberger. Collection of Pieces, No. 2.
Do. do. No. 3.
F. V. Buttstedt. 2 Sonatas.
J. E. Eberlin. 6 Preludes and Fugues.
Beethoven. Sonatas, opp. 101, 106.

PART XIII.
Frescobaldi. 3 Fugues, 6 Canzone.
Fried. Bach. 1 Suite, 4 Fantasies.
W. A. Mozart. 3 Sonatas.
D. Scarlatti. Pieces 95 to 110.
Jos. Haydn. 5 Sonatas.
C. P. E. Bach. 6 Sonatas.

PART XIV.
Mattheson. Pieces.
Beethoven. Sonatas, opp. 109, 110, 111.
Froberger. 8 Toccatas, 6 Suites.
Albrechtsberger. 18 Fugues.
Hummel. Rondeau brilliant, op. 109; Sonata, op. 13.
Fasch. 2 Sonatas, 1 Piece.
Goldberg. Prelude and Fugue.

PART XV.
Couperin. 4th Book of Pieces.
W. A. Mozart. 4 Sonatas.
J. S. Bach. 6 English Suites.
Hummel. Sonata, op. 20.
D. Zipoli. Pieces for Organ and for Clavecin.

PART XVI.
C. M. von Weber. 4 Sonatas, opp. 24, 39, 49, 70.
D. Scarlatti. Pieces 111 to 130.
L. Claude Daquin. Pieces for Clavecin.
J. W. Haessler. 3 Sonatas.
F. Chopin. 9 Nocturnes.

PART XVII.
P. D. Paradies. 10 Sonatas.
Hummel. Adagio; Sonata, op. 81.
J. C. F. Bach. Sonatas and Pieces.
J. L. Dussek. 3 Sonatas, op. 35; Sonata, op. 64.
Frescobaldi. Pieces.
J. L. Krebs. 3 Fugues.

PART XVIII.
J. Christian Bach. 7 Sonatas.
Beethoven. 6 Airs with variations.
J. Christopher Smith. 9 Suites de pieces.
Clementi. 3 Sonatas, op. 8; 4 Sonatas and 1 Toccata.

PART XIX.
H. d'Anglebert. Pieces for Clavecin.
W. A. Mozart. 3 Sonatas.
D. Scarlatti. Pieces 131 to 152.
Hummel. Fantasia, op. 18.
Duphly. Piece for Clavecin.
F. Ries. Sonata, op. 26.
Haydn. 5 Sonatas.

PART XX.
Various authors, 17th century. Pieces for Clavecin.
Do. 18th century. Do.
Claudio Merulo. Toccata for organ.
J. B. Cramer. 3 Sonatas.
W. A. Mozart. Romance.
D. Steibelt. Sonata, op. 64.
Chr. Schaffrath. 2 Sonatas, op. 2.
J. G. Wernicke. 5 Pieces.
F. Mendelssohn. Rondo capriccioso, op. 14; 3 Fantasias, op. 16. G.

TRÉSOR MUSICAL. A collection of music edited by the learned Robert van Maldeghem (died at Brussels, Nov. 13, 1893, aged eighty-three), whose researches in the monasteries and libraries of the continent, including the Vatican, have yielded splendid results, and, with the encouragement of the Belgian Government, have rescued from obscurity many works of the old Flemish and Belgian composers, under whom the golden age of counterpoint was reached. The biographical notices, sometimes accompanied with portraits, are of interest, but would gain in value were more frequent reference made in them to the authorities consulted. Every year since 1865 saw the publication, in a magnificent edition, by Musquardt, Brussels, of two books ('Musique religieuse, musique profane') of the series, which was completed in 1893, in which year an index-volume was advertised. In the following index the more usual forms of certain composers' names are preferred to those given in Maldeghem's list.[1]

ANONYMOUS OR DOUBTFUL.

*Sacred.*

*a* 4: —

| | | |
|---|---|---|
| Ave Regina Coelorum | 1880 | 29 |
| Pange lingua . . | ,, | 32 |
| O Dulcis . . . . | ,, | 44 |
| Laus Deo . . . . | ,, | 45 |
| Beata Immaculata | 1881 | 35 |
| Felix Anna (2 parts) . . . . | 1884 | 10 |

*a* 6: —

| | | |
|---|---|---|
| Ave Maris stella | 1880 | 36 |

*Secular.*

| | | |
|---|---|---|
| Song, La Buissonnette . . | 1883 | 9 |
| Duet (for 2 basses) | 1882 | 21 |

*a* 3. Part-songs: —

| | | |
|---|---|---|
| Toutes les nuits . | 1877 | 38 |
| On ne peut . . . | ,, | 39 |
| Pour ung jamais | 1887 | 7 |
| Tous nobles cueurs | ,, | 11 |
| A vous non aultre | ,, | 13 |
| Va-t-ens regret . | ,, | 15 |
| Se je souspère . | ,, | 19 |
| Ce povre mendiant | ,, | 21 |
| O dévots . . . . | ,, | 23 |
| L'heure est venue | ,, | 25 |
| Despitant fortune | ,, | 27 |
| Je ne sçay plus . | ,, | 29 |
| J'ay mis mon cueur . . . . | 1888 | 5 |
| Triste suis . | ,, | 8 |
| Ne vous chaille | ,, | 14 |
| L'hirondelle . . | 1877 | 40 |
| Ghequetst ben ic | 1878 | 10 |

*a* 4: —

| | | |
|---|---|---|
| Mijn hertken . . | 1875 | 41 |
| Il me suffit . | 1878 | 14 |
| Bon homme vieil | 1879 | 23 |
| Mais qui est celui | ,, | 24 |
| Dans son château | ,, | 25 |
| Le mois de Mai . | ,, | 28 |
| De la nuit le doux flambeau | ,, | 30 |
| Que serviront grands-thrésors | ,, | 38 |
| Soupirs ardents . | ,, | 40 |
| Par le moyen . | 1880 | 12 |
| Les forts . . . . | ,, | 14 |
| Femme de sens . | ,, | 15 |
| O mère des flatteurs . | ,, | 16 |
| Aussi n'est rien . | ,, | 16 |
| L'âme est le feu . | ,, | 18 |
| La médiocrité . | ,, | 19 |
| Qui vers le ciel . | ,, | 20 |
| Par les sentiers . | ,, | 21 |
| Chacun court . | ,, | 28 |
| Page du roi . . | ,, | 30 |
| Ce grand Dieu . | ,, | 32 |
| Or tout plaisir . | ,, | 34 |
| La vertu précieuse | ,, | 35 |
| La volupté . . | ,, | 37 |
| Aux uns il fait . | ,, | 38 |
| Or, quand la mort | ,, | 40 |
| Tout sceptre . | ,, | 41 |
| Aussi n'est il blason . . . . | ,, | 42 |
| Le corps malsein | ,, | 43 |
| An fond des bois | ,, | 45 |
| Ou planterai-je . | ,, | 46 |
| Celui ne s'aime en rien . . . . | ,, | 48 |
| Infame . . . . | ,, | 50 |
| Quand plus un homme . . . | 1881 | 4 |
| Nos jours . . . | ,, | 5 |
| De peut de bien . | ,, | 6 |
| Biens successifs | ,, | 10 |
| Car à la vérité . | ,, | 12 |
| O bien heureux . | ,, | 13 |
| Entre mille vertus | ,, | 14 |
| L'honneur . . . | ,, | 15 |
| Bien heureux . | ,, | 16 |
| Le corps malsein | ,, | 18 |
| Si je me plains . | ,, | 20 |
| Hell aen den Mensch. . . . | 1882 | 3 |
| O qu'à bon droit | 1882 | 8 |
| O bien heureux . | ,, | 10 |
| *Ib.* (transposed) | ,, | 11 |
| Celui est fol . | ,, | 12 |
| L'âme n'endure . | ,, | 13 |
| Tout ce qui est . | ,, | 16 |
| Soit que le ciel . | ,, | 18 |
| Il est donc vrai . | 1883 | 3 |
| O trop ingrat ! . | ,, | 4 |
| O doux printemps . | ,, | 7 |
| De sin verblijd . | ,, | 11 |
| Sainte Barbe . | ,, | 14 |
| Un visage . . . | ,, | 16 |
| Mon cœur couvert . | ,, | 18 |
| Réjouissez-vous . | ,, | 20 |
| Vous marchez . | 1884 | 3 |
| Ah mon Dieu . . | ,, | 6 |
| Vignons, vignettes . | ,, | 13 |
| Amor che deggio . | ,, | 14 |
| Entrée suis . | 1886 | 8 |
| Changier ne veulx . | ,, | 21 |
| Plaine de deuil . | 1887 | 3 |
| Hélas seray-je . | 1888 | 11 |

*a* 6: —

| | | |
|---|---|---|
| Je ne dis mot . | ,, | 1 |

AGRICOLA, ALEXANDER.

*Sacred.*

*a* 4: —

| | | |
|---|---|---|
| Nobis sancte Spiritus . . | 1867 | 19 |
| Sancte Philippe . | ,, | 21 |
| Salve Regina . | 1893 | 1 |

*a* 5: —

| | | |
|---|---|---|
| Haec dies . . . | 1867 | 25 |

*Secular.*

*a* 3: —

| | | |
|---|---|---|
| Sur tous regrets. | 1875 | 46 |

*a* 4: —

| | | |
|---|---|---|
| Si vous m'aimez | ,, | 43 |
| Misérable . . . | ,, | 47 |
| Il est bien . . . | 1885 | 15 |
| Belle, pour l'amour . . . . | 1888 | 18 |

ARCADELT, JACOB.

*Sacred.*

*a* 4: —

| | | |
|---|---|---|
| Ave Maria . . . | 1866 | 23 |

*a* 5: —

| | | |
|---|---|---|
| O sacrum . . . | 1884 | 3 |

*Secular.*

*a* 3: —

| | | |
|---|---|---|
| Quand je compasse . . . . | 1874 | 46 |
| Sincérité . . . . | ,, | 47 |
| Si j'ai deux serviteurs . . | ,, | 48 |
| Si l'on pouvait . | ,, | 49 |
| Tout le désir . | ,, | 50 |
| Soupirs ardans . | ,, | 51 |

*a* 4: —

| | | |
|---|---|---|
| Il bianco e dolce cigno . . . . | 1889 | 9 |
| Voi ce n'endare al cielo . . . | ,, | 12 |
| Quanta bella . . | ,, | 16 |
| Ahi se la donna mia . | ,, | 19 |
| Io dico che . . . | 1890 | 1 |
| Ancidete mi . . | ,, | 4 |
| Dunque credete . | ,, | 7 |
| Chi potrà dir . . | ,, | 10 |
| Deh dimmi amor . | ,, | 13 |
| Non ch' io non voglio . . . . | ,, | 16 |
| Quant' è Madonna | ,, | 19 |
| Felice me . . . | ,, | 21 |
| Giovinetta real . | ,, | 24 |
| Amor tu sai . . | ,, | 27 |
| Lodar voi donne | 1891 | 1 |
| Deh come pur' al fin | ,, | 4 |
| Os' io potessi . . | ,, | 7 |
| Che più foco al mio | ,, | 10 |
| Se vi place Signora | ,, | 13 |

[1] The volumes are numbered merely by the date of publication, as in the following list, where the last column of figures indicates the page of the volume. The division into Sacred and Secular is not strictly observed: the words in this list are used for convenience of reference simply.

TRÉSOR MUSICAL

Il ciel che rado virtu . . . . 1891 16
Bella Fioretta . „ 19
S' il tuo partir . „ 22
Non v' accorgete „ 25
Quanti travagli . „ 28
Se per colpa . . 1892 2
Sapete amanti . „ 4
Ahi me . . . „ 6
Vero infern' è il mio petto . . „ 9
Quand' io penso „ 12

BASTON, JOSQUIN.

*Secular.*

*a* 6: —
Déploration de Lupus . . . 1876 3

BARRA. [See HOTIN.]

BENEDICTUS. [See HERTOGHS.]

BERCHEM, JACOB VAN.

*Sacred.*

*a* 4: —
O Jesu Christe . 1865 12
Noë (2 parts) . 1881 36
Ecclesiam tuam . „ 40
Sabbato Sancto . „ 42
Veni Sancte Spiritus „ 47

*Secular.*

*a* 5: —
Dat ick mocht . 1875 25
Gy nachtegael . „ 29

*a* 4: —
L'aultre jour . 1888 20

BERGHE, VAN DEN. [See MONTE.]

BISSCHOP. [See EPISCOPIUS.]

BRUMEL, ANTON.

*Sacred.*

*a* 4: —
O Domine Jesu Christe . . . 1866 43
Laudate Dominum . . 1875 4
Mass (Kyrie, Gloria, Credo, Sanctus) 1874 35
Agnus Dei of the same . . . 1875 3

*Secular.*

*a* 4: —
Ach, gheldeloos 1874 45

BULTEL, JACOBUS.

*Sacred.*

*a* 5: —
O lux et Deus . 1892 14

CABILLIAU.

*Secular.*

*a* 4: —
L'an et le mois 1882 14

CLAUDE. [See LE JEUNE.]

CLEMENS, NON PAPA.

*Sacred.*

*a* 5: —
Ave Verum . . 1884 6

*Secular.*

*a* 4: —
Doux Rossignol 1865 14
Je prends en gré 1878 30
*Ib.* (transposed) „ 32

CLEVE, JOANNES DE.

*Sacred.*

*a* 5: —
Mass, Tribulatio 1879 3

*a* 6: —
Mass, Dum transisset Sabbatum 1878 15

*a* 4: —
Doctor Bonus (2 parts) . . 1877 8
Ego sum via (2 parts) . . „ 12
Filiae Jerusalem (2 parts) . . „ 16
In nomine Jesu (2 parts) . . 1878 3
Miserere mei . . „ 46
Adjuva nos . . „ 50
Convertimini . 1879 29
Gregem tuum . „ 32
Impia . . . . „ 35
Deus quis similis (2 parts) . . „ 38

*a* 5: —
Regina coeli . . 1877 3
Tribulatio . . „ 21
Gaudeamus . . „ 25
Doctor Bonus (2 parts) . . „ 29
Domine Jesu (2 parts) . . „ 35
Domine clamavi (2 parts) . . „ 39
Inter natos mulierum (2 parts) . . 1879 47
Timete (2 parts) 1880 3
Inclina (2 parts) „ 8

*a* 6: —
Alma (2 parts) . 1876 47
Dum transisset (2 parts) . . 1878 8
Mirabile . . . 1865 38
Spes mea . . 1880 15
Respexit Elias . „ 20

*Secular.*

*a* 4: —
Caesaris haec animo (2 parts) . . . 1873 16
In Deo spem . 1876 34

*a* 6: —
Forti qui celebres . . . . 1865 23
Carole, sceptrigeri patris . „ 28
Si data convenunt . . . 1873 7
Principis Ausoniae filii (2 parts) . . „ 10
Caesaris haec animo (2 parts) . „ 20

COMPERE, LOYSET.

*Secular.*

*a* 3: —
Venez, ami . . 1877 30
Va-t-en, regret . „ 32
Recueillez-vous . „ 34
Sourdes Regretz . . . 1837 17

CORNETS, PIERRE DES.

*Secular.*

*a* 4: —
Reveille-toi . . 1881 8

CRECQUILLON, THOMAS.

*Sacred.*

*a* 4: —
Super montem (2 parts) . . 1876 32

*a* 5: —
Ave virgo (2 parts) . . . „ 27
Dum aurore . . „ 23
Nigra sum (2 parts) . . . „ 37

*Secular.*

*a* 4: —
C'est un grand tort . . . 1865 17
Je suis contraint 1872 42
En espérant . . 1878 16
*Ib.* (transposed) . . „ 18
Qui la dira . . „ 16
Si j'ay l'amour 1888 26

*a* 5: —
Caroli magnus erat . . . 1876 15
Quis te victorem dicat . . . „ 21

DESPRÉS. [See PRÉS.]

DUCIS. [See HERTOGHS.]

EPISCOPIUS (or EPISCOPUS), LUDOVICUS.

*a* 4: —
Antiphon, Salve Regina . . . 1875 9

FAIGNIENT, NOË.

*Secular.*

*a* 4: —
Basciami . . . 1877 15
Questi ch' inditio . . . „ 18
Le seul espoir . 1892 17
Le tien espoir . „ 19

FEYS, ARNOLDUS.

*Sacred.*

*a* 5: —
Responsorium Emendemus in melius . . 1892 1

FOSSA, JOANNES DE.

*Sacred.*

*a* 4: —
Litaniae de B. Mariâ . . . 1866 8

GHEERKIN.

*Secular.*

*a* 4: —
Mon pauvre cœur . . . 1879 42
Si je l'aimais . „ 43
Ton amitié . „ 45
Le mois de Mai „ 47
Nature a pris . „ 49
Het was mij . „ 51
Het was mij wel bevoren gezeit 1889 5

GOMBERT, NICOLAS.

*Sacred.*

*a* 4: —
Salve Regina . 1866 3
Ave Sanctissima 1884 8

*a* 5: —
Pater noster . . 1876 15
Ave Maria . . 1884 15

*a* 6: —
Ave Maria . . 1880 49

*Secular.*

*a* 4: —
Genuckelycke dingen . . . 1875 23
Si je me plains . 1878 19
Force sera . . „ 21
En espoir . . „ 23
Page du Roi . . „ 25
Je n'en puis plus „ 27
Hors, envieux . 1881 3

*a* 8: —
Qui me donnerait . . . 1875 16

*a* 6: —
Sous l'ombre . „ 20

GOSSE. [See JUNCKERS.]

GOUDIMEL, CLAUDE.

*Sacred.*

*a* 4: —
Domine quid multiplicati . 1867 15
A la voix . . „ 18
3 choirs, Salve Regina . . . „ 3

*Secular.*

*a* 3: —
Il faut aimer . 1875 3
Où planterai-je . „ 4
Si c'est un grand tourment . . „ 5

HELLINCK. [See LUPUS.]

HERTOGHS, BENEDICTUS.

*Secular.*

*a* 4: —
Musae, Jovis (2 parts) . . 1878 34
Mijn hertken . „ 38
Quand de Noël . „ 40
Au fond des bois „ 42
De la nature . „ 43
Considérant . . „ 44
*Ib.* (transposed) . . „ 46
N'allez-vous pas, troubadour . „ 48
*Ib.* (transposed) . . „ 49
On dit bien vrai 1879 8
A bien dire . . „ 11
D'être païen . „ 12
Mon cher trouveau . . . „ 14
Hell hem . . . „ 17
En espérant . . „ 18
Grootmachtig God! . . . „ 20
Petite fleur . . „ 22
Il n'y a qu'un seul Dieu . . 1882 5

*a* 4: —
Danse, Pavane, La Rote . . 1879 3
Danse, Pavane, La Fasane . „ 4
Danse, Pavane, La Fasane . „ 5
Danse, Pavane, La Fasane . „ 6
Danse, Pavane . La Fasane . „ 7
Basse danse . . „ 7
„ „ . . „ 8

HOLLANDE, JOANNES DE.

*Secular.*

*a* 4: —
Le rossignol . . 1880 22
Du vrai fumeur „ 23
O malheureux . „ 25
Qui veut nombrer . . . . „ 27

HONDT. [See GHEERKIN.]

HOTIN, or HUTIN.

*Sacred.*

*a* 4: —
Peccantem me . 1884 13

JOSQUIN. [See PRÉS.]

JUNCKERS, GOSSEN.

*Sacred.*

*a* 4: —
Misit me . . . 1885 25

KERLE, JACOB DE.

*Sacred.*

*a* 4: —
Mass, Pro defunctis . . . 1886 3
Mass, Regina Coeli . . . . 1887 3
Mass., Ut, re, mi, fa, sol, la . . 1888 1

*a* 5: —
Missa de Beata Virgine . . 1889 1
Missa Lauda Sion salvatorem . 1890 1
Missa Resurrexit pastor bonus, Kyrie, Gloria, Credo . . . 1891 1
Missa Resurrexit pastor bonus (*continued*). (Sanctus). (Agnus Dei, . 8 voices) . . . 1892 32
Te Deum . . . 1865 1
Domine quid multiplicati (3 parts) . . „ 7
Venite ad me (3 parts) . . 1881 3
Egressus Jesus . „ 7
Similitudo (2 parts) . . „ 12
Cum autem esset (2 parts) . . „ 16
Super omnia ligna . . . „ 20

LAMBERTO. [See MONTE.]

LAPPERDEY, PHILIPS.

*Secular.*

*a* 4: —
Tant plus un bien . . . . 1882 19

LARUE. [See RUE.]

LASSO, ORLANDO DI.

*Sacred.*

*a* 4: —
Ave Jesu . . . 1867 34
Tribulationem (2 parts) . . „ 36
Cognovi, Domine (2 parts) . . „ 40
Ave Regina Coelorum . . . 1876 45
Laudent Deum . 1880 52
Regina Coeli . 1888 27

*Secular.*

*a* 4: —
Lorsque je chante . . . 1865 1
Vous qui brillez „ 3
Alma Nemes . 1867 3
Fertur in conviviis . . „ 5
A ce matin ce seralt bonne . 1873 25
Soyons joyeux . „ 27
Si près de moi . „ 29
Maître Robin . „ 31
Quand mon mari revient . . . „ 33
Ardant amour . „ 35
S'acheminant, le lion . . . „ 37
O vins en vigne . „ 39
Hélas! quel jour „ 40
Un doux nenny . „ 41
Le temps passé . „ 44
Avecque vous mon amour . „ 45
Je l'aime bien . „ 47
Fleur de quinze ans . . . „ 49
Or, sus, filles . „ 51
Si je suis brun . 1874 3
Ne vous soit étrange . . „ 4
Si vous n'êtes en-bonpoint . „ 5
Madonna mia pieta . . . „ 6
Tu sai Madonna „ 8
No giorno . . „ 9
Lacortesia . . „ 10
Tu traditora . „ 11
Sto core mio . „ 12
Fuyons tous . „ 13
Hâtez-vous . . „ 14
Le bon vivant . „ 16
Petite folle . . „ 18
Mon Dieu, disait . . . „ 20
Aspiration . . „ 23
Le temps peut bien . . . „ 25
En un lieu . „ 27
Mes pas comptés „ 29
Méchant désir . „ 30
Beau le cristal . „ 32
Si pour moi . . „ 34
Je ne veux rien „ 36
Ton froid regard „ 38
Bon jour . . . „ 40
Margot . . . „ 41
Ce faux Satan . „ 42
Lorsque ma plainte . . . „ 44

Per aspro . . 1877 3
Non hanno . . „ 4
Errai scorrendo „ 5
Ma quel gran Re „ 6
Cosi quel che . „ 7
O voi gia stanchi „ 9
*a* 5: —
Delitiae Phoebi . 1867 9
Ut radios edit „ 13
Non tenui (2nd part) . . „ 16
Quis valet eloquium . . „ 19
Forte soporifera „ 22
Super flumina . „ 25
Illic sedimus (2nd part) . „ 28
Te spectant . „ 32
Cernere virtutes „ 34
Ave color vini . „ 37
O quam fragrans (2nd part) „ 39
Animam meam . „ 42
Congregamimi „ 44
Quid potest stulto 1868 3
Stet quicunque volet . . „ 6
Sic cum transierunt . . „ 9
Si bene perpendi „ 12
Quis mihi quis te te „ 15
*a* 4: —
Me miserum (2nd part) . „ 17
*a* 6: —
Nunc juvat (3rd part) . „ 18
*a* 5: —
Ove sei vita mia 1877 11
Come sei (2nd part) . . „ 13
*a* 6: —
Anni nostri . . 1868 21
O Mors, quam amara „ 24
O Mors, bonum (2nd part) . . „ 26
Audi tellus . . „ 28
*a* 4: —
Ubi Plato (2nd part) . „ 31
*a* 6: —
Ubi David (3rd part) . „ 32
Heroum soboles „ 35
Tityre, tu patulae „ 38
O Meliboee Deus (2nd part) „ 40
Nunc gaudere licet „ 42
*a* 8: —
Jam lucis . . „ 44
Qui ponet aquam (2nd part . . „ 48
Edite Caesareo . 1869 3
Obscura sub nocte (2nd part) . . „ 7
*a* 10: —
Quò properas . „ 11

LE JEUNE, CLAUDIN.
*Secular.*

*a* 4: —
Venez, douleurs 1884 9
Le corps malsain „ 10
Ces roses . . „ 12
L'aspre fureur (1st part) . . 1893 1
Seroit ce un feu (2nd part) . . „ 3
Je ne me plain de vostre cruanté (1st part) „ 5
Je ne me plain qu'en mon mal véhément (2nd part) . . „ 7
Si dessus vos lèvres „ 9
Je voulu baiser . „ 11
Si ma dame eust jadis (1st part) . . „ 13
L'Aveugle mendiant (2nd part) „ 15
Je ne me lève (1st part) . . „ 17
Je ne scay manier (2nd part) „ 19
O Vilanella „ 21
O occhi manza mia . . „ 23

LEMAITRE. [See MAISTRE.]
LOYSET. [See COMPERE.]
LUDOVICUS. [See EPISCOPIUS.]

LUPUS, JEAN.
*Sacred.*

*a* 5: —
Egregie Dei martyr . . 1884 22
Miserere mei „ 25
*Secular.*
*a* 4: —
Diligence . . . 1880 3
La douceur . . 1880 5
Comme douleurs „ 6
O quelle misère . „ 8
De s'attendre . „ 9
Mon pauvre cœur „ 11
Malgré moi . . 1888 24

MACQUE, JOANNES DE.
*Sacred.*

*a* 8 (2 choirs): —
De B. Maria V . 1865 26
*Secular.*
*a* 4: —
O que la vie . . 1871 46
Non al suo amante „ 48
Amor . . . . „ 51
*a* 6: —
Io vidi amor . . 1873 3

MAISTRE, MATTHEUS LE.

*Sacred.*
*a* 4: —
Pater noster . . 1865 23
*Secular.*
Roof my toch . 1863 32
Le Soir . . . 1865 21
Kein lieb on leid 1876 40
Brich nicht . . „ 42
Der Fuchs darff glück . . „ 43
*a* 5: —
Venite ir lieben Geselln . . „ 45
*a* 7: —
Ob ich schon arm „ 49

MARTELAERE, JOANNES DE.
*Sacred.*
*a* 5: —
In nomine Jesu . 1865 20

MELDERT, LEONARD VAN.
*Secular.*
*a* 5: —
Cresci bel' verd' alloro . . . 1875 33

MEL, RINALDO DEL.
*Sacred.*
*a* 4: —
O Jesu Christe . 1865 25
Haec dies . . 1875 43
Magnificat 4 toni „ 44
Magnificat 8 toni „ 49
O Domine . . 1876 3
Ave Sanctissima „ 4
*a* 5: —
Regina coeli . . 1875 40
Litaniae Lauretanae . . 1876 6
*Secular.*
*a* 4: —
Ick seg vaerwel . 1873 6

MONTE, LAMBERTUS DE.
*Sacred.*
*a* 4: —
Magnificat . . 1875 15
*Ib.* . . . . „ 18
Laudemus . . „ 21
*a* 5: —
Magnum triumphum . . . „ 22
Descendi . . . „ 27
*a* 6: —
Magnificat . . „ 13

MONTE, PHILIPPUS DE.
*Sacred.*
*a* 5: —
Mass, Ad te levavi: Kyrie, Gloria, Credo . . . 1870 32
Mass, Ad te levavi: Sanctus, Agnus Dei . . 1871 3
Mass, Émitte Domine . . „ 7
*a* 6: —
Mass, Si ambulavero . . . „ 29
Mass, Deus meus 1872 3
Mass, Quomodo dilexi . . „ 24
Mass, Cum sit omnipotens: Kyrie . . „ 47
Mass, Cum sit omnipotens: Gloria, Credo, Sanctus, Agnus Dei . 1873 3
Mass, Benedicta es . . . 1874 5
*a* 8: —
Mass, Confitebor tibi: Domine 1873 24
Mass, Confitebor tibi, Agnus Dei 1874 3
*Secular.*
*a* 4: —
Entre dans mon cœur . . . 1865 5
Espoir . . . . „ 36
Quand dans l'azur „ 37
Per divina bellezz' 1866 21
Da bel rami . . „ 25
Alma ben . . . „ 28
*a* 6: —
Verde lauro . . „ 30

ONGUEVAL, VAN.
*Secular.*
*a* 4: —
O jours heureux 1865 33

PEVERNAGE, ANDREA.
*Sacred.*
*a* 4: —
Laude pia Dominum . . . 1866 39
Dignus es . . . 1880 51
*a* 5: —
Benedictio et claritas . . 1866 17
*a* 9: —
Gloria (2 choirs) „ 21
*Secular.*
*a* 4: —
Gloire au combattant . . 1886 8
Quando la voce . „ 11
Cum humilatio (2nd part) . . „ 13
Ardo, donna . . „ 15
O com' e gran martire . . „ 18
Dolce mio foco . „ 23
*a* 5: —
Au bon vieux temps . . 1365 19
Je veux, Seigneur. . 1369 18
Seigneur, j'ai confiance . „ 21
Si le souffrir . „ 24
O! Souverain Pasteur . „ 27
Père Eternel . „ 30
En ce beau mois „ 33
Quand vous verrez . . „ 36
Toutes les nuits „ 39
Bonheur d'un jour „ 2
Rachel pleurait . . „ 45
Joseph mettant Il le combla (2nd part) . „ 5
Recueillez-vous „ 8
Trois fois heureux . . „ 11
Heureuse (2nd part) . . „ 14
Miséricorde . „ 18
Fais que je vive „ 21
Fais que mon âme „ 24
Vous qui goûtez „ 27
Ton gentil cœur „ 30
Ce fut pour vrai „ 34
Là je viendrai . „ 36
Je suis tellement „ 39
La peur . . . „ 42
Si mon devoir . „ 45
Certes vous avez tort . . „ 49
Secourez-moi . 1871 3
Triste fortune . „ 6
Ton amitié . „ 9
Puisqu'honneur „ 12
Gaston . . . „ 15
Contentez-vous „ 18
Tout ce qui est au monde „ 21
De moins que rien „ 23
D'être si longtemps „ 26
Si vous m'aimez „ 29
Recherche qui voudra . . „ 32
Exempt d'ambition . „ 35
Comme le Chasseur „ 37
Pour faire qu'une affection „ 39
Faut-il, enfant . „ 41
Les oiseaux . „ 44
Les rayons . . „ 47
Fais que je vive „ 50
Savez-vous . . 1872 3
Si je plaide . . „ 6
Duparfum . . „ 9
O cœur hautain „ 11
Chaque corps . „ 14
D'être païen . „ 17
Je suis heureux . „ 20
Trève au labeur „ 23
Dans cet état (2nd part) . „ 26
Toujours l'honneur „ 29
Si la douleur . „ 32
Sur tous regrets „ 36
Si c'est Dieu . „ 39
*a* 6: —
Encomium musices 1866 3
Ernestum cantate „ 6

PIPELARE, MATTHAEUS.
*Sacred.*
*a* 7: —
De septem doloribus M, V . 1875 31
*Secular.*
*a* 3: —
Hélas de vous . 1877 35
Sur tous regrets „ 37
*a* 4: —
Quand vers le soir 1865 12
Ick weedt . . 1878 7
Fors seulement . 1885 25

PHILIPPES. [See VERDELOT.]

PONTE, JACOB VAN.
*Secular.*
*a* 4: —
Au mois de Mai . 1865 10

PRÉS, JOSQUIN DES.
*Sacred.*
*a* 4: —
Ave Maria . . 1866 12
Cum sancto spiritu 1880 46
Missus est Gabriel „ 47
*a* 5: —
Stabat Mater . 1867 27
*Secular.*
*a* 4: —
Vivrai-je . . . 1878 12
Mille regrets . 1879 27
L'homme armé . 1884 16
Plus nuls regrets 1886 5
Plusieurs regrets „ 19
*a* 5: —
Déploration de J. v. Ockeghem 1876 11

RICHAFORT, JEAN.
*Sacred.*
*a* 4: —
Emendemus (2 parts) . . 1881 25
Congratulamini „ 29
Sufficiebat . . „ 33
*a* 5: —
Veni, Sponsa Christi . . „ 23
*Secular.*
*a* 4: —
La nature offre . 1879 32
*Ib.* (transposed) „ 33
Chantons le doux „ 35
Sur tous regrets . „ 37

ROGIER-PATHIE (ou MAÎTRE ROGER).
*Secular.*
*a* 4: —
Ce n'est pas tout 1883 12

ROGIER, PHILIPPE.
*Sacred.*
*a* 4: —
Mass, Inclyta stirps Jesse . 1885 3

RORE, CIPRIANO DE.
*Sacred.*
*a* 5: —
Agimus Tibi . 1865 18
Da pacem . . 1876 19
*Secular.*
*a* 3: —
Tout ce qu'on peut 1875 7
*a* 4: —
Tu veux quitter 1872 44
*a* 5: —
Vergine bella . 1875 8
*Ib.* . . . . „ 12
Hesperie . . 1876 29

ROY, BARTHÉLEMY, VAN.
*Secular.*
*a* 6: —
Verdi piaggie . 1866 34

RUE, PIERRE DE LA.
*Sacred.*
*a* 3: —
Cum coelum . 1883 12
In pace (3 parts) „ 15
*a* 4: —
Salve, Regina . 1882 3
Gaude Virgo (2 parts) . . „ 7
Vexilla Regis . „ 17
Dulces exuviae . „ 18
Anima mea . „ 20

| | | |
|---|---|---|
| Fama malum | 1883 | 3 |
| Sancta Maria | ,, | 5 |
| Doleo super te | ,, | 10 |
| Salve, Regina | ,, | 23 |
| Salve, Regina | 1893 | 17 |
| *a* 5: — | | |
| Maria, mater | 1883 | 7 |
| *a* 6: — | | |
| Et exultavit | 1893 | 23 |
| Ave Sanctissima | 1882 | 13 |
| Proh dolor! | 1883 | 20 |
| *Secular.* | | |
| *a* 3: — | | |
| Il me fait mal | 1886 | 27 |
| *a* 4: — | | |
| Vous tous regrets | 1884 | 16 |
| De l'œil | ,, | 18 |
| Ce n'est pas jeu | ,, | 21 |
| Regrets | ,, | 23 |
| Deuil et ennui | 1885 | 3 |
| Bien plus secret | ,, | 5 |
| Ce m'est tout un | ,, | 7 |
| Quand il survient | ,, | 9 |
| Autant en emporte | ,, | 11 |
| Pourquoy non | ,, | 13 |
| Pour ce que je suis | ,, | 17 |
| Je n'ay deuil | ,, | 19 |
| Mijn hert | ,, | 21 |
| Je n'ay deuil | ,, | 23 |
| Du tout plougiet | ,, | 27 |
| Car Dieu voulut | ,, | 29 |
| Soubs ce tombel | 1886 | 3 |
| C'est ma fortune | ,, | 12 |
| Hélas | ,, | 13 |
| Aprez regrets | ,, | 23 |
| Me fauldra il | ,, | 25 |
| *a* 5: — | | |
| Quant il advient | ,, | 10 |
| Cueurs désolez | ,, | 15 |

SALE (or SOLE), FRANCISCUS.

*Sacred.*

| | | |
|---|---|---|
| *a* 5: — | | |
| Mass, Exultandi | 1868 | 3 |
| Antiphona, Asperges me | 1865 | 14 |
| Offices (Int. Grad. Comm.) for the following feasts: — | | |
| B. Andreae Ap. | 1868 | 36 |
| S. Nicolai Ep. | ,, | 43 |
| S. Thomae Ap. | 1869 | 3 |
| Nativitatis (in prima Missa) | ,, | 6 |
| *a* 6: — | | |
| Nativitatis (in summa Missa) | ,, | 11 |
| *a* 5: — | | |
| S. Stephani M. | ,, | 20 |
| S. Joannis Ev. | ,, | 30 |
| *a* 6: — | | |
| Circumcisionis | ,, | 39 |
| Epiphaniae | ,, | 41 |
| *a* 5: — | | |
| Conversionis S. Pauli | ,, | 48 |
| *Ib. (continued)* | 1870 | 3 |
| Purificationis | ,, | 8 |
| S. Matthiae | ,, | 14 |
| Anuntiationis | ,, | 17 |
| De Communi S. Mariae | 1870 | 24 |

SCHUERE, D'OUDE.

*Secular.*

| | | |
|---|---|---|
| *a* 4: — | | |
| Mon cher troupeau | 1883 | 9 |

SERMISY. [See LE JEUNE.]

VAET, JACOB.

*Secular.*

| | | |
|---|---|---|
| *a* 6: — | | |
| Hymn (In laudem Filiorum Maxim. II). Currite felices (3 parts) | 1877 | 20 |

VERDELOT, PHILIPPE.

*Sacred.*

| | | |
|---|---|---|
| *a* 4: — | | |
| Sancta Maria | 1866 | 35 |
| Tanto tempore | 1887 | 26 |
| *a* 5: — | | |
| Motetto. Si bona suscipimus | 1892 | 8 |
| *Secular.* | | |
| *a* 6: — | | |
| Ick wil de valsche wereldt | 1875 | 37 |

VERDONCK, CORNELIUS.

*Sacred.*

| | | |
|---|---|---|
| *a* 4: — | | |
| Ave gratia | 1865 | 13 |
| *a* 5: — | | |
| Magnificat | 1866 | 41 |
| *Secular.* | | |
| *a* 4: — | | |
| Dame belle | ,, | 38 |
| A che più strali amor | ,, | 40 |
| Le Feu couvert | 1892 | 15 |
| *a* 6: — | | |
| Pro me novas | 1876 | 27 |

WAELRANT, HUBERT.

*Secular.*

| | | |
|---|---|---|
| *a* 4: — | | |
| Adieu mon frère | 1865 | 8 |

WILLAERT, ADRIAN.

*Sacred.*

| | | |
|---|---|---|
| *a* 4: — | | |
| Simulacra gentium | 1865 | 19 |
| Pater noster | 1866 | 25 |
| Quia devotis | ,, | 30 |
| O gemma | | 32 |
| Da pacem | 1880 | 42 |
| *Secular.* | | |
| *a* 4: — | | |
| Sasso ch'io ardo | 1877 | 42 |
| Mon pauvre cœur | 1878 | 3 |
| *Ib.* | ,, | 4 |
| *Ib.* (transposed) | ,, | 5 |
| *Ib.* (transposed) | ,, | 6 |

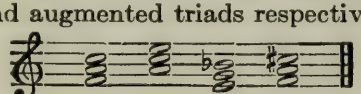
WOLF. [See LUPUS.]

YVER, A.

*Secular.*

| | | |
|---|---|---|
| *a* 4: — | | |
| Ung pauvre sot | 1889 | 1 |
| | | L. M. M. |

TRIAD is a chord of three notes standing in the relation to one another of bottom note, third, and fifth. It is of no consequence what the quality of the combination is, whether consonant or dissonant, major or minor. The following are specimens of major, minor, diminished and augmented triads respectively: —



C. H. H. P.

TRIAL, JEAN CLAUDE, French composer, born at Avignon, Dec. 13, 1732, was educated at the Maîtrise, and early studied [under Garnier at Montpellier] the violin, for which his first compositions were intended. Settling in Paris he became intimate with Rameau, and was taken up by the Prince de Conti, who made him conductor of his own music, and procured him the joint-directorship with Berton of the Opéra (1767). He composed 'Ésope à Cythère' (1766), and 'La Fête de Flore' (1771), each in one act, and with Berton 'Sylvie,' three acts (1765), and 'Théonis,' one act (1767); also short overtures, orchestral divertissements, cantatas, ariettes, and the music for 'La Chercheuse d'esprit.' He died of apoplexy, June 23, 1771. His brother,

ANTOINE, his junior by four years, was also born at Avignon, and educated at the Maîtrise, but forsook ecclesiastical plain-song for stage ariettas. Having appeared with success as a comedy-tenor in several provincial towns, he went to Paris in 1764, and there quickly rose into favour as a singer of considerable musical attainments, and an actor possessing real wit and originality. For thirty years composers eagerly vied with each other in writing parts for him, and he left permanent traces at the Opéra-Comique, where the comedy-tenor part is still called by his name. Like Dugazon, Antoine Trial embraced with fervour the doctrines of the Revolution, and on the fall of Robespierre was constrained by the mob to atone for his previous exploits by singing the 'Réveil du Peuple' on his knees. Forced to give up his post in the municipality, and subjected to many cruel humiliations, his mind gave way, and he poisoned himself, Feb. 5, 1795. His wife, Marie Jeanne Milon, sang under the name of Mme. Mandeville, and having a voice of remarkable compass and flexibility, brought into fashion airs full of roulades and vocalises. Their son,

ARMAND EMMANUEL, born in Paris, March 1, 1771, began early to compose, and produced at the Comédie Italienne 'Julien et Colette' (1788), 'Adelaïde et Mirval' (1791); 'Les deux petits Aveugles' (1792) and 'Le Siége de Lille' (1793); 'La Cause et les Effets, ou le Réveil du Peuple en 1789' (1793), besides taking part in the celebrated revolutionary piece 'Le Congrès des Rois.' A first-rate accompanist, Armand Trial might have made both name and money, but though he married Jeanne Méon, a charming artist at the Théâtre Favart, he plunged into dissipation, and died in Paris, from its effects, Sept. 9, 1803. G. C.

TRIAL BY JURY. A very extravagant extravaganza; words by W. S. Gilbert [founded on one of the 'Bab Ballads,' which appeared in *Fun*, April 11, 1868, and contained the song of the counsel for the plaintiff and some other of the opera lines], music by Arthur Sullivan. Produced at the Royalty Theatre, London, March 25, 1875. [It has often been revived, but most frequently for single benefit matinées.] G.

TRIANGLE. This is a steel rod bent in a triangular form, but open at one angle. The beater is of the same metal, and should be somewhat of a spindle shape, so as to give a

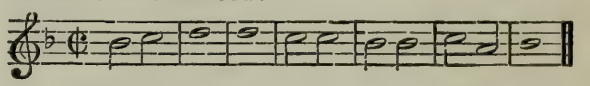
heavier or lighter stroke at the performer's discretion. It is hung by a string at the upper angle, held in the performer's hand, or more frequently attached to his desk or to one of his drums, as it is seldom that a man has nothing else to play besides this little instrument, except in military bands. It suits all keys, as besides the fundamental tone there are many subordinate ones, *not* harmonics. The woodcut is from an instru ent of the pattern used at the Grand Opéra in Paris. It is an isosceles triangle, the longest side 7½ inches, and the short side or base 7 inches. Thickness $\frac{7}{16}$ of an inch. Rossini and his followers make frequent use of it, and Brahms has introduced it in the Finale of his Variations on a theme of Haydn. Beethoven has a few strokes of it in his Ninth Symphony. V. DE P.



TRIBUT DE ZAMORA, LE. A grand opera in four acts; words by MM. d'Ennery and Brésil, music by Gounod. Produced at the Grand Opéra, Paris, April 1, 1881. The story is a Moorish one, the scene is laid in Spain, and the action includes a ballet on the largest scale. The principal parts were taken by Mme. Krauss and M. Lassalle. G.

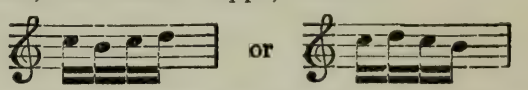
TRIÉBERT, CHARLES LOUIS, French oboist, son of a wind-instrument maker, born in Paris, Oct. 31, 1810. He was well educated at the Conservatoire, and took the first oboe prize in Vogt's class in 1829. He had an excellent tone, great execution, and good style, and was long remembered at the Théâtre des Italiens, and the Société des Concerts. Although much occupied with instrument-making, he carried on his artistic cultivation with earnestness, and composed much for the oboe — original pieces, arrangement of operatic airs, and (in conjunction with M. Jancourt) fantaisies-concertantes for oboe and bassoon. At the Paris Exhibition of 1855 Triébert obtained a medal for his adaptation of Boehm's contrivances to the oboe, and for improved bassoons. This skilled manufacturer and eminent artist succeeded Verroust as professor of the oboe at the Conservatoire in April 1863, and retained the post till his death, July 18, 1867. His brother FRÉDÉRIC (died in Paris, March 1878, aged sixty-five) was his partner, and showed considerable inventive genius. He constructed bassoons after Boehm's system, a specimen of which may be seen in the Museum of the Conservatoire. Frédéric Triébert was devoted to his art, and conversed on it with much learning and intelligence. He left a son, also named FRÉDÉRIC, one of the best oboists of the French school. G. C.

TRIHORIS, TRIORI, TRIHORY, TRIORY, an old Breton dance, long obsolete. Cotgrave describes it as 'a kind of British and peasantly daunce, consisting of three steps, and performed, by three hobling youths, commonly in a round.' It is mentioned by Rabelais (*Pantagruel*, bk. iv. chap. xxxviii.) and by his imitator, Noël du Fail, Seigneur de la Herrisaye, in chap. xix. of his *Contes et Discours d'Eutrapel* (1585). From this passage it would seem that it was a 'Basse Danse,' and was followed by a 'Carole' — a low Breton name for a dance in a round, or according to Cotgrave 'a kind of daunce wherein many daunce together.' [See TOURDION.] (Compare the Italian 'Carola,' described in Symonds' *Renaissance in Italy*, vol. iv. p. 261, note.) Du Fail says the dance was 'trois fois plus magistrale et gaillarde que nulle autre.' It was the special dance of Basse Bretagne, as the PASSEPIED was of Haute Bretagne, Jehan Tabourot, in his *Orchésographie* [see vol. iii. p. 510], says the Trihoris was a kind of Branle, and that he learnt it at Poitiers from one of his scholars. He gives the following as the air to which it was danced:



According to Littré, the name is allied to the Burgundian 'Trigori,' a joyful tumult. W. B. S.

TRILL (Ital. *Trillo;* Fr. *Trille;* Germ. *Triller*). An ornament consisting of the rapid alternation of a note with its major or minor second, generally known in English by the name of SHAKE, under which head it is fully described. [See vol. iv. pp. 433–438.] The ornament itself dates from about the end of the 16th century, but it received the name of Trill at a somewhat later date, not to be exactly ascertained. It is described in the 'Nuove Musiche' or Caccini, published in Florence in 1601, under the name of *Gruppo*, a name which is now used to express a turn-like group of four notes, also called *Groppo*, thus: —




Caccini also makes use of the term *trillo*, but as indicating a pulsation or rapid repetition of a single sound sung upon a single vowel, an effect expressed in modern terminology by *vibrato*. [VIBRATO.] F. T.

TRILLO DEL DIAVOLO, IL. A famous sonata by Tartini, for violin solo with bass accompaniment, which is so called from its being an attempt to recollect the playing of the devil in a dream. [See TARTINI, *ante*, p. 22.] The Sonata consists of Larghetto affettuoso, Allegro, and Finale — Andante and Allegro intermixed. All the movements are in G minor. It is in the Allegro of the Finale that the Trill occurs, a long shake with a second syncopated part going on at the same time. G.

TRINITY COLLEGE, DUBLIN. The University of Dublin was founded in 1591 by Queen Elizabeth, and with it the 'College of the Holy and Undivided Trinity, near

TRINITY COLLEGE, DUBLIN

Dublin.' The College alone was incorporated by charter, and its governing body or Board was entrusted with the management of the University. On this account, as well as from a mistaken interpretation of the original charter, an idea obtained currency that the University of Dublin did not acquire an independent existence, and that Trinity was a College endowed with the powers of a University. This is, however, quite erroneous. The University and the College were both founded at the same time, but as the former possessed no distinct property, and had no share in directing the education of the students, its sole function consisted in conferring degrees. (See the Rev. Dr. Todd's preface to the *Catalogue of Graduates of the University of Dublin*, 1869, and Sir Joseph Napier's *Opinion*, prefixed to vol. ii. of the same work, 1884, where the whole question is fully elucidated.) Any possible doubt was removed by the revised charter granted in 1857, by which the Senate of the University was formally incorporated.[1]

In the 17th century two or three minor Colleges or Halls were founded, but without success, and Trinity still remains the single College in the University of Dublin.[2]

To obtain a regular degree at the University of Dublin, the candidate must matriculate at Trinity College, and complete the prescribed course of study, when a Grace is passed by the Board of the College and submitted for ratification to the Senate of the University, but the degree may be withheld either by the veto of any member of the University Caput, or, subsequently, by a majority of the Senate.

A few degrees in Music seem to have been conferred in the 17th century, and Thomas Bateson and Randolph Jewett are said to have received the degree of Mus.B. [See Degrees in Music, vol. i. p. 682; also vol. i. p. 204, and vol. ii. p. 531.]

In the latter part of the 18th century several musical degrees were given, and we find the names of Garret Wesley, Earl of Mornington, Mus.D. (1764); the Rt. Hon. Charles Gardiner, Mus.D. honoris causa (1764); Richard Woodward (organist of Christ Church, 1765–1777), Mus.B. 1768, Mus.D. 1771; Sampson Carter (elder brother of Thomas Carter), Mus.D.; Samuel Murphy (organist of St. Patrick's, 1773, and Christ Church, 1777), Mus. D.; Langrishe Doyle (organist of Armagh, 1776, and then of Christ Church, Dublin, 1780), Mus.D.; Philip Cogan (organist of St. Patrick's, 1780), Mus.D.; Sir John Stevenson, Mus.D. (1791, per diploma); and John Clarke (afterwards Clarke-Whitfeld), Mus.D. (1795). From 1800 to 1861 the degree of Doctor was conferred on John Spray; John Jones, organist of Armagh Cathedral, 1808; William Warren (organist of Christ Church, 1814, and of St. Patrick's, 1827), 1827; John Smith, 1827; Sir Robert P. Stewart (organist of Christ Church, 1844, and of St. Patrick's, 1852–1861), 1851, and Francis Robinson (see vol. iv. p. 113), honoris causa, 1852. Honorary degrees of Mus.D. have also been conferred on Sir H. S. Oakeley, and Sir F. A. Gore Ouseley, 1887; Rev. J. P. Mahaffy, 1891; Sir Hubert Parry, 1892; J. C. Culwick, 1893; Professor E. Prout, 1895; Professor Niecks, 1898; W. H. Cummings, 1900; and Michele Esposito, 1905.

The Professorship of Music was founded in 1764, when the Earl of Mornington, father of the Duke of Wellington, was appointed the first professor; but on his retirement in 1774 the chair remained vacant until 1847, when it was filled by Dr. John Smith. In 1858 it was decreed by the Board that the Professor should receive a fixed annual income instead of the Degree fees. On the death of Smith in 1861, Dr. (afterwards Sir Robert) Stewart was appointed to the office, which he held with distinction until his death in 1894, when he was succeeded by the present Professor, Ebenezer Prout.

Since 1861, and mainly through the exertions of Professor Mahaffy and the late Sir R. P. Stewart, the conditions on which a degree in music is conferred by the University of Dublin have been considerably remodelled, by the addition of an examination in Arts to that in Music only. The existing regulations require the candidate for the degree of Bachelor to pass the ordinary examination for entrance into Trinity College, except that any modern foreign language may be substituted for Greek. He must perform such exercises and pass such examination as may be prescribed, including an examination for the special purpose of testing his practical familiarity with standard musical works. A candidate for the degree of Mus.D. must have taken the Degree of Bachelor and must pass such further examinations and perform such acts as may be prescribed. See vol. i. p. 682.

Trinity College was opened for the reception of students on Jan. 9, 159¾. On the centenary of that day a solemn commemoration was held within the College, for which an Ode, 'Great Parent, hail!' was written by Tate,[3] then poet laureate, and set to music by Henry Purcell. [See vol. iii. pp. 854, 857.]

The edition of this Ode published by Goodison states that it was performed in Christ Church Cathedral on Jan. 9, 169¾, but this appears to be an error, as the registers of Christ Church make no reference to the subject. The

[1] According to precedent this was not necessary. The University of Paris never had a charter, nor was one granted to Oxford until the 15th century, and then for special reasons. Sir Joseph Napier shows that a recognised University is in its own nature a distinct corporation.

[2] A similar instance is afforded in the United States of America, where Harvard is the only College in Harvard University.

[3] See *The Gentleman's Journal* or *The Monthly Miscellany*, Jan. and Feb. 1694, p. 25. Tate was educated at Trinity College, where he obtained a Scholarship in 1672.

General Register of Trinity College, however, does contain a full account of the proceedings within the College walls. After morning prayers in the chapel came 'Musicus instrumentorum concentus.' Then followed sundry orations, after which we read 'Ode Eucharistica vocum et instrumentorum Symphonia decantatur,' which probably is 'Great Parent, hail!' The College Register states that the several exercises were laid up in the manuscript library, but search for these papers has proved fruitless.

In 1837 the 'University Choral Society,' was founded for the cultivation of vocal music in Trinity College. See UNIVERSITY MUSICAL SOCIETIES, p. 201. G. A. C.; revised by L. MCC. L. D.

TRINITY COLLEGE OF MUSIC, LONDON. This institution is the development of a Musical Society founded in 1872. In 1875 it was incorporated under the title of Trinity College, London, which was altered in 1904 to Trinity College of Music, London. Its constitution is that of an unlimited company without shares and without division of profits.

The teaching of the College commenced in 1872 with vocal music; harmony, counterpoint, etc., being added in 1875, and in 1876 the teaching was extended to include all musical subjects.

The original scheme of higher examinations was instituted in 1874, the local examinations in musical knowledge (theory) in 1877, and the local examinations in instrumental and vocal music in 1879. These examinations are held in London, and at some 300 local centres in the British Isles, India, and the Colonies.

As at present constituted the College is under the direction of a Council (the Corporation) and a Board (of management). The first Warden of the College was the Rev. H. G. Bonavia Hunt, Mus.D., but the office is now in abeyance. Mr. J. W. Sidebotham, Mus.B., J.P., is Chairman of the Corporation; Sir Frederick Bridge, M.V.O., is Chairman of the Board; and Mr. G. E. Bambridge and Dr. C. W. Pearce hold the respective offices of Directors of studies and examinations.

The College has about 300 students at present on its books. Thirty scholarships entitling to complete musical instruction at the College and in some cases to grants toward maintenance, are offered for open competition, and in connection with the local examinations there are sixty-two exhibitions tenable at local centres and of the value of £9 : 9s. to £3 : 3s. each.

The College is situated in Mandeville Place, Manchester Square, where all information respecting courses of studies and examinations can be obtained from the Secretary. S. F.

TRIO. A composition for three voices or instruments. [See TERZETTO.] The term is also applied to the secondary movement of a march, minuet, and many other kinds of dance music.

I. The Trio proper was originally called *Sonata a tre*, being in fact a sonata for three instruments, such as Bach affords us specimens of in a sonata for flute, violin and figured-bass, and another for two violins and ditto (B.-G. vol. ix.). Handel also left several trios for strings, besides one for oboe, violin, and viola. These compositions are all for two more or less florid parts in contrapuntal style upon a ground bass, and gradually paved the way for the string quartet. When the pianoforte came to form a part of the combination, Pianoforte trios, as they are called, caused all others to retire into the background, instances of modern string trios being rare. [That the form is not entirely neglected even by the 'advanced' school, may be shown by the trio for strings in A minor, Max Reger's opus 77*b*.] Trios for three stringed instruments are felt to labour under the disadvantage of producing an insufficient body of tone, and a free use of double stops is necessary, if complete chords are desired. The string trio therefore demands music of a florid, polyphonic, Bachish character (if we may use such an expression), rather than matter built on a harmonic basis, and Beethoven has turned his appreciation of this fact to the best account in the five trios, opp. 3, 8, and 9, while on the other hand the greater number of Haydn's string trios are very thin and poor. Mozart's only composition of this kind is the interesting Divertimento in E♭, which is in six movements. Beethoven also composed a trio in D for flute, violin, and viola, op. 25, and a little-known Trio for two oboes and cor anglais, which he afterwards rewrote for two violins and viola (op. 87). Other unusual combinations of instruments are shown in the trios of Reicha for three violoncellos and for three horns, of Haydn for two flutes and violoncello, of Kuhlau and Quantz for three flutes. One especial kind of trio demands mention here, the Organ trio, a composition in which the three parts are furnished by the two hands on separate manuals and the pedals. Such are the six well-known Organ sonatas of J. S. Bach and in more modern times those of J. G. Schneider, Henry Smart, and Rheinberger.

As regards the large and important class of trios into which the pianoforte enters, it should be noticed that that instrument takes sometimes too prominent and sometimes too unworthy a part. Some of the early Haydn trios, for instance, are entitled 'Sonatas for Piano with accompaniments of Violin and Violoncello,' and that in C, which stands first in the collections (probably a very early work) is purely a solo sonata, the two stringed instruments scarcely ever doing more than double the melody or bass. The violoncello indeed constantly performs this ignoble office in the Haydn trios, which are therefore scarcely more worthy of the name than the mass of sonatas and divertissements for piano 'with *ad libitum* accompaniment for flute or violin and violon-

cello' which continued to be written up to the end of the first half of the 19th century.[1] Mozart, whose genius inclined more towards polyphony than Haydn's, naturally succeeded better. His Trio in E♭ for piano, clarinet, and viola is the best, those with violin being unpretentious. Of Beethoven's six well-known pianoforte trios that in B♭ (op. 97), being the latest in date (1810), is also the finest. Here we see the most perfect union of the three instruments possible. There is also a trio of his for piano, clarinet, and violoncello, a not over effective combination, for which he also arranged his Septet. Schubert characteristically contented himself with the ordinary means at hand, and his two great works in B♭ and E♭ (both 1827) are well known. The modern trio, which begins with Mendelssohn's two in D minor and C minor, is scarcely a legitimate development of the old. The resources and technique of the pianoforte have greatly increased with the improvement of the instrument, but the violin remains where it was. Thus the balance is destroyed, the piano becomes almost equal to an orchestra, and the strings are its humble servants. To compensate them for their want of power it becomes necessary to confine them to the principal melodies, while the piano adds an ever-increasing exuberance in the way of arpeggio accompaniments. In spite of the beauty of Mendelssohn's primal type the precedent was a dangerous one, as the too-brilliant trios of Rubinstein, Raff, and others amply demonstrate. On the other hand, Schumann, in his three fine trios in D minor, F major, and G minor (opp. 63, 80, and 110), in steering clear of this bravura style for the piano — as indeed he always did — has sometimes given the string parts rather the air of orchestral accompaniments; but against this slight defect must be set a wealth of new treatment and many beauties, as in the slow movement of the D minor, a long-drawn melody treated in canon, with an indescribably original effect. There is also the set of four pieces (Märchenerzählungen, op. 132) for pianoforte, clarinet, and viola; a late work, and less striking than the trios. It would be unfair to omit mention of Spohr as a trio writer, though in this department, as in most others, he left the art as he found it: and of his five trios the melodious op. 119, in E minor, is the only one now played. Mention should also be made of Sterndale Bennett's solitary specimen in A major, were it only for the original 'Serenade,' in which a melody on the piano is accompanied *pizzicato* by the strings. Of Raff's four trios, the second (op. 112), in G, is most attractive from the melodious character of its subjects, otherwise it is open to the objection hinted above. Brahms cannot be accused of undue preferences towards any of the instruments in his five trios. [The first, op. 8 in B minor for piano and strings, is especially interesting from the fact that the composer completely revised it in his later life, and a comparison of the two versions is most instructive. The next is the famous work in E flat for piano, violin, and horn (or viola or violoncello), in which the balance is kept between the string and the wind instrument with remarkable skill. The third, in C major, op. 87, and the fourth in C minor, op. 101, for pianoforte and strings came out so near together that the latter, the more powerful of the two, has hitherto overshadowed its predecessor. Lastly, in the period of the master's art in which he was especially attracted by the clarinet-playing of Herr Mühlfeld, he wrote a trio for piano, clarinet (or viola), and violoncello in A minor, op. 114. In this, as in the 'horn' trio, much of the effect is of course lost by substituting the more easily available stringed instrument for the wind instrument.]

II. In the Minuet the short extent of the piece and the necessity of its constant repetition, besides perhaps an unconscious feeling of formal requirements, gave rise to the custom of writing a second minuet to be played alternately with the first. This was usually of a broader, quieter character, for the sake of contrast, and though it was at first in the same key, in accordance with the custom of the Suite, there is an example in one of Bach's Clavier Suites where the second minuet is in the tonic minor, and in at least two other cases is in the relative minor, both practices which afterwards, under Haydn and Mozart, became established rules. How the second minuet acquired the name of Trio is not quite clear. Bach only calls it so in the few instances in which it is written in three parts — as opposed to the minuet in two — such as that in the third French Suite. This particular case, by the way, is perhaps the earliest instance of the occurrence of the direction, 'Minuetto Da Capo.' By the time of Haydn the term Trio is firmly established, and even in his earliest works (such as the first quartets) there are two minuets, each with a trio. Haydn also experimented in using keys for the trio a little more remote from the tonic than those already mentioned, even anticipating Beethoven's favourite use of the major key a third below. These innovations become almost necessary in the modern striving for new forms of contrast. Beethoven affords perhaps the only instances (in Symphonies Nos. 4 and 7) of a scherzo and trio twice repeated, but Schumann was fond of writing two trios to his, having adopted the device in three of his symphonies, besides his Pianoforte Quintet and Quartet. Not that he was the first to write a second trio — a plan which has since found many followers; there is at least one instance in Bach (Concerto in F for strings and wind) where the minuet has

[1] See for examples the list of Dussek's works, vol. I., pp. 753–754.

three trios, and another in Mozart (Divertimento in D for ditto) of two minuets, one with three trios and another with two. Schumann was so given to dividing is pieces up and enclosing the several sections in double bars, that he seems occasionally in the pianoforte works to lose himself in a chain of trios, as for instance, in the 'Blumenstück,' 'Humoreske,' and 'Novelletten.' In his six Intermezzi (op. 4), he adopted the more rational term 'Alternativo' for his subordinate sections, while in the F♯ minor Sonata the middle part of the Scherzo is itself called an Intermezzo, this title signifying its entire want of relationship to the rest of the movement, which is no small part of its charm. A trio, as well as a subordinate section in a rondo, etc., which presents a change from tonic major to minor or the reverse, is sometimes simply headed 'Minore' or 'Maggiore' as the case may be. This is common in Haydn and not infrequent in Beethoven (PF. Sonata in E♭, op. 7; in E major, op. 15, etc.). Schumann, Raff, and other modern composers, have also occasionally given this heading. In modern music, though the trio exists, it is often taken as an understood thing and not specially so entitled. (Chopin, Sonata in B minor, Grieg in E minor, etc., and Beethoven, Ninth Symphony.)

Speaking generally we may say that the most obvious key for the trio of a minuet, scherzo, march, etc., written in a major key, is the subdominant, as it stands in place of a third subject, the main movement having appropriated the tonic and dominant keys. But where, as in modern marches, there are more trios than one, and still another key has to be sought, the relationship of the key a third above or below — distant but still real—is often effectively turned to account. Military marches and most dances intended to be danced to are written with a separate trio, or trios, so that they can be repeated as often as necessary, but in concert pieces (such as Weber's Invitation à la Valse, the marches by Mendelssohn and others) the sections answering to the trio are not often so designated, the piece being written out *in extenso*. F. C.

TRIONFO DI DORI, IL. The title of a famous collection of madrigals, first published in Venice by Gardano in 1592. There are twenty-nine madrigals by as many Italian composers, and all are in six parts. All end with the refrain, 'Viva la bella Dori,' and the names of the writers of the words are given as well as those of the composers of the music. The contents are as follows: —

Hippolito Baccusi. Un giorno a Pale sacro.
Hippolito Sabino. Dove sorge placevole.
Horatio Vecchi. Hor ch' ogni vento tace.
Giovanni Gabrieli. Se cantano gl' augelli.
Alfonso Preti. Ninfe a danzar venite.
Luca Marenzio. Leggiadre Ninfe e pastorelli amanti.
Giovanni de Macque. Vaghe Ninfe selvagge.
Horatio Colombano. All' apparir di Dori.
Giovanni Cavaccio. Giunta qui Dori.
Annibale Stabile. Nel tempo che ritorna Zefiro.
Paolo Bozzi. All' ombra d'un bel faggio.
Tiburtio Massaino. Su le fiorite sponde.
Giovanni Matteo Asola. In una verde piaggia.
Giulio Eremita. Smeraldi eran le rive.
Filippo de Monte. Lungo le chiare linfe.
Giovanni Croce. Ove tra l'herbe e i fiori.
Pietr' Andrea Bonini. Quando lieta e vezzosa.
Alessandro Striggio. Eran Ninfe e Pastori.
Giovanni Florio. Piu trasparente velo.
Leon Leoni. Di pastorali accenti.
Felice Anerio. Sotto l' ombroso speco.
Gasparo Zerto. L' inargentato lido.
Ruggiero Giovanelli. Quando apparisti.
Gasparo Costa. Mentr'a quest' ombra intorno.
Lelio Bertani. Dori, a quest' ombre e l' aura.
Ludovico Balbi. Mentre Pastori e Ninfe.
Giacomo Gastoldi. Al mormorar de' liquidi cristalli.
Costanzo Porta. Da lo spuntar de' matutini albori.
Giovanni Palestrina. Quando dal terzo cielo.

Two complete copies (sets of part-books) are known, at Cassel and Bologna. In 1596 Phalèse of Antwerp brought out a new edition, retaining Gardano's dedicatory letter to Leonardo Sanudo. Incomplete parts are at Ghent. At Augsburg and Vienna there are complete sets of Gardano's re-issue of 1599, and incomplete parts of Phalèse's edition of 1601 are at Ghent and in the Royal College of Music. In 1612 Johann Littich prepared for the press (dying before it could be brought out), a selection of sixteen of the madrigals, which were published at Nuremberg with the title 'Musicalische Streitkräntzlein,' and translations of the words into Latin and German. In the following year, Salomon Engelhart, Littich's successor at the Gymnasium of Count Mansfeld, brought out the remainder, which Littich had also prepared, reprinting the contributions of Croce and Luca Marenzio, and adding one German madrigal by Johann Leo Hasler. There are complete copies of the first set, and incomplete copies of the second, at Berlin and Grimma. Another Antwerp edition appeared in 1614, and in 1619 a new German translation of the words by Martinus Rinckhardt was printed together with the music at Leipzig (complete parts at Grimma). The work derives its chief interest from the fact that the more famous English publication, 'The Triumphs of Oriana,' was suggested, as to scheme and the recurring refrain, by the Italian series of madrigals. (See TRIUMPHS OF ORIANA.)

(Dr. Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens.*) M.

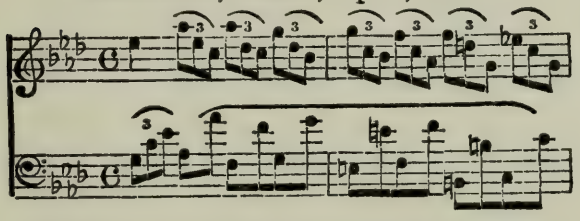
TRIPLE TIME (Fr. *Mesure à trois temps;* Ger. *Tripeltakt*). The rhythm of three beats in a bar, the accent falling on the first beat. In quick tempo this single accent is sufficient, but in slow and expressive movements a second weaker accent is generally required to avoid monotony. This second accent is variously placed by different writers, some assigning it to the second beat (see Hauptmann, *Harmonik und Metrik*, p. 226), while others place it on the third. The truth appears to be that it may occupy either position according to the requirements of the phrasing; [and it is the chief distinction between the rhythm of the waltz and that of the mazurka that the former has its secondary accent on the second beat, the latter on the third].

The kinds of triple time in general use are

marked with the figures 3–8, 3–4, and 3–2, indicating respectively three quavers, crotchets, or minims in a bar. A time of three semiquavers, marked 3–16, is also occasionally met with (Schumann, 'Versteckens,' op. 85); and in old music a time of three semibreves, called *tripla major*, and indicated by a large figure 3. [For an example of this see TIME, *ante*, p. 108.] When three bars of triple time are united in one, as in 9–8, etc., the time is called 'compound triple.' [See COMPOUND TIME.] F. T.

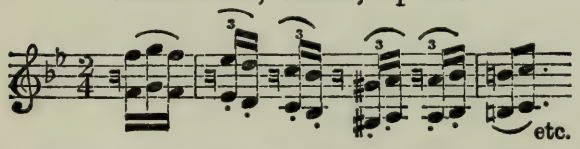
TRIPLET (Fr. *Triolet;* Ital. *Terzina;* Ger. *Triole*). In modern notation each note is equal to two of the next lower denomination, and the division of a note into three is not provided for, although in the ancient 'measured music' it was an important part of time. [See MOOD, NOTATION, POINT, PROLATION, and TIME.] On this account notes worth one-third of the next longer kind have to be written as halves, and are then grouped in threes by means of curved lines, with the figure 3 usually placed over the middle note as an additional distinction. Such a group is called a Triplet, and is executed at a slightly increased speed, so that the three triplet-notes are equal to two ordinary notes of the same species: for example —

BEETHOVEN, Sonata, Op. 2, No. 1.



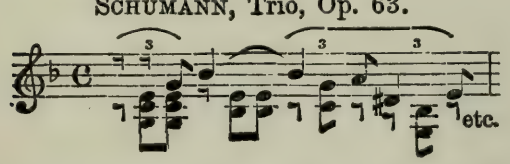
Triplets may be formed of notes of any kind, and also of rests, or of notes and rests together.

BEETHOVEN, Sonata, Op. 22.




So also a group of two notes, one twice the length of the other, is read as the equivalent of a triplet, provided it is marked with the distinctive figure 3.

SCHUMANN, Trio, Op. 63.




In instrumental music, when the fingering is marked, there is some risk of the figure 3 of a triplet being confounded with the indication for the third finger. To obviate this, the two figures are always printed in different type, or, better still, the triplet figure is enclosed in brackets, thus (3). This plan, which has recently been rather extensively adopted, appears to have been first introduced by Moscheles, in his edition of Beethoven, published by Cramer & Co.

Groups of a similar nature to triplets, but consisting of an arbitrary number of notes, are also frequently met with in instrumental music. These groups, which are sometimes called *quintolets, sextolets*, etc., according to the number of notes they contain, always have their number written above them, as an indication that they are played at a rate different from ordinary notes of the same form (usually quicker). Their proper speed is found by referring them to ordinary groups of the same kind of notes; thus, if the general rhythm of the bar indicates four semiquavers to a beat, as in common time, a group of five, six, or seven semiquavers, would be made equal to four semiquavers, while a group of eight notes of the value of one beat would of course be written as demisemiquavers; if however the natural grouping of the bar were in threes, as in 9–16 time, a group of four or five (or sometimes two) semiquavers would be equal to three, while a group of six would require to be written as demisemiquavers. [On the performance of triplets in certain passages in 18th-century music, see DOT, vol. i. p. 720*b*.] F. T.

TRISTAN UND ISOLDE. Music-drama in three acts, words and music by R. Wagner; completed in 1859, *i.e.* after the completion of the 'Rheingold' and 'Walküre,' but before that of the other two parts of the Nibelungen Ring. It was produced at Munich, June 10, 1865; in London, at Drury Lane (Franke & Pollini's German Opera), June 20, 1882. Wagner's title for it is 'Tristan und Isolde, Eine Handlung' — an action. It was first given in English by the Royal Carl Rosa Opera Company at Liverpool, April 15, 1898, and in French at the Théâtre Nouveau, Paris, under Lamoureux, in Nov. 1899. G.

TRITONE. The interval of the augmented fourth, consisting of three whole tones, whence the name is derived. In pure ecclesiastical music the use of the *Tritonus* or Augmented Fourth is strictly forbidden; as is also that of its inversion, the *Quinta falsa* or Diminished Fifth. It is scarcely necessary to say that the presence of these intervals is felt, whenever F and B are brought either into direct or indirect correspondence with each other, whatever may be the Mode in which the contact takes place. Now, according to the system of Solmisation adopted by Guido d'Arezzo, B, the third sound of the *Hexachordon durum*, was called MI; and F, the fourth sound of the *Hexachordon naturale*, was called FA. Mediæval writers, therefore, expressed their abhorrence of the false relation existing between these two sounds, in the proverb —

*Mi contra fa est diabolus in musica.*

When the use of the Hexachords was superseded by a more modern system of immutable Solmisation (see SOLMISATION; HEXACHORD), F still retained its name of FA, while B took that of the newly-added syllable, SI: and the old saw then ran thus —

*Si contra fa est diabolus in musica.*

In this form it became more readily intelligible to musicians unacquainted with the machinery of the Hexachords; while its signification remained unchanged, and its teaching was as sternly enforced as ever. That that teaching continues in full force still is proved by the fact that neither Pietro Aron nor any other early writer ever censured the 'False relation of the Tritone' more severely than Cherubini, who condemns it, with equal rigour, whether it be used as an element of harmony or of melody. W. S. R.

TRITONIUS, PETRUS, whose proper name has recently been discovered to be Peter Treibenreif or Traybenraiff (see Eitner's *Monatshefte*, xxvii. 13,14), belonged to a family of some consequence long settled in the Etschthal of Austrian Tyrol. He was born some time before the end of the 15th century, and the name being found about that time in the two Tyrolese towns of Bozen and Sterzing gives some colour to the conjecture that one or the other was his birthplace. He studied at the University of Padua, where he took the degree of Master of Arts; and then, following the custom of the Humanist scholars of the time, adopted the Latin name of Tritonius. Returning home, he was appointed teacher of Latin, possibly also of Music to the Cathedral School of Brixen. In Italy Tritonius had made the acquaintance of the classical humanist scholar Conrad Celtes, who was afterwards appointed University Professor at Vienna, and under the patronage of the Emperor Maximilian had founded a learned Society (Literaria Sodalitas Danubiana) for the furtherance of literature and art on the new classical humanist principles. Tritonius became a member of this Society, and was invited by Celtes to settle in Vienna to be the instructor to the Society in song and instrumental music. At the instigation of Celtes Tritonius set a considerable number of the Odes of Horace to music in simple note for note counterpoint and strict observance of classical metre and quantities. Celtes had these sung by his pupils at the end of his own prelections on Horace. These and similar compositions of other Latin poems and Church Hymns by other members of the Society were printed and published in 1507 by Erhart Oeglin of Augsburg under the title:

'Melopoeae sive Harmoniae tetracenticae super xxii genera carminum heroicorum elegiacorum, lyricorum et ecclesiasticorum hymnorum per Petrum Tritonium et alios doctos sodalitatis literariae nostrae musicos secundum naturas et tempora syllabarum et pedum compositae et regulatae ductu Chunradi Celtis Feliciter impressae.'

At the foot of the title the following direction is appended:

'Optime musiphile, strophos id est repetitiones carminum collisiones syllabarum, conjugationes et connubia pedum pro affectua animi, motu, et gestu corporis diligenter observa.'

The whole title is printed in the form of a cup with the words added 'Krater Bachi.' Later in the year Oeglin published a second impression of the settings by Tritonius alone, nineteen in number, with the shorter title, 'Harmoniae Petri Tritonii super odis Horatii Flacci.' These two publications appear to be the earliest specimens of German music-printing with movable types, the first in folio with wooden types, the other in 4to with metal. The settings by Tritonius must have met with much favour at the time. In 1532 and again in 1551 they were republished by Egenolph of Frankfort. The style found many imitators, and a greater musician like Ludwig Senfl did not disdain to take the Tenor of the settings by Tritonius and provide them with other harmonies. Freiherr von Liliencron described in Chrysander and Spitta's *Vierteljahrsschrift* for 1887 and afterwards separately published with a preliminary dissertation the settings of these Horatian Odes by Tritonius, Senfl, and Hofheimer respectively, and also a 'Schulausgabe' with transcription in modern score. The main importance of these works consists in the fact that they gave the first suggestion to the setting of German chorales and afterwards of Psalm tunes generally, in simple four-part note for note counterpoint.

After the death of Celtes in 1508, the literary society which he had founded was dissolved, and Tritonius returned to the Tyrol and undertook the direction of the Latin School at Bozen. In 1521 he was settled at Schwatz on the Inn, not far from Innsbruck, where he was chiefly engaged in literary work. It is from some works then published by him that Dr. F. Waldner of Innsbruck was able to ascertain the original name of Tritonius to have been Treibenreif (see monograph in *Monatshefte* already referred to). The place and time of his death are unknown. J. R. M.

TRIUMPHS OF ORIANA, THE. A collection of madrigals written in honour of Queen Elizabeth and edited by Thomas Morley. The title-page of the original edition bears the date 1601, but the entry of the book in the Stationers' registers shows that it was not actually published until 1603, after the queen was dead. It has been conjectured that she took a dislike to the name 'Oriana' by which she was distinguished in the madrigals, and that therefore the publication was delayed until after her death. There is no reason to doubt that the collection was modelled on the TRIONFO DI DORI, and the

refrain, 'Long live fair Oriana,' corresponds with 'Viva la bella Dori' so closely that one of the Dori set, that by Giovanni Croce, was adapted to English words, and reprinted from the second book of 'Musica Transalpina' (published in 1597). The contents of the collection are as follows: —

Michael Este. Hence stars, *a* 5 (printed at the back of the dedication, with a note explaining that it was sent in too late for inclusion in the proper place).
Daniel Norcome. With angel's face, *a* 5.
John Mundy. Lightly she tripped, *a* 5.
Ellis Gibbons. Long live fair Oriana, *a* 5.
John Benet. All creatures now are merry-minded, *a* 5.
John Hilton. Fair Oriana, beauty's Queen, *a* 5.
George Marson. The Nymphs and Shepherds danced Lavolto's, *a* 5.
Richard Carlton. Calm was the air, *a* 5.
John Holmes. Thus Bonny-boots, *a* 5.
Richard Nicolson. Sing Shepherds all, *a* 5.
Thomas Tomkins. The Fauns and Satyrs tripping, *a* 5.
Michael Cavendish. Come gentle swains, *a* 5.
William Cobbold. With wreaths of rose and laurel, *a* 5.
Thomas Morley. Arise awake, *a* 5.
John Farmer. Fair Nymphs, *a* 6.
John Wilbye. The Lady Oriana, *a* 6.
Thomas Hunt. Hark, did ye ever hear so sweet a singing? *a* 6.
Thomas Weelkes. As Vesta was from Latmos hill descending, *a* 6.
John Milton. Fair Orian, *a* 6.
Ellis Gibbons. Round about her chariot, *a* 6.
G. Kirbye. Bright Phoebus, *a* 6. (With angel's face.)
Robert Jones. Fair Oriana, *a* 6.
John Lisley. Fair Citherea, *a* 6.
Thomas Morley. Hard by a crystal fountain, *a* 6.
Edward Johnson. Come blessed bird, *a* 6.
Giovanni Croce. Hard by a crystal fountain, *a* 6.

Thomas Bateson. When Oriana walked to take the air,[1] *a* 6.
Francis Pilkington. When Oriana walked to take the air,[2] *a* 5.
Thomas Bateson. Hark, hear you not? (Oriana's Farewell)[1] *a* 5.

Michael Este's contribution came too late for insertion in the proper place, and was printed at the back of the dedication to Charles Howard, Earl of Nottingham, Lord High Admiral. The original number was twenty-six, for Bateson's two and Pilkington's one were not in the original edition; adding these three pieces, the last two of which change the refrain to 'In Heaven lives Oriana,' we get the number twenty-nine, the same as that of the Trionfo di Dori. The whole twenty-nine were reissued in score by Wm. Hawes, about 1814, and William Shore brought out the separate parts in a more or less handy form, published by Novello about 1849. The same firm has recently undertaken the reissue of the series, edited by Mr. Lionel Benson. There were two issues of the first edition, as Kirbye's madrigal was originally published with the words 'With angel's face,' the same words that Daniel Norcome had used, and in the second issue 'Bright Phoebus' was substituted. (The copy in the British Museum has the former words, that in the Bodleian, as well as a copy belonging to Mr. Lionel Benson, has 'Bright Phoebus.') M.

TROCHEE (Lat. *Trochaeus Chorius*). A metrical foot, consisting of a long syllable followed by a short one — the exact opposite of the Iambus: —

Trochee trips from long to short.

Trochaic Metres are very common, both in Hymnody and Lyric Poetry; and, in both, a pleasing variety is sometimes produced by the occasional substitution of a Trochee for a Spondee, an Iambus, or even a Pyrrhic foot. W. S. R.

[1] First printed in Bateson's first set, in 1604.
[2] First printed in Pilkington's first set, 1613.

TROIS COULEURS, LES, is the title of one of the most popular of the political songs written after the French Revolution of 1830, celebrating the fall of the white flag and the return of the tricolor. It rivalled in popularity the 'Parisienne,' and at one time, even the 'Marseillaise' itself. It was written in one night by Adolphe Vogel, grandson of the author of 'Démophon,' who was born at Lille in 1808, and had just begun his studies at the Paris Conservatoire. The day after it was written all Paris was singing

Liberté sainte, après trente ans d'absence
Reviens, reviens, leur trône est renversé.
Ils ont voulu trop asservir la France,
Et dans leur main le sceptre s'est brisé.
Tu reverras cette noble bannière,
Qu'en cent climats portaient tes fils vainqueurs;
Ils ont enfin secoué la poussière
Qui ternissait ses brillantes couleurs.

This popular song, composed to words by a certain Adolphe Blanc was sung by Chollet at the Théâtre des Nouveautés (Place de la Bourse). A. J.

TROMBA. The Italian word for Trumpet, by which the instrument is usually designated in orchestral scores — Trombe in F, Trombe in D, etc. The part is usually written in C, and transposed accordingly by the player. In the scores of Bach, the term Trombe da tirarsi *i.e.* 'Slide Trumpets,' is found. [See Tirarsi, Trumpet.] G.

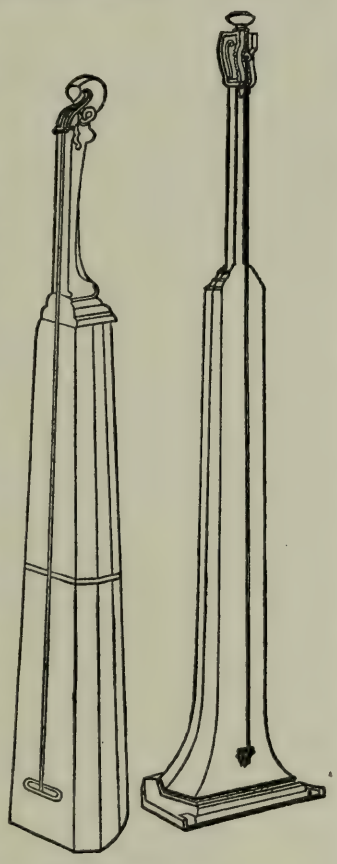
TROMBA MARINA (Trummscheidt, Brummscheidt, Tympanischiza, Nonnengeige, Marine Trumpet). A portable monochord played with the bow, probably the oldest bowed instrument known, and the archetype of all others. [See Violin.] The country of its origin is uncertain, but is probably Germany. Once extensively employed in Germany and France as a popular instrument, and even used in the service of the church, it was almost disused early in the 18th century: but it figured in the 'Musique des Escuries' of the French monarchs, down to the year 1767: and L. Mozart, in his *Violinschule* (1756), describes it as then in use. It was in use later still in German nunneries.[3]

Most existing specimens date from the latter half of the 17th century. In its latest form the instrument has a fiddle head fitted with an iron screw. Some heads have rack-wheels to facilitate tuning; others have iron screw button tops, a double iron ring working on the screw, into the outer ring of which the string is knotted. It has a round neck or handle about the size of a broomstick, dove-tailed into a top block or shoulder which forms the end of the body. The latter is a resonant box or drum (whence the name *Trumm*scheidt) broadening towards the bottom, where it rests on the ground, and having a thin pine belly, quite flat.

[3] Rühlmann, *Geschichte der Bogeninstrumente*, pp. 29, 31.

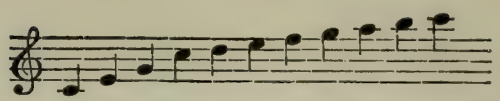
The black or shell of the drum is polygonal, being built up of very thin straight staves of maple. The number of staves in the shell is usually either five or seven: the joints are fortified internally, and sometimes externally also, with slips of cartridge paper or vellum.[1] Three pine bars are glued transversely across the belly before it is glued to the outer edges of the shell. The belly is sometimes pierced with a rose. In some specimens the drum is constructed in two separate portions. In others, of later date, the bottom of the drum spreads out at the edges like the bell of a trumpet. The total length is usually somewhat less than 6 feet; some specimens are a few inches over that length.

The string is a very thick violoncello string, stretched over a peculiar bridge. This is of hard and close-grained wood, and rests firmly on the belly with the right foot only, upon which side the string bears with its whole weight. Properly, the bridge should be shaped something like a shoe, the heel being the right foot, the toe, the left. The left foot touches the belly lightly: and when the string is put in vibration this foot rattles rapidly on the belly, like an organ reed. To increase the tone, a thin metallic plate is sometimes attached to the foot, and some bridges have a mechanical apparatus for adjusting its tension.



The marine trumpet is played with a heavy violoncello bow, plentifully rosined. The open string is ordinarily tuned to CC: and when sounded with the bow, it yields a powerful note, of harsh and nasal character, something like an 8-foot *wooden* organ reed-pipe. Played by stopping in the ordinary way, the marine trumpet produces tones far less melodious than the bray of an ass. But this is not its legitimate use. It is properly played wholly in natural harmonics, and by reference to the article HARMONICS, it will be seen how the following scale arises.

[1] In Mersenne's time, and doubtless in the original instrument, the drum was merely a shallow triangular wooden box, tapering like a sword-sheath, and open at the lower end: hence the name *scheidt* (sheath).



Rühlmann omits the three last notes from the scale: but the writer has seen them marked on several specimens. The facility with which the marine trumpet yields the natural harmonics is due to its single string and its lopsided bridge. Paganini's extraordinary effects in harmonics on a single string, were in fact produced by temporarily converting his violin into a small marine trumpet. As is well known, that clever player placed his single fourth string on the treble side of the bridge, screwing it up to a very high pitch, and leaving the bass foot of the bridge comparatively loose. He thus produced a powerful reedy tone, and obtained unlimited command over the harmonics.[2] According to information procured by Rühlmann from Marienthal, the Trummscheidt will bear lowering to B♭ and raising to E♭, but no more. According to him, it can also be made to yield the notes D and F in the lower octave, though less distinctly. The nuns use the instrument in their choral singing. On the festivals of the church, and sometimes as a special compliment to a new-comer on her matriculation they jubilate upon four marine trumpets accompanied by drums; one takes a principal part, the others are secondary.[3]

An inspection of the scale will explain how the marine trumpet became *par excellence* the Nonnen-geige: its scale corresponds with the female voice, with which its tone, resembling that of a clarinet, but more piercing and nasal, has something in common. Added to this it is extremely easy to play: the neck being rested on the breast or shoulder, and the string lightly touched with the thumb where the letters are marked on the neck, it yields its few notes with absolute accuracy. It was anciently used as a street instrument by mendicant musicians: and those who have heard it will agree with an ancient author that it sounds best at a distance. M. Jourdain, in a well-known passage in the *Bourgeois Gentilhomme* (1670), expresses a preference for it, thereby proclaiming his uncultivated taste.[4] About the end of the 17th century the acoustical peculiarities of the Trummscheidt were the object of much investigation by the learned societies of England and France: the reader who desires to pursue the

[2] The interesting experiments of Sir Wm. Huggins, printed in the *Transactions of the Royal Society*, tend to show that the principle of the violin bridge is radically identical with that of the marine trumpet bridge, one foot serving as a *point d'appui*, the other as the conductor of vibration.

[3] The quartet of marine trumpets appears to be of ancient date. Hawkins (ch. 158) quotes from the *London Gazette*, Feb. 4, 1674, an advertisement of 'A rare Concert of four Trumpets Marine, never heard of before in England,' to be heard daily at the Fleece Tavern near St. James's.

[4] The music-master recommends the citizen to have a concert at his house every Wednesday or Thursday, and thus describes the requirements: 'Il vous faudra trois voix, un dessus, une haute-contre, et une basse, qui seront accompagnées d'une basse de viole, d'un théorbe, et d'un clavecin pour les basses continues, avec deux dessus de violon pour jouer les ritornelles.' M. Jourdain: 'Il y faudra mettre aussi une trompette marine. La trompette marine est un instrument qui me plait, et qui est harmonieux.'

subject will find the necessary clues in Vidal and Hawkins. The name 'marine trumpet' (tromba marina) was probably given to the Trummscheidt on its introduction into Italy, on account of its external resemblance to the large speaking-trumpet used on board Italian vessels, which is of the same length and tapering shape. Little doubt on this point can remain in the mind of any one who compares the figures of the two objects in old pictures and engravings, or the objects themselves as they stand side by side in the Munich museum. The name was perhaps confirmed by the character of the tone, and by the circumstance that both instruments have the same harmonic scale.

Specimens are not uncommon: several will be found in the museums of Bologna, Munich, Salzburg, Nuremberg, etc., and there are two good ones in the collection of the Conservatoire in Paris, one of which has sympathetic strings attached to the belly internally. The Victoria and Albert Museum possesses a handsome but rather undersized French specimen (oddly described in the Catalogue as 'probably Dutch') also having sympathetic strings inside. A specimen was some years since exposed for sale in the window of Cramer's music shop in Regent Street, but the writer cannot learn what has become of it.

The Trummscheidt, in the Middle Ages, was sometimes fitted with two, three, and even four strings, one or more of which were Bourdons or drones. In this form it undoubtedly became the parent of the German 'Geige,' whence the viol and violin are derived. [See VIOLIN.] E. J. P.

It is quite evident that the instrument was made in a variety of forms, and probably few specimens existed precisely alike. Grassineau, in his *Musical Dictionary*, 1740, describes it as having 'three tables which form its triangular body'; also that the neck was very long, and the single string very thick, and not stopped by pressure, but merely gently touched with the thumb. He says its sound was scarcely distinguishable from that of a trumpet, and that it had the trumpet's defect of some notes being either too flat or too sharp. One of its peculiar qualities of tone was by reason of the bridge being firm on one side, and tremulous on the other.

In Michael Praetorius's *Syntagma Musicum* it is engraved on Plate XXI. under the title the 'Trumscheit.' This is apparently about 7 feet long and, as Grassineau describes it, formed by three tapering boards placed triangularly, and open at the bottom. There are four circular sound-holes, one covered by an ornamental 'rose,' but it differs from the usual ones described by having four strings of varying length tuned by pegs inserted in a peg-box similar to that of an ordinary violin. The late Mr. Taphouse of Oxford possessed a specimen of a Marine Trumpet.

In the Snoeck collection was one of these instruments made in metal. It had three strings, and on the belly was a 'rose,' bearing initials and a representation of King David playing the harp. It was shown in the loan collection at the Inventions Exhibition 1885, and is fully described in the Snoeck catalogue of musical instruments printed at Ghent in 1894. F. K.

TROMBA SPEZZATA, an instrument of the trumpet kind, formerly popular among the Italian peasantry. It was generally made of two slides, and was, probably, originally identical with the old English Sackbut. F. K.

TROMBETTI, ASCANIO, a Bolognese musician of the last quarter of the 16th century. On the title-page of his chief work published at Venice, 1589, he is described as Musico della illustrissima Signoria di Bologna. The work itself consists of Motetti accomodati per cantare e far Concerti *a* 5, 6, 7, 8, 10, and 12, and shows the influence of the Venetian style of Andrea and Giovanni Gabrieli. From this work L. Torchi, in 'L' Arte Musicale in Italia,' vol. i., has reprinted 'Paratum est cor meum' *a* 5, and 'Misericordiae tuae' *a* 12, divided into three choirs. Several of these Motets were also taken over into the German collections of Lindner in 1590 and Caspar Hasler 1600 and 1613. Other publications of Trombetti are Napolitane *a* 3, Venice, 1573, and two books of Madrigals *a* 4 and 5, Venice, 1583, 1586. J. R. M.

TROMBONCINO, BARTHOLOMAEUS, a fertile composer of Frottole—the popular songs of that day — belonged to Verona, and was probably born in the latter half of the 15th century, since his works are contained in publications dating from 1504 to 1510. [He was in Mantua in 1487–95, being in the service of the Duke in 1494 and going to Venice in the following year. In 1499 he was at the courts of Vicenza and Casale, and in 1501 again at Mantua, living there until 1513, when he went to Ferrara (*Quellen-Lexikon*).] The lists given in Eitner's *Bibliographie*, pp. 879–882, contain 107 of his compositions to secular, and 2 to sacred words, all for 4 voices, as well as 9 Lamentations and 1 Benedictus for 3 voices. One of the Lamentations is reprinted in vol. i. of Torchi's 'L' Arte Musicale in Italia.' G.

TROMBONE (Eng., Fr., Ital.; Germ. *Posaune*). The name, originally Italian, given to the graver forms of the Tromba or Trumpet, exactly corresponding with that of Violone as the bass of the Viola. [For its other name see SACKBUT. It should be noted, however, that the name Trombone is specially applicable to an instrument the shifting slide of which is sufficiently long to lower the pitch three and a half tones, whereas the older instruments or sackbuts were more limited in this respect.] The Italians also name this instrument the Tromba Spezzata or Broken Trumpet, under which title it is figured in Bonanni. The

Trumpet in its many forms is one of the oldest of existing instruments; certainly the least changed, as will be shown under that heading. But the special individuality of the two instruments, and the peculiar character of the Trombone in particular, are derived from the method by which a complete chromatic scale has been evolved from the open notes of a simple tube; namely, by means of what is termed the slide.

[With regard to the generally received story respecting the finding of two Roman sackbuts or trombones in 1738, the writer has received the following memorandum from Mr. Geo. Case, Trombone Professor, Royal College of Music.

'Of the stories concerning the history of the Trombone, none has received wider credence than that of the finding of two Roman Sackbuts under the ashes of Herculaneum in 1738. It apparently first appeared in print in the *Encyclopaedia Londiniensis* at the end of the 18th century, which lapse of time since the said finding is in itself very suspicious. It has since been repeated in most of the European languages in one form or another. The instruments were described as being mainly of bronze, with upper part and mouthpiece of solid gold. "The King of Naples made one a present to the British monarch, and from this antique, the instruments now called trombones have been fashioned. In quality of tone it has not been equalled by any of modern make." The other specimen was said to have been reserved for the Museo Borbonico at Naples. This story is simply an invention from beginning to end. In 1885, while getting together notes for a lecture on the Trombone at the Inventions Exhibition, I determined to clear up this doubtful story. I wrote to Mr. Neville Rolfe, British Consul in Naples, and a well-known antiquary, to sift the matter at his end, while the late Dr. Stone and myself conducted a search here, at Windsor Castle, Buckingham and St. James's Palaces, and the British Museum. Mr. Rolfe had the records and museum searched at Naples, and nothing either there or in England was found that could have formed any basis for this fanciful story. It may be added that the different accounts do not agree as to the facts. Sometimes Herculaneum, other times Pompeii is given as the place of the finding, while the British king is either George II. or George III. Also it must be pointed out that in 1738 very little excavation had been attempted at Herculaneum, there being a modern town over the ancient one, and the site of Pompeii was not even known.'

The reputation of this particular story is, however, no evidence against the antiquity of the use of the slide as a means of slightly altering the pitch of an instrument, or even (when freely moving), of introducing tones foreign to those obtainable from the normal length of the instrument. Some such use can be traced among Eastern nations and in ancient times, but the evidence of gradual development cannot be introduced in a brief article. It must suffice to say that by the end of the 14th century the doubled slide was in use, and that in Virdung's *Musica Getutscht* (published in 1511) there is a drawing of a Busaun (Posaune or Trombone) very similar in its general proportions to the present-day instrument, having the slide sufficiently long to give a 'shift' of three and a half tones, and therefore a complete chromatic scale. Towards the end of the 15th century there was a famous player and maker, Hans Neuschel of Nuremberg, whose work was continued by his sons Hans and Jorg. The Rev. F. W. Galpin has in his museum a trombone dated MDLVII. by these makers, and it agrees very closely with the illustration in Virdung's work. Mr. Galpin states that, as far as can be ascertained, this is the oldest specimen of the instrument in existence. (See *Proceedings of the Musical Association*, 1906–7, p. 1, where are given illustrations of the earliest forms of the instrument.)

The two chief groups of brass instruments are the trumpets and horn classes, the greater length of tubing being in the one class cylindrical and in the other conical, with corresponding difference of tone quality. Differentiating in more detail, trombones are distinguished from trumpets by having a greater fulness of tone in the middle and lower registers, the 'tessitura' of trumpets lying higher than that of trombones of the same length and fundamental pitch. For instance, the trumpet in E♭ differs in calibration but very slightly from the E♭ alto trombone, but the difference in character is that between a soprano and an alto voice. This difference is chiefly due to the larger mouthpieces used on trombones, by means of which the lower notes are more easily produced, with a certain dignity and solemnity of tone which stands contrasted with the brilliancy of the trumpet. This difference, however, is merely one of degree, and is not obtrusive, therefore the trombone, when instruments are grouped in families, is properly regarded as the natural bass of the trumpet.

As regards its use it is noticeable that whereas the trumpet was regarded in the Middle Ages as an instrument reserved for the service of royalty and the nobility, the trombone was from the first more freely employed by the various town-bands in festivals and pageants.]

There is an excellent representation of an angel playing a slide Trombone in a ceiling-picture given in the appendix to Lacroix (*Arts de la Renaissance*), and in one replica of Paolo Veronese's great 'Marriage of Cana' (not that in the Salon Carré in the Louvre) a negro is performing on the same instrument. Michael Praetorius, in the *Theatrum seu Sciagraphia*

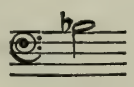
*instrumentorum*, dated 1620, gives excellent figures of the Octav-Posaun, the Quart-Posaun, the Rechtgemeine Posaun, and the Alt-Posaun.

[Towards the end of the 17th century the family was completed by the addition of the Discant trombone, an octave above the tenor instrument. It is used in Purcell's canzona for the funeral of Queen Mary.

The Trombone is a very simple instrument, consisting essentially for about two-thirds of its length of cylindrical tubing, the remaining third being occupied by the gradual expansion of the bell. It might be regarded as perfect were it not that the great advantage obtained by the slide is to some extent interfered with by the fact that the outer or moving slide is necessarily rather larger than the inner one over which it works. In consequence of this difference of diameter certain notes are rather apt to 'break' and require humouring. The mouthpiece is usually cup-shaped, but sometimes more conical, and is held steadily to the player's lips by the left hand, which, chiefly, bears the weight of the instrument, the right hand controlling the movement of the slide, and aiding in the balance. For the shorter shifts the movement should be almost entirely from the wrist, but the longer ones require more or less extension of the arm. For the Bass Trombone the full reach of the arm is insufficient, however, and is increased by means of a jointed handle. On the contrabass instrument the whole slide is sometimes doubled and by this means the 'shifts' are reduced in length to those proper to the tenor trombone.] By the introduction of the slide, it is obvious that the Trombone, alone of all the wind-family, has the accuracy

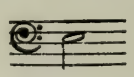


Tenor Trombone in its normal position, sounding





Extended so as to produce



and modulative power of stringed instruments. Its notes are not fixed, but made by ear and judgment. It is competent to produce at will a major or minor tone, or any one of the three different semitones. The three Trombones, therefore, with the Trumpet, their natural treble, form the only complete enharmonic wind quartet in the orchestra. And yet no instrument has been so misused and neglected by modern composers and conductors.

The parallel between the Trombone and the Violin family may be carried even farther without loss of correctness; for whereas they have seven 'shifts,' the Trombone has seven 'positions.' These may be easily described as successive elongations of the sounding tube, each of which produces its own harmonic series. The seven positions may be said in a general way to be each a semitone lower than the last. The first is with the slide entirely undrawn. But in the hands of a good player, the length of slide used for each successive position is not the same. The reasons for the variable length of the positions lie too deep in the theory of the scale for our present purpose. They are also, to a certain extent, due to unavoidable imperfections of manufacture, which cause it, for constructive reasons, to vary considerably from a true mathematical figure. But a judicious player, with a sensitive ear, has the remedy in his own power; and the mechanism as well as the mental sensation of Trombone-playing, when thoroughly learned, more nearly approaches that of good voice production than does that of any other instrument. Unfortunately, the quiet smooth legato method of using it is almost a lost art; having been nearly discarded for the coarse blare of the military player. Like so many other instruments, the trombone has been made in every register, from soprano to contrabass, and in every key, but the three which chiefly survive are the Alto, Tenor, and Bass; usually in the keys of F or E♭, B♭, and G respectively. A bass in F is far more suited to the two upper members of the group, and has been used without break in Germany, notably by Weber in 'Der Freischütz.' It will be sufficient to work out these in detail in a table.

TABLE OF TROMBONE POSITIONS.

| | Alto. | Tenor. | G Bass. | F Bass. |
|---|---|---|---|---|
| First position . . | E♭ | B♭ | G | F |
| Second position . . | D | A | F♯ | E |
| Third position . . | D♭ | A♭ | F | E♭ |
| Fourth position . . | C | G | E | D |
| Fifth position . . | B | F♯ | E♭ | D♭ |
| Sixth position . . | B♭ | F | D | C |
| Seventh position . | A | E | C♯ | B |

It is here seen that the player has in use the equivalent of seven different instruments, either of which can be converted into any other by a single movement of the right arm; though some sequences involve more change, and are consequently of greater difficulty than others.

The harmonic series is the same as that of the Horn and other cupped instruments. The lowest tones or fundamentals are somewhat difficult to produce, and are usually termed pedal notes. The available scale therefore commences with the second harmonic, runs without break to the sixth, omits the dissonant

seventh harmonic, and may be considered to end with the eighth, though some higher notes are possible, especially in the longer positions.

There is one case, however, where even the harmonic seventh may be employed with wonderful effect, and that is in an unaccompanied quartetof Trombones(reënforced if necessary in the bass or in the octave below by an instrument of fixed pitch, such as a Bass Tuba or Bombardon). This combination, however, is so rare that the writer knows of no instance of it, although it is the only way in which wind instruments can produce perfect harmony free from the errors of temperament. It is obvious from theory that the planting of a fixed or pedal bass, and the building up on it of flexible chords, is far more consistent with the harmonic law than the ordinary method. The writer of this article was requested to lead the singing of hymns and chants in the open air some years ago, at the laying of the foundation-stone of a new church; he used a quartet consisting of Slide Trumpet, Alto and Tenor Trombones, with Euphonium and Contrafagotto in octaves for the positive bass. With good players the result was striking, and is perhaps deserving of imitation. In the older music the Trombones were often thus used; and indeed did much of the work more recently assigned to the French Horn. The effect survives in Mozart's Requiem, and the solemn, peculiar tone-colour of that great work is usually spoiled by transposing the Corni di bassetto parts, and by employing Tenor Trombones to the exclusion of the Alto and Bass. Even the fine and characteristic Trombone Solo of the 'Tuba Mirum' is often handed over to the Bassoon.

It is to be noted that the Trombone is not usually played from transposed parts, as the Clarinet, Horn, and other instruments are, the real notes being written. The Alto clef is generally used for the Trombone of that name, and the Tenor clef for the corresponding instrument: but the practice of different writers varies somewhat in this respect.

A band composed exclusively of Trombones has indeed been formed, and is stated to have been extremely fine. It was attached to the elder Wombwell's show of wild beasts.

[It is remarkable that an instrument of such individuality of character, when once thoroughly known and appreciated, could ever have declined in estimation, but such appears to have been the case. Its use for church, musical orchestras, and for town-bands was universal in Germany, and in 1585 Krüger published a work, 'Psalmodia Sacra,' inwhich are many specimens of four-part chorales, with a simple organ accompaniment, and from four to six trombone parts. It is not therefore surprising to find the instrument freely used in Bach's cantatas; though it is probably less known that the familiar air of the 'Messiah,' 'The Trumpet shall sound,' was formerly played on a small Alto Trombone, and that its German title was *Sie tönt die Posaune*. In this country, during the Tudor and Stuart reigns, the English school of playing was in high repute. Henry VIII. had ten players, and Mary and Elizabeth each maintained four. Towards the end of the 18th century, however, the interest taken in the instrument, or perhaps merely the number of players, appears to have fallen low, for Dr. Burney says of the Sackbut that neither instruments nor players of it could be found for the Handel Commemoration in 1784.]

As regards the musical use of this instrument, there is little more to be added. It flourished under Bach and Handel—whose trombone parts to 'Israel in Egypt,' not contained in the autograph score at Buckingham Palace, escaped Mendelssohn's attention and were first printed by Chrysander in the German Händel-Gesellschaft edition. It then became forgotten, as Dr. Burney records. Perhaps it was pushed aside by the improved French Horn. Gluck, however, uses it in 'Alceste,' and Mozart, who seems to have known the capabilities of every instrument better than any musician that ever lived, fully appreciated it, as the great chords which occur in the overture and the opera (between the Priests' March and Sarastro's solo, forming the only direct link between the two) amply show. In 'Don Giovanni' he reserved them for the statue scene; but so little is this reticence understood that a favourite modern conductor introduced them even into the overture. In the Requiem he has employed it to represent the trump of doom (in 'Tuba Mirum'), and it is a proof of the disuse of the Trombone just mentioned that until recently the passage was given to the Bassoon. The passionate and dramatic genius of Weber did full justice to the instrument.

Beethoven has employed Trombones to perfection. When at Linz in 1812, he wrote three *Equali* for four Trombones, two of which were adapted to words from the Miserere by Seyfried, and performed at Beethoven's funeral. The three were published in the supplementary volume of Breitkopf & Härtel's edition, p. 315. As a later instance we may quote the Benedictus in the Mass in D, where the effect of the trombone chords *pianissimo* is astonishingly beautiful, and so original that the eminent modern conductor just mentioned, in the performances by the Sacred Harmonic Society, is said to have indignantly erased them from the score. Another instance of its use by Beethoven is the high D given by the Bass Trombone *ff*, at the beginning of the Trio in the Ninth Symphony. In an interesting letter signed Σ,[1] in the *Harmonicon* for Jan. 1824, Beethoven is described as having seized on a Trombone-player who visited him, and eagerly inquired as to the upward compass of the instrument. The day in question was Sept. 23,

[1] By the late Edward Schulz.

1823. At that time he was finishing the Ninth Symphony, in the Finale of which Trombones are much used. In vol. iii. p. 211*a* of this Dictionary we have quoted a droll note for Trombones from a letter of the great composer's.

Schubert was attached to the instrument at a very early period. In his juvenile overture to the 'Teufels Lustschloss' (May 1814) the three Trombones are used in a very remarkable way. His early Symphonies all afford interesting examples of their use, and in his great Symphony in C there is not a movement which does not contain some immortal passage for them. His Masses are full of instances of their masterly use.[1] But on the other hand, in the Fugues, they accompany the three lower voices in unison with an effect which is often very monotonous.

Mendelssohn gives the instrument one of the grandest phrases he ever wrote, the opening and closing sentences of the 'Hymn of Praise' [see QUEISSER, vol. iv. p. 8*a*]. Its effect in the overture to 'Ruy Blas,' contrasted with the delicate tracery of the strings, lingers in every musician's memory. He had very distinct ideas as to its use. It is too solemn an instrument, he said once, to be used except on very special occasions; and in a letter written[2] during the composition of 'St. Paul' he says, 'if I proceed slowly it is at least without Trombones.'

Schumann produces a noble effect with the three Trombones in the Finale to his first Symphony, probably suggested by the Introduction to Schubert's Symphony in C. [For the application of valves to the Trombone, see VALVE.] W. H. S.; with additions in square brackets by D. J. B.

TROMMEL. See DRUM.

TROMPETER VON SAKKINGEN, DER. 1. Romantic comic opera in three acts; text by Theobold Rehbaum after V. von Scheffel's poem, music by Bernard Scholz. Produced at Wiesbaden, Jan. 20, 1877.

2. As 'Jung Werner' in four acts, text by Rudolf Bunge, music by Victor Nessler. Produced at Leipzig, May 4, 1884. In London at Drury Lane Theatre, July 8, 1892.

TROPE. There arose in the 8th or 9th century, probably under Byzantine influence, a custom of making interpolations into the church chant, which in course of time spread through almost the whole range of liturgical song. Such interpolations had the generic name of Trope. They speedily affected all the music of the Ordinary of the Mass; till then only one or two melodies of the simplest sort had been utilised for the congregational elements, viz. the *Kyrie, Gloria,* Creed, *Sanctus,* and *Agnus:* now new melodies of an elaborate character grew up, and even the new melodies were further elaborated by Tropes. Similarly long melodies were added in other parts of the Mass, particularly at the end of the Alleluia; and the ornamentation extended also on great occasions to special parts of the Hour Services.

Soon a need arose for words to be fitted to these elaborate intercalated *vocalizzi,* and then the habit came in of intercalating words as well as music. The words were either adapted to the already existing music, or both words and music arose together. Thus the sequence developed as a Trope, and acquired an independent position of its own (see SEQUENCE). Words were also fitted to *Kyrie, Gloria in excelsis, Sanctus,* and *Agnus* in the form of Tropes; but never to the Creed. Similarly, Epistles were 'farced' but not Gospels. In the Hour Services the tropes invaded especially the closing Respond of Mattins, thus making a final peroration to that service; but as the development went on there was little left that had not suffered from these parasites. Even the short closing versicle and response *Benedicamus domino, Deo gratias* was troped, and here as elsewhere the trope grew into an elaborate and almost independent composition. Then came a revulsion; as the 16th century drew on the tropes began to disappear, and finally, in the Tridentine revision of the Latin service-books all trace of tropes was banished unless the one or two surviving sequences may be counted as such. But some tropes had sufficient merit to preserve their existence in a separate form; *e.g.* the popular melody set to 'Of the Father's love begotten' [*Hymns Ancient and Modern* (1904), No. 58[2]] is in origin a trope to the *Sanctus,* while the popular poem *O filii et filiae* (*Ibid.* No. 146) is a trope to *Benedicamus.* W. H. F.

TROPPO, *i.e.* 'too much'; a term of the same force as TANTO; as in the finale of Beethoven's Symphony No. 4, or the first movement of his Violin Concerto—'Allegro ma non troppo' — 'Allegro; but not too much so.' In the second movement of Mendelssohn's Scotch Symphony the direction at the head of the movement in the printed score is 'Vivace non troppe,' which looks like a caution inserted after trying the speed named in the preface on the opening fly-leaf of the same score — 'Vivace assai.' G.

TROUBADOUR, THE. Grand opera in four acts; the words by Francis Hueffer, the music by A. C. Mackenzie. Produced by the Carl Rosa Company, at Drury Lane, June 8, 1886. M.

TROUPENAS, EUGÈNE, French music-publisher, born in Paris, 1799, died there April 11, 1850. As a child he showed decided taste for music, but his family intended him for an engineer, and put him to study mathematics with Wronsky, a Polish professor, who however dissuaded him from entering the École Polytechnique and indoctrinated him with his own misty transcendentalism. The results of this

[1] We gladly refer our readers for these to Prof. Prout's admirable analyses of the Masses in the *Monthly Musical Record* for 1870. The wind parts are shamefully inaccurate in the score of the Mass in A♭.

[2] To Mr. Horsley. *Goethe and Mendelssohn,* Letter 6.

early training came out when, left in easy circumstances by the death of his parents, he became a music-publisher, for to the last it was the metaphysical side of the art which interested him. He never gave his ideas in full to the world, but a couple of letters which originally came out in the *Revue Musicale* were published in pamphlet form with the title *Essai sur la théorie de la Musique, déduite du principe métaphysique sur lequel se fonde la réalité de cette science* (1832). Troupenas took up the brothers Escudier when they came to seek their fortune in Paris, and it was with his assistance that they founded their journal *La France Musicale*. A man of the world, a good musician, and a fascinating talker, his friendship was sought by many artists of eminence. Rossini, Auber, and de Bériot were sincerely attached to him, and found him always devoted to their interests. He also published Halévy's operas, Donizetti's 'La Favorita,' and all Henri Herz's pianoforte pieces at the time of his greatest popularity; indeed it is not too much to say that from 1825 to 1850 his stock was one of the largest and best selected of all the publishing-houses in Paris. At his death it was purchased entire by MM. Brandus, and the larger part still remains in their hands. G. C.

TROUTBECK, The Rev. John, a well-known translator of librettos into English, was born Nov. 12, 1832, at Blencowe, Cumberland, and educated at Rugby and Oxford, where he graduated B.A. 1856, and M.A. 1858. He took orders in 1855, and rose through various dignities to be Precentor of Manchester, 1865–69, and minor canon of Westminster, 1869. He died at Westminster, Oct. 11, 1899, and was buried in the East Walk of the Cloisters. (See *Musical Times*, 1899, pp. 297 ff. and 734.) He translated the following for Novello & Co.'s 8vo series.

Bach. St. Matthew and St. John Passions; Christmas Oratorio; Magnificat, etc.
Beethoven. Mount of Olives.
Brahms. Song of Destiny.
David. Le Désert.
Dvořák. Mass; St. Ludmilla; Spectre's Bride.
Gade, Crusaders; Comala; Psyche; Zion.
Gluck. Iphigenia in Aulis; Iphigenia in Tauris; Orpheus.
Goetz. Taming of the Shrew; By the Waters of Babylon; Naenia.
Gounod. Redemption; Mors et Vita.
Graun. Der Tod Jesu.
Hiller. Song of Victory.
Jensen. Feast of Adonis.
Liszt. 13th Psalm.
Mozart. Il Seraglio.
Reinecke. Little Snowdrop.
Romberg. Lay of the Bell.
Saint-Saëns. Ps. xix.
Schumann. Advent Hymn; the King's Son. Mignon's Requiem; New Year's Song.
Tchaikovsky. Nature and Love.
Wagner. Flying Dutchman.
Weber. Jubilee Cantata; Preciosa.

besides many minor works. He also published *The Manchester Psalter* (1868), and *Hymn-Book* (1871), *A Music Primer for Schools*, and *A Primer for Church Choir Training* (1879), and compiled the Hymn-book in use at Westminster Abbey in 1883. *The Cathedral Paragraph Psalter* followed in 1894, and he joined Sir J. F. Bridge in preparing the 'Westminster Abbey Chant Book.' G.

TROVATORE, IL (The Troubadour). Opera in four acts; libretto by Cammarano, music by Verdi. Produced at the Teatro Apollo, Rome, Jan. 19, 1853; at the Théâtre des Italiens, Paris, Dec. 23, 1854; at the Grand Opéra, Paris, as 'Le Trouvère,' Jan. 12, 1857; at Covent Garden, London, May 17, 1855; in English, 'The Gipsy's Vengeance,' Drury Lane, March 24, 1856. G.

TROYENS, LES. A 'lyric poem,' words and music by Berlioz; originally forming one long opera, but afterwards divided into two — (1) 'La prise de Troie'; (2) 'Les Troyens à Carthage.' No. 1 was not performed in the composer's lifetime (the history of the tragic circumstances of his disappointment may be read in chap. xii. of Jullien's *Berlioz*). No. 2 was produced at the Théâtre Lyrique, Nov. 4, 1863, and published in PF. score by Choudens. See Berlioz's *Mémoires* (Transl. vol. ii. Supplement). The first performance of the work as a whole, on two evenings, seems to have been in December 1889 at Carlsruhe, under Mottl. In the successive cycles of Berlioz's works given in the same town, 'Les Troyens' has been a leading attraction; at Munich and Cologne it has also been given with complete success. G.

TROYTE, Arthur Henry Dyke, second son of Sir Thomas Dyke Acland, Bart., of Killerton, Devon, born May 3, 1811, graduated at Christ Church, Oxford, 1832, assumed the name of Troyte in 1852, and died at Bridehead, Dorchester, June 19, 1857,[1] was the author of two favourite Chants, known as Troyte No. 1 and Troyte No. 2, much used as hymn tunes. The latter, however, is a mere modification of a chant by Dr. W. Hayes. G.

TRUHN, Friedrich Hieronymus, born at Elbing, Oct. 14, 1811, became scholar of Klein and Dehn, and also had a few lessons from Mendelssohn. He lived chiefly in Berlin and Dantzig, but with many intervals of travelling. One of his tours was made with Bülow. His operetta, 'Der vierjährige Posten,' was produced at Berlin, 1833, and his opera, 'Trilby,' 1835; but he is chiefly known by his part-songs — amongst them 'The Three Chafers.' He also contributed to the *Neue Zeitschrift für Musik* and the *Neue Berliner Musikzeitung*. He founded the 'Neue Liedertafel' in Berlin, and died there April 30, 1886. G.

TRUMPET (Fr. *Trompette;* Ger. *Trompete, Trummet, Tarantara;* Ital. *Tromba, Tr. doppia, Clarino*). It is unnecessary to seek for the origin of an instrument which was already familiar when the Mosaic books were written; at Jericho performed one of the earliest miracles; figured in the Hebrew ritual; preluded to the battles around Troy; is carved on the stone chronicles of Nineveh and Egypt; and for which China claims, in the form of the 'Golden Horn,' a far greater antiquity than these.

If, instead of following the vertical ordinate

[1] From the excellent 'Biographical Index' to the *Church Hymnal* (Dublin, 1878), by Major Crawford.

history, we move along the horizontal line of ethnology, we find its gradual development from the shell, the cow, buffalo or ram's horn through the root[1] hollowed by fire, to the wooden Alpenhorn bound with birch bark; thence to the Zinckes and Cornets of ancient Germany, up to the Tuba and Lituus of Rome. Both of these, which were real Trumpets, Rome borrowed, inherited, or stole; the former from Etruscan, the latter from Oscan, originals. One of the Etruscan Tubas in the British Museum has a mouthpiece perfectly characteristic, and capable of being played on; two spare mouthpieces standing beside it as perfect as though just turned.

In the typical shapes above named we have evidence of an early subdivision into two forms of the sounding tube which has now become fruitful of musical results. For whereas the large-bored conical TUBA still keeps its name, and is the mother of Bugles, Serpents, Horns, Cornets à piston, Euphoniums, Bombardons and the like; the Lituus, which Forcellini derives from the Greek λιτός, *tenuis*, is the small-bored cylindrical Trumpet, and the father of all Trombones. It was early seen that two distinct varieties of tone-quality could thus be obtained; the large cone and bell favouring the production of the fundamental note and the lower partial tones; whereas the long contracted pipe broke easily into harmonics, and spoke freely in its upper octaves. Hence the Orchestral Trumpet, as now used, is really an 8-foot pipe overblown, like a Harmonic stop on the Organ; to this it owes its keenness, pungency, power of travelling, and its marvellous superiority in timbre over the 4-foot Cornet.

That the distinction between the Roman Tuba and Lituus is real, needs for proof no more scholarship than is contained in Horace's First Ode to Maecenas:

> Multos castra juvant, et lituo tubae
> Permixtus sonitus.

On this passage Forcellini comments, 'Sunt qui lituum a tubâ distinguunt, ex eo quod ille equitum sit, haec vero peditum.' The distinction is good to-day. The Tuba was the 'Infantry Bugle'; the Lituus the 'Cavalry Trumpet.'

The derivation of lituus may indeed be originally Greek; certainly it is proximately from the hooked augur's staff of the Oscans, which had been Mercury's wand, and has become the bishop's crozier. Cicero sets the etymology hindside foremost. 'Bacillum,' he says of the staff, 'quod ab ejus litui quo canitur similitudine nomen invenit.' It might as well be said that the horse was made with four legs and a round body to fit the forked shafts of the cart.

[1] A good example of this from Africa with a cupped mouthpiece scooped in the wood, which could be played on, was shown at the Loan Exhibition of Scientific Instruments by Mr. Bassett.

Both Tuba and Lituus figure on Trajan's column, in the triumphal procession. Vegetius defines the former: 'Tuba — quae directa est, appellatur.' This straight form reappears even in more recent times, as in a fine picture by Baltazarini; by comparing it with the average height of the players, it may be estimated at about seven feet long. The Lituus is figured by Bartolini from a marble Roman tombstone with the inscription

> M. JULIUS VICTOR
> ex collegio
> Liticinum Cornicinum.

which is perhaps the first mention of a society of professional musicians.

[It will be observed that in the two opening paragraphs the name Trumpet is used in its wide popular sense as being practically synonymous with Horn. It is desirable, however, that the two words should be kept distinct in their application, as they afford a ready means for a broad classification of all lip-blown instruments. By Trumpets, then, with which trombones must be included, we understand instruments of a peculiarly incisive and brilliant tone-quality, due partly to the tubing being cylindrical for a great portion of its length, and partly to the hemispherical form of the mouthpiece cup. Horns, whether short, as the natural horns of animals, or long, as the modern orchestra horns and tubas, are mainly conical in form, and are played with mouthpieces deeper in the cup than those suitable for trumpets. There are great varieties of tone-quality among horns, but, speaking generally, their tone is less brilliant, but broader, and more vocal, than that of the trumpet. The ordinary infantry bugle may be regarded as typical of the horn class, and the modern cornet as a somewhat hybrid instrument, intermediate in character between the trumpet and horn.

The true trumpet character requires considerable length of tube. The Roman lituus, judging by one discovered in 1827, was pitched in *g*, or a major third higher than the modern cavalry trumpet, which is in *e*♭, and although small valve trumpets in *b*♭ are now in occasional use, the characteristic quality of the instrument is to be found at its best in the natural trumpets in *d*, with a total length of about eighty-six inches. By 'natural trumpet' an instrument without side-holes, slide, valves, or in short, any means of altering its length, is



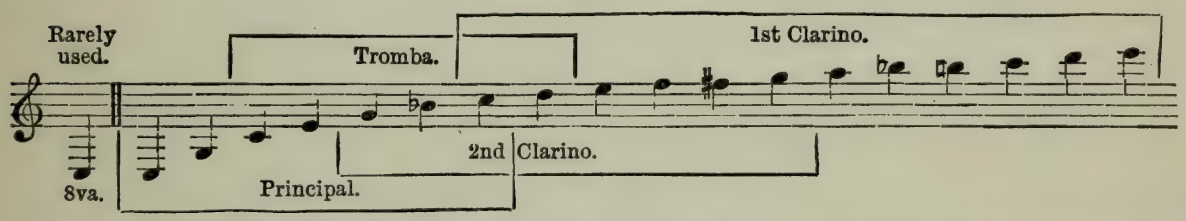
Cavalry or Regulation Field Trumpet in E♭.

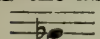
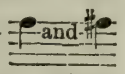
signified. Such an instrument is limited to the harmonic scale, and although the prime of

the harmonic series can easily be obtained on wide-bore conical instruments, the proportions of the trumpet make it practically impossible to give this note; so that in actual practice the scale begins with the octave of the prime, and even this note is difficult on trumpets of small bore. To complete the diatonic scale we find an early introduction of side-holes on small conical-bore instruments, such as the zinckes or cornets, on which the prime and its octave are easily produced, and this was followed later on the larger conical instruments such as serpents and ophicleides, by side-holes closed or opened by keys. The side-hole method of altering fundamental pitch, although it has been attempted on the trumpet, is utterly unsuited to it, and therefore the natural trumpet long held the field, and this is the instrument which must now be more particularly described.

Instruments such as the Greek salpinx and the Roman tuba, corresponding approximately to the modern coach-horn, being straight tubes with bell-mouths, cannot be conveniently handled if more than about 4 feet in length, and on such short tubes no harmonic higher than the eighth is practicable. An increase of length makes it possible to produce notes up to the tenth, twelfth, and even the sixteenth notes of the harmonic series, covering many notes in the diatonic scale. That the necessary increase of length might be practicably adopted, the tube was doubled upon itself in various ways; but by the time of Virdung (1511) and Praetorius (1618) the natural trumpet had settled down to the form in which we still use it. Such an instrument is cylindrical in bore for about three-fourths of its length, the diameter being from $\frac{46}{100}$ to $\frac{48}{100}$ of an inch, the remaining fourth being the 'bell' with an increasing conical expansion terminating in a 'flange' of from four to five inches diameter. The mouthpiece has a somewhat shallow or hemispherical cup, and a rim with an internal diameter varying from that of a threepenny to a sixpenny piece. It is to be noticed that trumpets at the time of Praetorius, although used in 'choirs' or sets, were not made of different pitches or keys like other wind instruments similarly used, but were all pitched in D, and the difference in register or mean compass between the higher and lower parts was obtained by difference in bore, and in the proportions of the mouthpiece. The higher trumpets or 'Clarini' were of small bore, and were played with very shallow mouthpieces. The 'tromba,' or third part in the choir, was slightly larger in bore and mouthpiece, and the 'principale,' or lowest part, required a still wider tubing and larger mouthpiece. The range of the different parts is here indicated.

*Compass of the Trumpet.*




In the above scale it is to be noted that the  and its octave are slightly flat as major tones below *c*, being the seventh and fourteenth notes of the harmonic scale. The eleventh of this scale is represented by  and its true pitch lies between the two. These notes as written could only be obtained by a modification of lip-action, and this remark applies also to the A above the stave, which does not exist in the true harmonic series. It must be borne in mind, however, that there is nothing offensive to the ear, or *inharmonic* in any of the notes of the harmonic scale, sounding as natural harmonics to the lower parts, if we can dismiss from our minds the modern diatonic scale. However, whether the trumpeters from the 15th to the 18th centuries played only the natural harmonics, or modified them to suit the growing needs of harmony, it is certain that they attained to an excellence which in the 19th century passed away. The highest note written in the above scale of compass is the twentieth harmonic up to which Bach writes in his cantata 'Der Himmel lacht.']

The mediæval use of the trumpet is well given in Eichborn's book *Die Trompete in alter und neuer Zeit*, published by Breitkopf & Härtel in 1881. Eichborn states that Henry VIII. of England had fourteen Trumpeters, one 'Dudelsack' (or bagpipe), and ten Trombones in his band, and Elizabeth, in 1587, ten Trumpets and six Trombones. Indeed, it is in the 16th century, according to him, that the 'building up of the art of sound' made a great advance. He divides the band of that day, 'the day of Palestrina and of Giovanni Gabrieli,' into seven groups, of which group 3, Zinken or Cornets, Quart-Zinken, Krumm-horns, Quint-Zinken, Bass-Zinken and Serpents of the Bugle type, group 6, Trumpets, 'Klarinen,' and 'Principal or Field-Trumpets,' with group 7, the Trombones, from soprano to bass, most concern us.

At this period falls in Baltazarini's picture, named before, of the marriage of Margaret of Lorraine with the Duke of Joyeuse, of which we have the music as well as the pictorial representation. Claudio Monteverde, about 1610, has one Clarino, three Trombe, and four Tromboni in his orchestra; and Benevoli, in a mass at Salzburg Cathedral in 1628, has 'Klarinen, Trompeten, Posaunen'; Praetorius in 1620 waxes enthusiastic, and says, 'Trummet ist ein herrlich Instrument, wenn ein gute Meister, der es wohl und künstlich zwingen kann, darüber kömmt.'

About this time began the curious distinction into Clarini and Principale which is found in Handel's scores, and especially in the Dettingen Te Deum. The Principale was obviously a large-bored, bold-toned instrument, resembling our modern Trumpet. It was apparently of 8-foot tone as now used. To the Clarino I. and II. of the score were allotted florid, but less fundamental passages, chiefly in the octave above those of the Principale. They were probably of smaller bore, and entirely subordinate to the 'herrlich' Principale, both in subject and in dominance of tone. A like arrangement for three Trumpets occurs in J. S. Bach's Choral-gesang 'Lobe den Herrn,' though the Principale is not definitely named. The mode of scoring is an exact parallel to that for the three Trombones. A good example of it also occurs in Haydn's Imperial Mass, where, besides the 1st and 2nd Trumpets, there is a completely independent 3rd part of Principale character.

Beethoven's use of the Trumpet is in strong contrast to his use of the Horn. The Horn he delights to honour (and tease), the Trumpet he seldom employs except as a *tutti* instrument, for reënforcing, or marking rhythms. He takes it so high as to produce an effect not always agreeable; see the *forte* in the *Allegretto* of Symphony No. 7 (bar 75) and in the *Allegro assai* of the Choral Symphony (Theme of the Finale, bar 73). In the Finale of the 8th Symphony however there is an F♮ prolonged through seventeen bars, with masterly ingenuity and very striking effect. An instance of more individual treatment will be found in the Recitative passage in the Agnus of the Mass in D; and the long flourish in the Leonora overtures, Nos. 2 and 3 (in the No. 2 and E♭ Trumpet and in triplets, in the No. 3 a B♭ one and duple figures), can never be forgotten. But on the whole the Trumpet was not a favourite with Beethoven.

Schubert uses it beautifully in the slow movement of the great Symphony in C as an accompaniment *pianissimo* to the principal theme.

Mendelssohn wrote a 'Trumpet overture,' but the instrument has no special prominence, and it is probable that the name is merely used as a general term for the Brass.

[As will be readily gathered from the above references to the use of the trumpet by Beethoven, a means had been introduced of adapting the instrument to different keys. Praetorius mentions the use of a crook by which the trumpet could be put into C, and this means of altering the pitch-note and key was extended downwards to B♭ and A♮, and by an inversion of the process the higher pitches of F and G were introduced, and in anticipation it may here be stated that the raising of the pitch has been extended to the B♭ soprano, or cornet pitch, although the characteristic trumpet tone diminishes after F as a fundamental is reached.

The limitations imposed by the harmonic scale of the 'natural' trumpet led to various attempts to introduce means of making its scale completely diatonic and even chromatic. There are four possible means of achieving this result, and all have been tried. These are (1st) the use of side-holes covered by keys, (2nd) the stopping or muting of the bell by means of the hand as on the French horn, (3rd) the alteration of fundamental length by means of a slide, and (4th) a similar but more extended alteration by means of valves.[1] The first of these systems was introduced by Kölbel of St. Petersburg in 1770, and in 1795 Weidinger of Vienna produced a trumpet which had five keys covering side-holes. The general principle of side-holes, although within certain limits, fairly satisfactory on conical instruments such as the bugle and the ophicleide, is not really applicable to instruments of cylindrical bore such as the trumpet, and in consequence, the keyed trumpet soon died out. The second method, that of muting and changing the pitch by placing the hand in the bell, was introduced by Michael Wöggel in 1780. His instrument, although called the 'Invention horn,' was really a hand-stopped trumpet, and to make the hand-stopping practicable, the general form of the instrument was bent to a curve; but as hand-stopped notes are utterly foreign to the true trumpet tone, the instrument had no value. The third plan, the change of length by means of a slide, has more merit than either of the foregoing. It was introduced by John Hyde about the end of the 18th century, and although it never obtained general acceptance throughout Europe, and is now but little used owing to the improvement of the piston-valve instrument, its good points gave it a strong position in England for the rendering of classical trumpet music.]

The slide trumpet as used by the late Mr. Harper may be thus described.[2]

It consists of a tube sixty-six inches and three

[1] In the *Monatshefte für Musik-Gesch.* for 1881, No. III. is a long and interesting article by Eitner, investigating the facts as to the inventor of the 'Ventil trompete,' which is said to date from 1802 or 1803. The writer seems, however, to confuse entirely the key-system or 'Klappen Trompete' with the ventil or valve. Eitner's error is exposed in the preface to Eichborn's *Die Trompete.*

[2] Harper's *School for the Trumpet.* Rudall, Carte & Co.

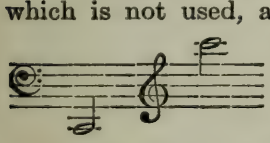
quarters in length, and three-eighths of an inch in diameter. It is twice turned or curved, thus forming three lengths; the first and third lying close together, and the second about two inches apart. The last fifteen inches form a bell. The



slide is connected with the second curve. It is a double tube five inches in length on each side, by which the length of the whole instrument can be extended. It is worked from the centre by the second and third fingers of the right hand, and after being pulled back is drawn forward to its original position by a spring fixed in a small tube occupying the centre of the instrument. There are five additional pieces called crooks, a tuning bit, and the mouth piece.

The first crook and mouthpiece increase the length of the whole tube to 72 inches, and give the key of F. The second gives E, the third, E♭, the fourth, D. The fifth or largest crook in general use is 25½ inches long, making the total length of the instrument 96 inches, and giving the key of C. A D♭, B♮, and B♭ crook may be used, but are not often required. The mouthpiece is turned from solid brass or silver, and its exact shape is of greater importance than is generally supposed. The cup is hemispherical, the rim not less than an eighth of an inch in breadth, level in surface, with slightly rounded edges. The diameter of the cup differs with the individual player and the pitch of the notes required. It should be somewhat less for the high parts of the older scores.

The natural notes begin with 8-foot C, which is not used, and follow the harmonic



series, up to the C above the soprano clef. Pedal notes seem to be unknown on the Trumpet.[1]

[In the slide trumpet the slide is so placed and used as to be limited to an extension giving one tone only, but there appears to be no sufficient reason against the adoption of a long slide on the trombone principle. Trumpets are the natural treble to the trombones, and in this way the family could be made complete.

An attempt to amplify the scale of the slide trumpet by the addition of a single valve tuned to lower the pitch a minor tone was brought under the notice of the Musical Association in 1876, but the system remains an interesting experiment, as it has not come into general use.

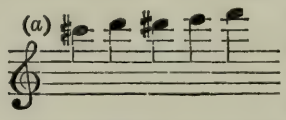
The modern valve-trumpet is usually made in F, with three valves, and crooks are but little used. (For the details of the valve-action, see VALVE.) There is a growing use of high-pitched trumpets in B♭ or A♮, and on the other hand



Valve Trumpet in F.

a large bore bass trumpet in C is required by Wagner and is very effective.] W. H. S.; with additions in square brackets by D. J. B.

It is well known that the trumpet parts in the works of Bach and Handel are written very high and floridly; so high that they cannot be performed on the modern slide-trumpet. Praetorius (1618) gives for the trumpet in D, the higher range that should be produced (*a*), that is to say from the seventeenth to the twenty-first proper tones of the instrument. All these notes are beyond the highest limits of the modern trumpet. [See *ante*, p. 169.] Bach wrote up to the twentieth of these partial tones, and in his scores, as well as Handel's (see the Dettingen Te Deum), the parts for the trumpets are divided into Principale and Clarini, as already described. The clarini had disappeared before the time of Mozart, who had to change Handel's trumpet parts to suit the performance of the contemporary trumpeters.




It was the merit of Herr Kosleck of Berlin to introduce a high trumpet specially to perform Bach's trumpet parts in their integrity in the B minor Mass, which was produced under Joachim's direction at Eisenach on the occasion of the unveiling of the statue of J. S. Bach in Sept. 1884. A performance of the same work, in which Herr Kosleck again took part, was given by the Bach Choir in the Albert Hall, London, March 21, 1885. His trumpet is not bent back but straight, and is fitted with two pistons. It is an A trumpet with posthorn bore and bell. Herr Kosleck's trumpet has been since improved by Mr. Walter Morrow, the well-known English trumpeter, who has altered the bore and bell to that of the real trumpet. Mr. Morrow's trumpet, which, like Herr Kosleck's, is straight and has two pistons, measures in length 58½ inches. It is also an A trumpet. With it he can reach the twentieth, and at French pitch the twenty-first proper tone of the 8-foot or normal trumpet. The sacrifices, involving loss of engagements, to which Mr. Morrow has submitted in order to gain a command of the Bach trumpet, should not be passed over without a recognition of the artistic devotion which has impelled him to adopt and improve Herr Kosleck's invention. A. J. H.

TRUMPET MARINE. See TROMBA MARINA.

TRUMPETER, SERGEANT.—An officer of the royal household, who presides over sixteen trumpeters in ordinary. The first mention of

[1] Eichborn names 'Das kontra Register' or 'Posaunen Register,' but says 'es spricht sehr schwer an.'

the office occurs in the reign of Edward VI., when it was held by Benedict Browne (who had been one of the sixteen trumpeters to Henry VIII. at a salary of 16d. a day), at an annual salary of £24: 6: 8. The office does not appear to have been regularly kept up for a very long period. It is not again mentioned in any list of royal musicians until 1641. No further notice of it occurs until 1685, when Gervase Price held it, and appointments to it have since been continuously made. Price was succeeded by Matthias Shore, one of the trumpeters in ordinary, who was followed in 1700 by his son William, who in his turn was replaced, a few years later, by his brother John, the most celebrated trumpeter of his time. [See SHORE.] On John Shore's death in 1752 Valentine Snow, the most eminent performer of the day, for whom Handel wrote the difficult obbligato trumpet parts in his oratorios, etc., obtained the appointment. Snow died in 1770, and for a long time the majority of his successors were not even musicians. [See SNOW, VALENTINE.] One of them, however, John Charles Crowle, who held the office in 1812, deserves mention for having bequeathed to the British Museum the splendidly illustrated copy of Pennant's *London*, so dear to lovers of London topography. About 1858 it was decided that the office should again be given to a musician, although not to a trumpeter, and Joseph Williams, the eminent clarinettist, a member of the Queen's band of music, received the appointment, and upon his death in April 1875, J. G. Waetzig, the excellent bassoon-player, also a member of the Queen's band, was appointed his successor. The salary of the office has long been £100 per annum. The Sergeant-Trumpeter formerly claimed, under letters patent, a fee of 12d. a day from every person sounding a trumpet, beating a drum, or playing a fife in any play or show without his licence (for which licence 20s. a year was demanded), and Matthias and William Shore successively issued advertisements in the newspapers authorising all magistrates to receive such fees for them and apply them to the relief of the poor. Such privileges were, however, long since abrogated. W. H. H.

TRYDELL, The REV. JOHN. An Irish writer on music who issued by subscription a work on the art: *Two Essays on the Theory and Practice of Music*, Dublin, printed for the editor . . . 1766, 8vo. In the preface he says 'there is no such thing as Irish music since the trade hath been opened with Italy'; and refers to the 'little remains or reliques preserved in the few Irish airs which have miraculously survived the changes of time.' F. K.

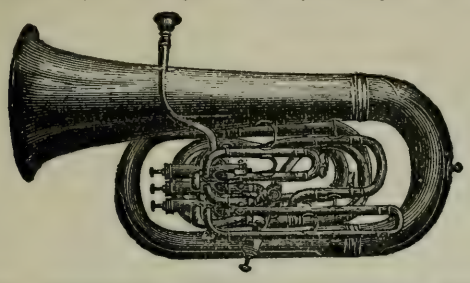
TSCHAIKOWSKY. See TCHAIKOVSKY.

TSCHUDI, BURKHARDT, founder of the house of Broadwood. [See SHUDI.]

TUA, MARIA FELICITA, known as TERESINA, was born May 22, 1867, at Turin. She completed her musical education at the Paris Conservatoire, where she received instruction on the violin from M. Massart, and obtained in 1880 a 'premium' or first prize. She afterwards played with brilliant success in concert tours over the greater part of the continent. On May 5, 1883, she made her first appearance in England at the Crystal Palace, and played with so much success that she was re-engaged for the concert of the following week. She played at the Philharmonic on May 9 and 30; at the Floral Hall Concerts, June 9; at W. G. Cusins's concert, with whom she was heard in Beethoven's 'Kreutzer' Sonata; and at other concerts. She returned to the continent, and did not reappear for the season of 1884 as was expected. Apropos of her first appearance in London, May 9, the critic of the *Daily Telegraph* mentioned that 'she was heard under more favourable circumstances. Yet even St. James's Hall is too large for an artist whose delicacy of style and small volume of tone suit the narrow limits of a "chamber." Her playing was marked by very high qualities, such as exquisite phrasing, refinement, with power of expression and executive skill equal to almost every call upon it.' She next made tours on the continent, and in 1887 visited America. About 1891, according to Baker's *Biog. Dict.*, she married Giuseppe Ippolito Franchi-Verney, Conte della Valetta, an eminent musical critic. She retired for a time, but later she made tours in Italy and elsewhere. She contributed an appreciation of Joachim to the literature called forth by his death. A. C.

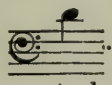
TUBA. This name, tuba, originally signifying a short, straight horn or trumpet, corresponding to our modern coach-horn, is now used as a generic name somewhat vaguely given to the larger brass instruments. It thus comprises the euphonium, the bombardon, and the brass valve contra-bass. Parts for the tuba are written as sounded in the bass clef, and the pitch or key of the instrument on which they are played is therefore, to some extent, optional. For modern orchestral work, however, the Bombardon or Tuba in F is the most generally useful and effective instrument. This instrument has a wide bore conical tube about thirteen feet in length, and is played with a deep cup-funnel shaped mouthpiece about 1⅛ inch diameter at the rim. One important difference between the tuba, and trumpets, horns, and the smaller saxhorns is that on the former instrument notes lying between the first and second proper tones, or in the first octave, are freely used. A fourth valve was therefore added to the usual three on saxhorns, these three when in combination flattening the pitch three tones, as from *c'* to *f*♯, or *f* to B♮. The fourth valve is tuned to give two and a half tones, but when valves are used in combination, a cumulative error comes into operation, this error being an increasing sharpening of the lower notes. Many

means of correcting this error have been invented or proposed, and the greater number have been abandoned, but a system devised by the writer



Tuba or Bombardon, with four compensating pistons.

in 1874, known as the 'Compensating piston,' has been in practical use since that date, and has met with general acceptance (see VALVE).

The tone of the tuba is broad and round, and in intensity can easily be varied from a piano of an organ-diapason quality to a fortissimo of martial brilliancy and dignity. In compass it can be used from its prime (or even lower by means of the pedal valve notes) up to its eighth or tenth harmonic. The use of the tuba in the orchestra is largely due to Wagner. Sir E. Elgar in his 'Cockaigne Overture' takes the tuba in a descending passage down to  and up to  . Some interesting notes on the tuba are to be found in a paper by Dr. Chas. Maclean, M.A., 'On Some Causes of the Changes of Tone-Colour proceeding in the most Modern Orchestra' (*Proceedings, Musical Association*, 1894–95); see also EUPHONIUM and BOMBARDON. D. J. B.

TUBA, TUBA MIRABILIS, or TUBA MAJOR, TROMBA, OPHICLEIDE, are names given to a high-pressure reed-stop of 8 ft. pitch on an organ. In some instruments, especially if there are only three manuals, such high-pressure reeds are connected with the Great Organ manual; but inasmuch as the pipes are of necessity placed on a separate sound-board supplied by a different bellows from that which supplies the ordinary flue-work, high-pressure reeds are more often found on the fourth or Solo Organ. The pipes of the Tuba are sometimes arranged in a horizontal position, but whether arranged horizontally or vertically, they are, as a rule, placed high up in the framework of the instrument. The wind-pressure of a Tuba, as measured by an ordinary wind-gauge, varies considerably; in some cases it does not exceed 7 inches, but in St. Paul's Cathedral the pressure[1] reaches 17½ inches, and in the Albert Hall 23 inches or more. The pipes are of 'large scale,' and the tongues of the reeds are, of course, thicker than in the common Trumpet-stop. The Tuba is not only used as a Solo stop; on large instruments, when coupled to the full Great Organ, it produces a most brilliant effect. [The tuba is now sometimes played from the Choir manual.] J. S.

[1] [The pressure has now been raised to 20 inches for the bass and 25 inches for the treble.]

TUBBS, violin-bow makers, carrying on business in Wardour Street, London. Four generations of the family followed the same occupation, their style being founded on that of Dodd. Mr. James Tubbs retired from the business some years since, and it is now in the hands of his son Alfred (b. 1860). The Tubbs bows, though not equal to those of the best French makers, are esteemed by many players for their lightness and handiness. E. J. P.

TUCK. See TUCKET.

TUCKER, REV. WILLIAM, was admitted priest and gentleman of the Chapel Royal and minor canon and precentor of Westminster Abbey in 1660. He composed some excellent church music, some of which is still extant. An anthem, 'O give thanks,' is printed in Page's 'Harmonia Sacra,' and is also included (with another) in the Tudway Collection (Harl. MS. 7339). A 'Benedicite' is in MS. in the library of the Royal College of Music, and a service and six anthems at Ely Cathedral. He appears also to have been copyist at the Chapel Royal. He died Feb. 28, 1678–79, and was buried March 1, in Westminster Abbey Cloisters. W. H. H.

TUCKERMAN, SAMUEL PARKMAN, Mus. D., born at Boston, Mass, U.S., Feb. 11, 1819. At an early age he received instruction in church music and organ-playing from Charles Zeuner. From 1840, and for some years after, he was organist and director of the choir in St. Paul's Church, Boston, and during that time published two collections of Hymn Tunes and Anthems, 'The Episcopal Harp' (chiefly original compositions) and 'The National Lyre,' the latter with S. A. Bancroft, and Henry K. Oliver. In 1849 he went to England, to make himself thoroughly acquainted with the English cathedral school of church music, both ancient and modern. For the first two years he pursued his studies in London, and afterwards resided in Canterbury, York, Durham, Winchester, and Salisbury, and for about two years at Windsor. In 1851 he took the Lambeth degree of Doctor of Music, and then returned to the United States, and resumed his connection with St. Paul's Church in his native city. He lectured upon 'Church Music in the Old World and the New,' and gave several public performances of cathedral and church music from the 4th to the 19th century. In 1856 he returned to England, and remained eight years, forming a fine musical library. In 1864 he returned to the United States, and succeeded Dr. Edward Hodges as organist of Trinity Church, New York. He died at Newport, Rhode Island, June 30, 1890.

Dr. Tuckerman's compositions will be found in Novello's catalogues. They comprise several services, a festival anthem, 'I was glad,' six

short anthems, and the anthem (or cantata) 'I looked and behold a door was opened in heaven,' the latter written (though not required) as an exercise for his Doctor's degree. He also compiled and edited 'Cathedral Chants' for use in the choirs of the Episcopal Church, in the United States. This work, published in 1858, has had a large circulation. In 1864 he edited the 'Trinity Collection of Church Music,' consisting of hymn tunes, selected, arranged, and composed for the choir of Trinity Church, New York, by Edward Hodges, Mus.D., adding to it many of his own compositions. His MS. works contain a Burial Service, two anthems, 'Hear my prayer' and 'Blow ye the trumpet in Zion,' carols, chants, and part-songs. In 1852 he received a diploma from the Academy of St. Cecilia, Rome. G.

TUCKET, TUCK. Tucket is the name of a trumpet sound,[1] of frequent occurrence in the works of the Elizabethan dramatists. Shakespeare (*Henry V.*, Act iv. Sc. 2) has, 'Then let the trumpets sound The tucket-sonance, and the note to mount'; and in *The Devil's Law Case* (1623) is a stage direction, 'Two tuckets by several trumpets.' The word is clearly derived from the Italian *Toccata*, which Florio (*A Worlde of Wordes*, 1598) translates 'a touch, a touching.'

Like most early musical signals, the tucket came to England from Italy, and though it is always mentioned by English writers as a trumpet sound, the derivation of the word shows that in all probability it was originally applied to a drum signal. [See vol. iii. p. 206.] Francis Markham (*Five Decades of Epistles of Warre*, 1622) says that a 'Tucquet' was a signal for marching used by cavalry troops. The word still survives in the French 'Doquet' or 'Toquet,' which Larousse explains as 'nom que l'on donne à la quatrième partie de Trompette d'une fanfare de cavallerie.' There are no musical examples extant of the notes which were played.

Closely allied with the word Tucket is the Scotch term 'Tuck' or 'Touk,' usually applied to the beating of a drum, but by early writers used as the equivalent of a stroke or blow. Thus Gawin Douglas's *Virgil* has (line 249) 'Hercules it smytis with ane mychty *touk*.' The word is also occasionally used as a verb, both active and neuter. In Spalding's *History of the Troubles in Scotland* (vol. ii. p. 166) is the following: 'Aberdeen caused *tuck* drums through the town,' and in Battle Harlaw, Evergreen (i. 85), the word is used thus: 'The dandring drums alloud did *touk*.' 'Tuck of Drum' is of frequent occurrence in Scottish writers of the 19th century (see Scott's *Rokeby*, canto iii. stanza 17; Carlyle's *Life of Schiller;* Stevenson's *Inland Voyage*, etc.; also Jamieson's *Dictionary of the Scottish Language*, *s.v.* 'Tuck' and 'Touk'). [TUSCH.] W. B. S.

[1] Johnson says 'a musical instrument,' but this is inaccurate.

TUCZEK, a Bohemian family of artists—the same name as Duschek or Dussek. The compilers of dictionaries have fallen into much confusion between the different members, of whom the first,

(1) FRANZ, was choirmaster of S. Peter's at Prague in 1771, and died about 1780. His son and pupil,

(2) FRANZ, born about 1755, was a singer in Count Sweert's theatre, became accompanist to the theatre at Prague in 1796, Capellmeister at Sagan to the Duke of Courland in 1797, conductor of the theatre at Breslau in 1799, of the Leopoldstadt theatre in Vienna in 1801, and died in 1820 at Pesth. He was a versatile composer, writing masses, cantatas (one was performed at Sagan in 1798, on the recovery of the King of Prussia), oratorios ('Moses in Egypt,' and 'Samson,' 1803), operettas ('Le charme du baiser,' Vienna, 1803, etc.), and music for a tragedy, 'Lanassa,' his best work, given at Pesth in 1813. His chief printed work is the PF. score of 'Dämona,' a fairy opera in three acts, performed at Vienna, 1802. Pieces for piano and for guitar were also printed. Another,

(3) FRANZ, born at Königgratz, Jan. 29, 1782, died at Charlottenburg near Berlin, August 4, 1850, a musician first in Vienna, and afterwards in Berlin, had two daughters, of whom one married Rott the well-known actor, and the other,

(4) LEOPOLDINE TUCZEK-HERRENBURG, born Nov. 11, 1821, at Vienna, was a pupil of Josephine Fröhlich's at the Vienna Conservatorium in 1829–34, played little parts at the Court theatre with Unger, Garcia, and Moriani, from the time she was thirteen, and thus formed herself as an actress. She was also thoroughly trained as a singer by Mozatti, Gentiluomo, and Curzi, and made her first appearance in Weigl's 'Nachtigall und Rabi.' In 1841, on the recommendation of Franz Wild, Count Redern offered her a star-engagement in Berlin, as successor to Sophie Löwe in *ingénue* parts. Her Susanna, Zerlina, Sonnambula, Madeleine, etc., pleased so much as to lead to an offer of engagement on liberal terms, which she accepted on her release from the Court theatre at Vienna. She sang at the unveiling of the Beethoven memorial in Bonn (1845). She made her farewell appearance in Berlin, Dec. 6, 1861, when the king himself threw her a laurel-wreath, and sent her a miniature laurel-tree in silver, bearing sixty-five leaves, on which were written the names of her parts, including Mrs. Ford in 'The Merry Wives of Windsor.' Her voice had a compass of 2½ octaves, and her refined and piquant acting made her a model *soubrette*. She married an official of good position. She was afflicted with partial paralysis during her later years, and frequently resorted to Baden near Vienna, where she died Sept. 1883. F. G.

TUDWAY, THOMAS, Mus.D., was admitted a chorister of the Chapel Royal in or soon after

1660. On April 22, 1664, he was elected a lay vicar (tenor) of St. George's Chapel, Windsor. About Michaelmas, 1670, he became organist of King's College, Cambridge, in succession to Henry Loosemore (whose name disappears from the College accounts after Midsummer, 1670), and received the quarter's pay at Christmas, and an allowance for seven weeks' commons. He obtained the post of instructor of the choristers at King's College at Christmas, 1679, and retained it until Midsummer, 1680. He was also organist at Pembroke College. In 1681 he graduated as Mus.B. at Cambridge [his exercises being Ps. xx. in English, and Ps. ii. in Latin, both with orchestral accompaniment. *Dict. of Nat. Biog.*]. On Jan. 30, 1704–5, he was chosen as Professor of Music in the University in succession to Dr. Staggins. Shortly afterwards he proceeded Mus.D., his exercise for which — an anthem, 'Thou, O Lord, hast heard our desire' — was performed in King's College Chapel on April 16, in the presence of Queen Anne, who bestowed upon the composer the honorary title of Composer and Organist extraordinary to her. On July 28, 1706, he was suspended from his offices for 'speaking words highly reflecting upon Her Majesty and her administration.' (Records of Pembroke College, Cambridge.) On another occasion his inveterate habit of punning got him into trouble.[1] His suspension continued until March 10, 1706–7, when he recanted, and was formally absolved and reinstated in his offices. (Register of Emmanuel College in *Hist. MSS. Comm.*, 4th Report, p. 419.) In 1714–20 he was engaged in the work by which his name is preserved. It was undertaken at the desire of Edward, Lord Harley, afterwards Earl of Oxford, and forms a very important collection[2] of Cathedral Music, in six thick 4to vols., now in the British Museum (Harl. MSS. 7337–7342), an Evening Service, eighteen anthems, and a Latin motet by Tudway himself being included in it. Another Service by him is in a MS. at Ely Cathedral, and some songs and catches were printed in the collections of the period. [He wrote anthems and a Te Deum with orchestral accompaniment, for the consecration of Lord Oxford's private chapel at Wimpole, in 1720. He died Nov. 23, 1726. *Dict. of Nat. Biog.*] His portrait, formerly in the Music School at Oxford, is now in the Bodleian. W. H. H.

The contents of the collection are as follows:—

VOL. I.

Tallis. Whole service, D minor with B♮ (Benedictus).
Anthem. I call and cry. *a* 5.
Do. Wipe away my sins. *a* 5.
Anthem, With all our hearts. *a* 5.
Do. O Lord give Thy Holy. *a* 4.
Bird. Whole Service, D minor with B♮ (Benedictus).
Anthem, Sing joyfully. *a* 6.
Do. O Lord, turn Thy wrath. *a* 5.
Do. Bow thine ear. *a* 5.
Do. O Lord, make. *a* 5.
Do. Save me, O God. *a* 5.
Do. Prevent us, O Lord. *a* 4.
Tallis. Anthem, Discomfit them. *a* 5.
Tye. Even. Serv., G minor, 1545.
Bull. Anthem, 2 trebles. Almighty God, 1592. (Organ pt.)
Morley. Even. Serv., D min. *a* 5.
Barcroft. Morning Service, G minor, 1532 (Benedictus).
Stonard. Evening Service in C. *a* 5. 1558.
Amner. Whole Service, D min. *a* 4 (Benedictus).
Anthem, Christ rising again. *a* 4.
Mundy. Do. O Lord I bow. *a* 5.
O. Gibbons. Service, 1635 (Benedictus).
Anthem, O Lord, increase. *a* 4.
Do. Why art thou so heavy. *a* 4.
Anthem, Behold Thou hast made. *a* 5.
H. Molle. Even. Serv. D min. with B♮.
Portman. Whole Service, G (Benedictus).
H. Molle. Evening Service, F.
Patrick. Whole Service, G minor (Benedictus).
Farrant. Whole Service, called 'Farrant's High,' A minor (Benedictus).
Morley. Funeral Anthem, I am the resurrection.
Do. Man that is born.
Do. I heard a voice.
Giles. Anthem, O give thanks. *a* 5.
Tomkins. Do. Almighty God. *a* 5.
Hooper. Do. Behold this is Christ. *a* 5.
Batten. Do. Hear my prayer. *a* 4.
Loosemore. Put me not to rebuke. *a* 4.
Lawes [W.]. Anthem, The Lord is my light. *a* 4.
Canon, Non nobis, Morley (Byrd).
Do. I am so weary. *a* 3 (Ford).
Do. O that men would. *a* 3.
Do. Haste thee, O Lord. *a* 3 (Ramsey).
Do. Music Divine. *a* 3.
Do. She weepeth sore. *a* 4 (Lawes).
Do. Miserere. *a* 3.

VOL. II.

Child. Whole Service, D. *a* 4 (Jubilate).
Anthem, Sing we merrily. *a* 8.
Do. O Lord God. *a* 5.
Do. O praise the Lord. *a* 6.
Whole Service, F. (Jubilate and Cantate.)
Evening Service, A.
Do. C minor (given in D).
Humphrey. Even. Serv., E min. Verse.
Anthem, Thou art my King. *a* 4.
Do. Haste Thee, O God. *a* 4.
Do. O Lord my God. *a* 4.
Do. Like as the hart. *a* 3.
Do. By the waters. *a* 3.
Do. O give thanks. *a* 4.
Do. Have mercy. *a* 3.
Farrant. Kyrie and Credo from High Service.
Child. Whole Service, E minor. Verse (Jubilate).
Anthem, Praise the Lord. *a* 4.
Do. O Lord, grant the King. *a* 6.
Evening Service in G. *a* 4.
Humphrey. Anthem, O praise the Lord. *a* 3.
Funeral Anthem, Lord, teach us. *a* 3.
Do. O be joyful. *a* 3. Orch.
Do. The King shall rejoice. *a* 4. Orch.
Do. Hear, O heavens. *a* 3.
Rogers. Whole Service, in D (Jubilate).
Loosemore. Whole Service, in D minor. *a* 4, 5, 6.
Wise. Whole Service, D minor (Jubilate).
Anthem, Awake, put on. *a* 3.
Do. The ways of Zion. *a* 2.
Holder. Evening Service, C.
Anthem, Thou O God.
Creyghton. Whole Service, C (Jubilate).
Anthem, I will arise.
Aldrich. Anthem (from Latin). We have heard. *a* 4.
Aldrich. Anthem (from Latin, Why art thou so. *a* 4.
Do. (do.) My heart is fixed. *a* 4.
Do. (do.) The eye of the Lord. *a* 4.
Do. (do.) O God the King. *a* 4.
Do. (do.) Hold not Thy tongue. *a* 4.
Do. (do.) Give ear, O Lord. *a* 4.
Do. (do.) Behold now praise. *a* 5.
Do. (do.) Hide not Thou. *a* 5.
Do. (do.) I looked for the Lord. *a* 5.
Do. (do.) O Lord, rebuke me not. *a* 5. (? M. White.)
Do. (do.) O how amiable. *a* 2.
Do. (do.) Haste Thee, O Lord. *a* 2.
Do. (do.) For Sion's sake. *a* 2 and 3.
Do. (do.) O pray for the peace.
Do. (do.) I am well pleased.
Bryan. Whole Service, in G. *a* 4. Morning Service.
Ferabosco. Evening Service.
Jackson. Anthem, The Lord said.
Blow. Evening Service in E. Verse.
Anthem, O Lord, I have sinned. *a* 4.
Do. I said in the cutting off. *a* 3. (Orch.)
Do. The Lord is my Shepherd. *a* 4. (Orch.)
Purcell. Anthem, My beloved spake. *a* 4. (Orch.)
Do. They that go down. *a* 2. (Orch.)
Do. My song shall be alway. (Orch.)
Tudway. Anthem, The Lord hear thee. (Orch.)
Do. Quare fremuerunt. (Orch.)

VOL. III.

Henry VIII.[3] Anthem, O Lord the Maker.
Bevin. Whole Service. Dorian.
Tomkins. Anthem, O praise the Lord. *a* 12.
Do. Glory be to God. *a* 10.
Do. O God, the proud. *a* 8.
Do. Turn Thou us. *a* 8.
Matth. White. Anthem, O praise God. *a* 8.
Do. The Lord bless us. *a* 5.
Parsons. Anthem, Deliver me. *a* 6.
Weelkes. Do. O Lord, grant the king. *a* 6.
Loosemore. Anthem, Glory be to God. *a* 4.
Holden. Do. O praise our God. *a* 4.
Lowe. Do. O give thanks. *a* 4.
Tucker. Do. O give thanks. *a* 4.
Do. I will magnify. *a* 4.
Jewett. Do. I heard a voice. *a* 4.
Creyghton. Whole Service in E♭.
Anthem, Praise the Lord. *a* 3.
Aldrich. Whole Service in G.
Anthem, Out of the deep.
Do. O praise the Lord. *a* 4.
Do. Sing unto the Lord. *a* 4.
Amner. Whole Service in G ('Caesar'). *a* 5.
Wise. Evening Service in E♭.
Anthem, How are the mighty.
Do. I will sing a new song. *a* 4.

[1] Burney, *Hist. of Music*, iii. 459 *n.*, relates the following anecdote, which may possibly include the obnoxious pun. 'In the time of the Duke of Somerset's Chancellorship at Cambridge, during the discontents of several members of the University at the rigours of his government and paucity of his patronage, Tudway, himself a malcontent, and joining in the clamour, said, "The Chancellor rides us all, *without a bit in our mouths.*"'

[2] For an alphabetical list, under composers, see Oliphant's *Catalogue of MS. Music in the Brit. Mus.* (1842), p. 31, etc.

[3] This Anthem is more probably by William Mundy, although the Durham part-books assign it to John Shepherd.

Anthem, O praise God. *a* 3.
Do. Behold how good. *a* 3.
Turner. Whole Service, in A.
Anthem, O praise the Lord.
Do. The King shall rejoice.
O. Gibbons. Do. Hosanna. *a* 6.
Aldrich. Do. O Lord, grant the King. *a* 5.
Giles. Do. I will magnify. *a* 5.
Lugg. Do. Behold how good. *a* 5.
Blow. Whole Service, in G.
Anthem, Save me, O God.
Do. O Lord God. *a* 8.
Blow, Anthem, O God, my heart. *a* 4.
Do. And I heard a great voice. *a* 4.
Do. The kings of Tharsis. *a* 4.
Do. Praise the Lord. *a* 5.
Aldrich. Even. Serv. in F. Verse.
Purcell. Whole Service, in B♭.
Do. Rejoice in the Lord.
Do. Praise the Lord. *a* 2.
Do. I was glad.
Do. O God, Thou art.
Do. Lord, how long.
Do. O God, Thou hast cast. *a* 6.
Do. Save me, O God. *a* 5.
Humphrey, Blow, Turner. Anthem, I will alway give thanks.

VOL. IV.

Amner. Whole Service, in D minor. ('Caesar's').
Anthem, O sing unto the Lord.
Do. Lord, I am not.
Do. Remember not.
Tye. Do. O God, be merciful.
Barcroft. Anthem, O Almighty God.
O. Gibbons. Do. Lift up your heads. *a* 6
Farrant. Do. O Lord God Almighty. *a* 4.
Wilkinson. Do. I am the resurrection. *a* 6.
Laud. Do. Praise the Lord.
Shepherd. Do. Haste Thee, O God, *a* 4.
Fox. Do. Teach me Thy way. *a* 4.
Gibbs. Do. Have mercy upon me. *a* 4.
Hilton. Do. Lord for Thy tender. *a* 4.
Mudd. Do. O God, that hast prepared. *a* 4.
Wilkinson. Do. O Lord God. *a* 4.
Lugg. Whole Service, in D.
Hooper. Anthem, Almighty God. *a* 5.
Tye. Do. O Lord, deliver me. *a* 5.
Amner. Do. Sing, O heavens. *a* 7.
Hutchinson. Do. Behold how good. *a* 4.
Ramsey. Whole Service, in F.
Locke. Anthem, When the Son of man.
Do. Sing unto the Lord.
Chr. Gibbons. Anthem, How long wilt thou?
Blow. Whole Service, in A.
Anthem, I beheld and lo a great.
Do. O sing unto God.
Blow. Anthem, Why do the heathen.
Do. We will rejoice.
Do. O Lord, Thou hast searched.
Do. Thy righteousness, O Lord.
Do. God is our hope. *a* 8.
Do. O God, wherefore, *a* 5.
Purcell. Whole Service, in B♭.
Anthem, O give thanks.
Do. Behold I bring you.
Do. Be merciful.
Aldrich. Whole Service, in A.
Anthem, I will love Thee.
Do. The Lord is King.
Do. Give the king thy judgment.
Do. If the Lord Himself.
Do. O Lord, I have heard.
Locke. Anthem, Lord, let me know mine end.
Do. Not unto us.
E. Gibbons. Anthem, How hath the city sat desolate.
Hall. Whole Service, in E♭.
Anthem, Let God arise. *a* 2.
Do. O clasp your hands. *a* 3.
Do. By the waters. *a* 3.
Norris. Morning Service, in G minor.
Anthem, Blessed are those.
Do. I will give thanks.
Wildbore. Anthem, Almighty and everlasting.
Clark. Anthem, The earth is the Lord's. *a* 4.
Do. I will love Thee.
Do. Praise the Lord. Full.
Do. Bow down Thine ear. *a* 3.
Tudway. Anthem, The Lord hath declared.
Purcell. Do. Blessed is the man.
Do. Thou knowest, Lord.

VOL. V.

Purcell. Te Deum, in D. Jubilate, in D.
Tudway. Anthem, Is it true?
Do. Sing we merrily.
Do. My God, my God.
Do. Man that is born.
Do. I am the resurrection.
Do. I heard a voice.
Do. I will lift up.
Do. I cry, O heavens.
Do. I will sing (Blenheim).
Do. Thou, O God.
Evening Service, in B♭.
Turner. Whole Service, in E.
Anthem, The Queen shall rejoice.
Do. Behold now, praise.
Do. Lord, Thou hast been.
Do. The Lord is righteous.
Hawkins. Whole Service, in A.
Anthem. O Lord, grant the Queen.
Do. My God, my God.
Do. Lord, Thou art become.
Do. Lord, who shall dwell.
Do. Bow down Thine ear.
Holmes. Anthem, Arise, shine!
Cooper. Do. I waited patiently.
Wanless. Do. Awake up my glory.
Richardson. Do. O Lord God of my salvation.
Bishop. Morning Service, in D.
Anthem, O Lord our Governor.
Wilson. Evening Service, in G.
Hart. Anthem, I will give thanks.
Do. Praise the Lord.
Lamb. Evening Service, in E minor.
Anthem Unto Thee have I cried.
Do. O worship the Lord.
Goldwin. Whole Service in F.
Anthem, O Lord God of hosts.
Do. Hear me, O God.
Croft. Anthem, We will rejoice.
Do. I will sing.
King. Whole Service, in F.
Anthem, Hear, O Lord.
Do. Hear my crying.
Do. Sing unto God.
Holmes. Anthem, I will love Thee, O Lord.
Williams, Evening Service, in A minor.
Woolcot. Morning Service in G.
Anthem, O Lord, Thou hast cast.
Bowman. Anthem, Shew yourselves joyful.
Croft. Anthem, Praise the Lord, O my soul.
Do. I will always give thanks.
Church. Whole Service, in F.
Anthem. O Lord, grant the Queen.
Do. Righteous art Thou.
Do. Praise the Lord.
Do. Lord, Thou art become.
Weldon. Do. Hear my crying.

VOL. VI.

Croft. Morning Service, in D. (Orch.)
Tudway. Anthem, My heart rejoiceth. (Orch.)
Do. Behold how good.
Do. O praise the Lord.
Do. Arise, shine.
Do. Plead Thou.
Do. Give the Lord the honour.
Roseingrave. Anthem, Arise, shine. (Orch.)
Nalson. Morning Service, in G.
Lamb. Anthem, If the Lord Himself.
Do. I will give thanks. *a* 3.
Goldwin. Anthem, Ascribe unto the Lord.
Do. Thy way, O God.
Hall. Do. Comfort ye my people.
Do. The souls of the righteous.
Finch. Te Deum in G minor.
Anthem, Grant we beseech Thee.
Hawkins. Whole Service, in G.
Anthem, Blessed be Thou.
Do. O Lord my God.
Do. Blessed is he.
Hawkins, jun. Anthem, O praise the Lord.
Richardson. Evening Service, in C. 1713.
Goldwin, Anthem, O praise God. *a* 2.
Do. I will sing. *a* 4.
Do. O be joyful.
Broderip. Whole Service, in D.
Anthem, God is our hope.
Jones. Evening Service, in F.
Greene. Anthem, O sing unto the Lord. *a* 5.
Do. Bow down Thine ear. *a* 6.
C. King. Evening Service, in B♭.
Greene. Anthem, O God, Thou art my God. Solo.
Do. O give thanks.
Walkly. Morning Service, in E♭.
Church. Whole Service, in E minor.
Anthem, Turn Thy face from my sins.
Do. Blessed are those.
Hawkins. Anthem, Merciful Lord.
Croft. Anthem, Offer the sacrifice. *a* 4.
Do. I cried unto the Lord.
Hendale (Handel). Te Deum and Jubilate, in D. (Orch.) 1713.

TÜRK, DANIEL THEOPHIL (GOTTLOB), writer on theory, born August 10, 1756, at Clausswitz, near Chemnitz, in Saxony, son of a musician in the service of Count Schönburg, learned first from his father, and afterwards from Homilius at the Kreuzschule in Dresden. In 1772 he went to the University of Leipzig, where he became the pupil and friend of J. A. Hiller, who procured his admittance as a violinist to the opera and the 'Grosses Concert.' About this period he produced two symphonies and a cantata. In 1776, owing to Hiller's influence, he became Cantor of S. Ulrich at Halle, and in 1779 Musikdirector of the University. In 1787 he was made organist of the Liebfrauenkirche. Türk was the author of several books on the theory of music which have become recognised text-books: *Von dem wichtigsten Pflichten eines Organisten* (1787); *Clavierschule* (1789), and a Method for beginners compiled from it (1792); and *Kurze Anweisung zum Generalbassspielen* (1791); all of which passed through several editions. [In 1806 he prepared and in 1808 published an *Anleitung zu Temperaturberechnung* . . . with special reference to Kirnberger's *Kunst des reinen Satzes*.] In 1808 he was made Doctor and Professor of Musical Theory by the University. He died at Halle after a long illness, August 26, 1813. His compositions — PF. sonatas and pieces, and a cantata 'The Shepherds of Bethlehem' (1782) — once popular, have wholly disappeared. F. G.

TULOU, JEAN LOUIS, eminent French flute-player and composer, born in Paris, Sept. 12, 1786, son of a good bassoon-player named Jean Pierre Tulou (born in Paris, 1749, died 1799); entered the Conservatoire very young, studied the flute with Wunderlich, and took the first prize in 1801. He first made his mark at the Théâtre Italien, and in 1813 succeeded his master at the Opéra. In 1816 the production of 'Le Rossignol,' an insignificant opera by Lebrun, gave him an opportunity of showing his powers in a series of passages *à deux* with the singer, Mme. Albert, and proving himself the first flute-player in the world. Drouet himself acknowledged the superiority of a rival whose

style was so pure, whose intonation was so perfect, and who drew so excellent a tone from his 4-keyed wooden flute. Very popular in society, both on account of his talent and for his inexhaustible spirits, Tulou was prompt at repartee, and had a fund of sarcastic humour which he uttered freely on anything he disliked. His droll comments on the *régime* of the Restoration were resented by the Ministry in a practical form, for he was passed over in the appointment of flute-player to the Chapelle du Roi, and also in the professorship at the Conservatoire on Wunderlich's death. In consequence of this slight he left the Opéra in 1822, but returned in 1826 with the title of first flute solo. On Jan. 1, 1829, he became professor at the Conservatoire, where his class was well attended. Among his pupils may be mentioned V. Coche, Rémusat, Forestier, Donjon, Brunot, Altès, and Demersseman. Tulou frequently played at the Société des Concerts, and wrote much for his instrument, especially during the time he was teaching. His works include innumerable airs with variations, fantasias on operatic airs, concertos, and grand solos with orchestra, a few duets for two flutes, a grand trio for three flutes, solos for the Conservatoire examinations, etc. This music is all well written for the instrument, and the accompaniments show the conscientious artist. Several pieces are still standard works. In 1856 Tulou retired from the Conservatoire and the flute-making business. His trade-mark was a nightingale, doubtless in allusion to the opera in which he made his first success. Both as performer and manufacturer he opposed Boehm's system, and would neither make nor play on any other flute than the wooden one with five keys. Nevertheless he took medals at the Exhibitions of 1834, 1839, 1844, and 1849, was honourably mentioned at that of 1851 in London, and gained a medal of the first class at the Paris Exhibition of 1855. After his retirement he lived at Nantes, where he died, July 23, 1865. G. C.

TUMA, Franz, distinguished church-composer, and player on the viol da gamba, born Oct. 2, 1704, at Kosteletz in Bohemia, was a pupil of Czernohorsky (Regens chori at Prague, with whom he also fulfilled an engagement as tenor-singer), and of J. J. Fux in Vienna. In 1741 he became Capellmeister to the Dowager Empress Elisabeth, on whose death in 1750 he devoted himself entirely to his muse. In 1768 he retired to the Premonstratensian monastery of Gera, but after some years returned to Vienna, where he died, Feb. 4, 1774, in the convent of the Barmherzigen Brüder. Tuma was greatly respected by connoisseurs of music amongst the court and nobility, and received many proofs of esteem from Maria Theresa. His numerous church-compositions, still, unfortunately, in MS. (see the *Quellen-Lexikon* for a list), are distinguished by a complete mastery of construction, and a singular appropriateness between the harmony and the words, besides striking the hearer as the emanations of a sincerely devout mind. Especially celebrated are his grand masses in D minor and E minor, which are masterpieces in the line of Bach. As a chorister in the cathedral of Vienna, Haydn had the opportunity of becoming practically acquainted with the works of this solid master. C. F. P.

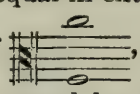
TUNDER, Franz, was born at Lübeck in 1614. While still a pupil of Frescobaldi at Rome, he was recalled to Lübeck in 1641 to take the important position of organist to the Marienkirche. His abilities found speedy recognition at the hands of his fellow-citizens, who granted him successive increases of salary and other advantages. His efforts, too, for the artistic development of Church Music with the aid of instrumental accompaniment were heartily seconded. Taking advantage of the fact that a violist and lutenist were usually engaged to perform in Church, on the occasion of the official attendance of the magistrates, he gradually increased the number of instrumentalists for service on festival occasions, and surrounded himself with a phalanx of efficient violin, viola, and trombone players. Out of these small beginnings originated the afterwards famous 'Abendmusiken' of Lübeck, which took place more especially in the season of Advent. One of his instrumentalists, who is also said to have been his pupil in composition, was Thomas Baltzar, who afterwards acquired celebrity in England as the most astonishing violin-player of his day. Tunder died Nov. 5, 1667, and was succeeded by the well-known Dietrich Buxtehude, who, it would appear, married the daughter of his predecessor in order to succeed to the position, a condition which was afterwards insisted upon in the case of Buxtehude's own successor. Of Tunder's composition, nothing was ever printed during his lifetime, and nothing was known until a few years ago, when a happy accident led to the discovery in the Royal Library at Upsala in Sweden of a large number of Church compositions by Buxtehude, Tunder, and other North German masters, which a former Swedish Royal Capellmeister at Stockholm, Gustav Düben by name, had made it his business to collect and copy. Seventeen of Tunder's Church works have thus been rescued from oblivion, and are now accessible in vol. iii. of the Denkmäler Deutscher Tonkunst, Erste Folge. They include pieces for solo voices with accompaniment for one or more strings and organ, as well as choral works designed on a larger scale. Some are chorale-cantatas with the chorale-melody sometimes as vocal solo with full accompaniment of strings, and also arranged and varied with other combinations of voices and instruments. One expressive little piece, 'Ach Herr, lass deine lieben Engelein,' for soprano solo with accompani-

ment of strings and organ, has frequently been performed of late years in Germany. It may be observed that the texts are mostly suitable for the season of Advent. Besides these vocal works of Tunder seven chorale-variations for organ by him exist in MS. in the Library at Lüneburg. Of these, two have been published in modern times, one, 'Komm Heiliger Geist,' is lithographed in Eitner's *Monatshefte* for 1886; the other, 'Jesus Christus unser Heiland,' has recently appeared in a collection of 'Choral-Vorspiele älterer Meister,' edited by Karl Straube, the present organist of St. Thomas's, Leipzig. J. R. M.

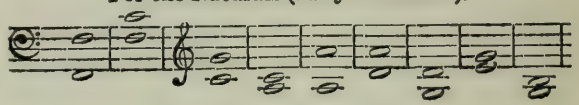
TUNE appears to be really the same word as Tone, but in course of a long period of familiar usage it has come to have a conventional meaning which is quite different. The meaning of both forms was at first no more than 'sound,' but Tune has come to mean not only a series of sounds, but a series which appears to have a definite form of some kind, either through the balance of phrases or periods, or the regular distribution of groups of bars or cadences. It may be fairly defined as formalised melody: for whereas melody is a general term which is applicable to any fragment of music consisting of single notes which has a contour — whether it is found in inner parts or outer, in a motet of Palestrina or a fugue of Bach, — tune is more specially restricted to a strongly outlined part which predominates over its accompaniment or other parts sounding with it, and has a certain completeness of its own. Tune is most familiarly illustrated in settings of short and simple verses of poetry, or in dances, where the outlines of structure are always exceptionally obvious. In modern music of higher artistic value it is less frequently met with than a freer kind of melody, as the improvement in quickness of musical perception which results from the great cultivation of the art in the 18th and 19th centuries frequently makes the old and familiar methods of defining ideas and subjects superfluous. For fuller discussion of the subject see MELODY. C. H. H. P.

TUNING (To tune; Fr. *accorder;* Ital. *accordare;* Germ. *stimmen*). The adjustment to a recognised scale of any musical instrument capable of alteration in the pitch of the notes composing it. The violin family, the harp, piano, organ, and harmonium, are examples of instruments capable of being tuned. The accordance of the violin, viola, and violoncello, as is well known, is in fifths which are tuned by the player.[1] The harpist also tunes his harp. But the tuning of the piano, organ, and harmonium is effected by tuners who acquire their art, in the piano especially, by long practice, and adopt tuning, particularly in England, as an independent calling, having little to do with the mechanical processes of making the instrument. At Antwerp, as early as the first half of the 17th century, there were harpsichord-tuners who were employed in that vocation only; for instance, in *De Liggeren der Antwerpsche Sint Lucasgilde*, p. 24, edited by Rombouts and Van Lerius (the Hague), we find named as a master Michiel Colyns, *Claversingelstelder Wynmeester*, *i.e.* harpsichord-tuner and son of a master (in modern Flemish Clavecimbel-steller).

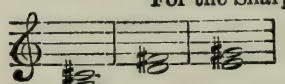
[1] The accordances of the guitar, lute, theorbo, and similar instruments tuned by fifths, fourths, and thirds will be found in the descriptions of the instruments.

In all keyboard instruments the chief difficulty has been found in what is known as 'laying the scale, bearings, or groundwork,' of the tuning; an adjustment of a portion of the compass, at most equal in extent to the stave with the Alto clef  , from which the remainder can be tuned by means of simple octaves and unisons. We have records of these groundworks by which we are enabled to trace the progress of tuning for nearly four hundred years. The earliest are by Schlick (1511), Ammerbach (1571), and Mersenne (1636). It is not, however, by the first of these in order of time that we discover the earliest method of laying the scale or groundwork, but the second. Ammerbach published at Leipzig in 1571 an *Orgel oder Instrument Tabulatur*, in which he gives the following directions for the groundwork. We will render this and the examples which follow into modern notation, each pair of notes being tuned together.

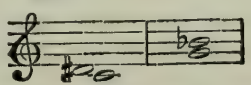
For the Naturals (*das gelbe Clavier*).



For the Sharps (*Obertasten*).



must be Major Thirds (*müssen grosse Terzen sein*).

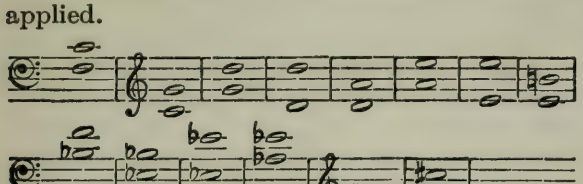


are Minor Thirds (*tiefer erklingen*).

There is not a word about temperament!

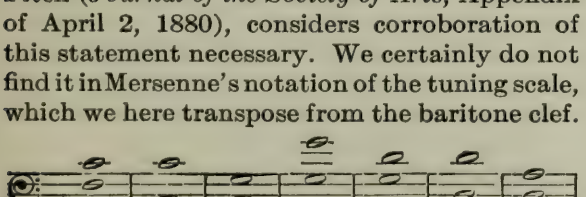
By the stave for the naturals we may restore the tuning of the Guido scale of the earliest organs and clavichords, which had only the B♭ as an upper key in two octaves. These would be provided for either by tuning up from the G (a minor third) or down from the F (a fifth), all intervals employed being approximately just. We may also suppose that from the introduction of the full chromatic scale in organs before 1426, to the date of Schlick's publication 1511, and indeed afterwards, such a groundwork as Ammerbach's may have sufficed. There was a difference in clavichords arising from the fretting, to which we will refer later. Now, in 1511, Arnolt Schlick, a blind organist alluded to by Virdung, in his *Spiegel der Orgelmacher* (Mirror of Organbuilders) — republished in Berlin in 1869, — came out as a reformer of tuning. He

had combated the utter subordination of the sharps or upper keys to the natural notes, and by the invention of a system of tuning of fifths and octaves had introduced a groundwork which afforded a kind of rough-and-ready unequal temperament and gave the sharps a *quasi* independence. This is his scale which he gives out for organs, clavicymbals, clavichords, lutes, harps, intending it for wherever it could be applied.

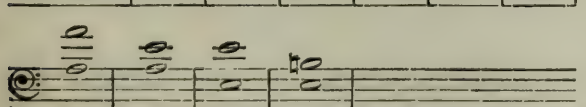


He gives directions that ascending fifths should be made flat to accommodate the major thirds, particularly F–A, G–B♮, and C–E, — excepting G♯, which should be so tuned to E♭, as to get a tolerable cadence or dominant chord, the common chord of E, to A. The G♯ to the E♭, he calls the 'wolf,' and says it is not used as a dominant chord to cadence C♯. Indeed, from the dissonance attending the use of C♯ and A♭, they being also out of tune with each other, he recommends the player to avoid using them as keynotes, by the artifice of transposition.

The fact of Ammerbach's publication of the older groundwork 60 years later proves that Schlick's was slow to commend itself to practice. However, we find Schlick's principle adopted and published by Mersenne (*Harmonie Universelle*, Paris, 1636) and it was doubtless by that time established to the exclusion of the earlier system. With this groundwork Mersenne adopted, at least in theory, Equal Temperament [see TEMPERAMENT], of which in Liv. 2, Prop. xi. p. 132, of the before-named work, he gives the correct figures, and in the next volume, Prop. xii., goes on to say that equal temperament is the most used and the most convenient, and that all practical musicians allow that the division of the octave into twelve half-tones is the easiest for performance. Dr. Ellis, in his exhaustive Lecture on the History of Musical Pitch (*Journal of the Society of Arts*, Appendix of April 2, 1880), considers corroboration of this statement necessary. We certainly do not find it in Mersenne's notation of the tuning scale, which we here transpose from the baritone clef.

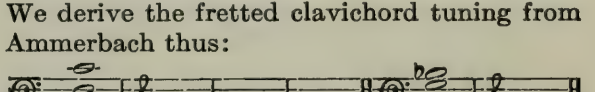


*Les Feintes.* The Sharps and Flats.



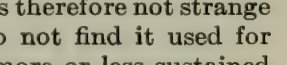
For the tuner's guidance the ascending fifths are marked as flat, the descending as sharp, but the last fifth, G♯–E♭, is excepted as being the 'defect of the accord.' With this recognition of the 'wolf' it is clear that Mersenne was not thinking of equal temperament. But Schlick's principle of fifths and octaves had become paramount.

We will now go back to the interesting 'gebunden' or fretted clavichord. [See CLAVICHORD and TANGENT.] The octave open scale of this instrument is F G A B♭ C D E♭ F, or C D E♭ F G A B♭ C, according to the note which may be accepted as the starting-point. Both of these are analogous to church modes, but may be taken as favourite popular scales, before harmony had fixed the present major and minor, and the feeling had arisen for the leading note. We derive the fretted clavichord tuning from Ammerbach thus:



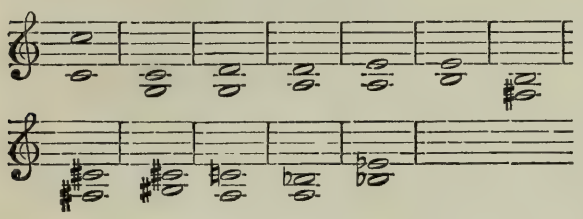
Later on, no doubt, four fifths up, F C G D A, and two fifths down, F B♭ E♭, would be used with octaves inserted to keep the tuning for the groundwork, in the best part of the keyboard for hearing. We have found the fretted or stopped semitones, which included the natural B and E, adjusted by a kind of rough temperament, intended to give equal semi mean-tones and resembling the lute and guitar semitones.

When J. Sebastian Bach had under his hands the 'bundfrei' or fret-free clavichord, each key having its own strings, he could adopt the tuning by which he might compose in all the twenty-four keys, from which we have the 48 Preludes and Fugues.[1]

Emanuel Bach (*Versuch*, etc., Berlin, 1753) gives, p. 10, very clear testimony as to his own preference for equal temperament tuning. He says we can go farther with this new kind of tuning though the old kind had chords better than could be found in musical instruments generally. He does not allude to his father, but brings in a hitherto unused interval in keyboard instrument tuning — the Fourth. Not, it is true, in place of the Fifth; but as one of the trials to test the accuracy of the tuning. At the present time beginners in tuning find the Fourth a difficult interval when struck simultaneously with the note to which it makes the interval: there is a feeling of dissonance not at all perceptible in the Fifth. It is therefore not strange that for centuries we do not find it used for instruments capable of more or less sustained harmony. The introduction of a short groundwork for the piano, confined to the simple chromatic scale between 

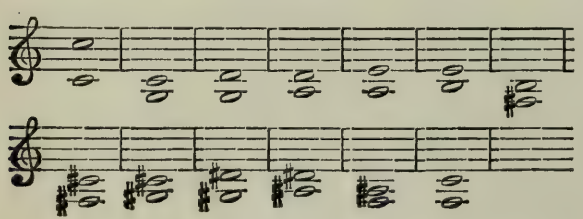
[1] He did not get this tuning on the organ, it would appear, although his preference for it is shown in Dr. Ellis's *History of Musical Pitch* already referred to. (See the *Journal of the Society of Arts*, March 5, 1800.)

is traditionally attributed to Robert Wornum, early in the 19th century. In this now universally adopted system for the piano, the Fourth is regarded and treated as the inversion of the Fifth; and for the intentional 'Meantone' system [see TEMPERAMENT] employed almost universally up to about 1840–50, the following groundwork came into use: —



— the wolf being, as of old, at the meeting of G♯ and E♭. The advantages of the short system were in the greater resemblance of vibration between notes so near, and the facilities offered for using common chords as trials. It will be observed that the pitch-note has changed from F to the treble C; possibly from the introduction of the TUNING-FORK in 1711. In Great Britain and Italy a C-fork has been nearly always adhered to since that date for keyboard instruments; but for the violins, A (on account of the violin open string), which in France and Germany has been also adopted as the keyboard tuning-note. But the pitch-pipe may have also had to do with the change of pitch-note.

The long tuning scale did not at once go out of use; it was adhered to for organs, and for pianos by tuners of the old school. It went out in Messrs. Broadwood's establishment with the last tuner who used it, about the year 1869. The change to intentional equal temperament in pianos in 1846, in England, which preceded by some years the change in the organ, was ushered in by an inclination to sharper major thirds: examples differing as different tuners were inclined to more or less 'sweet' common chords of C, G, and F. The wolf ceasing to howl so loudly, another short groundwork, which went through the chain of fourths and fifths without break, became by degrees more general with the piano until it prevailed entirely. It is as follows: —

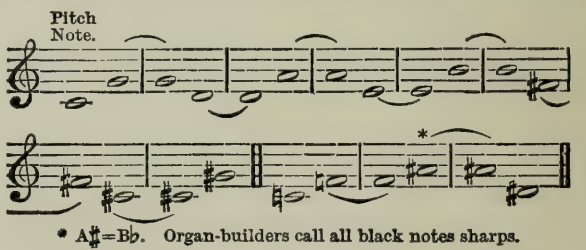


and is also the groundwork for tuning the harmonium.

[The organ no longer remains with the groundwork of fifths and octaves only; modern tuners use fifths and fourths in the treble C–C, of the Principal of 4 ft. pitch; the organ being tuned entirely by the rapidity of the beats arising from the slight deviation from perfection of these intervals.

In equal or even temperament each fifth is tuned slightly narrower than a perfect fifth, (see TEMPERAMENT), and each fourth slightly wider than a perfect fourth; the fourths being rather more imperfect intervals—pitch for pitch — than the fifths.

The pulsations or beats in tuning necessarily follow the law of vibrations and double their rate in the octave above; and the number of beats or pulsations of these intervals in this octave has been computed to *average* 75 per minute in 8-ft. pitch (Diapason), for the pitch C=264 to C=528, which is somewhat sharper than the Diapason Normal, now (1909) becoming general. These figures must be doubled for use with the Principal of 4-ft. pitch, viz.: 150 beats per minute. Music being a science of ratios no two intervals of the same degree should beat at the same rate, but *evenly* quicken, as the pitch rises, to double the rate at the octave above, as before mentioned. Below is given the order of the intervals used in tuning the bearings on the




* A♯=B♭. Organ-builders call all black notes sharps.

Principal 4 ft. When the tuning of this series is completed the D♯ and G♯ above should prove to be an evenly wide fourth with the others. Before proceeding farther it is well to test these bearings in such major thirds, minor sixths, and triads as lie within the compass of this septave, after which the octaves above and below must be carefully tuned, and tested with their own fifths and fourths (below or above) already tuned.

When the full compass of the Principal 4 ft. has been tuned and tested in fifths, fourths, major thirds, major tenths and common chords in chromatic order, the remainder of the stops may be tuned to the Principal 4 ft., in the order in which they stand on the sound-board, each stop being tested independently afterwards.

Mutation stops are tuned as pure intervals to the ground or prime tone; and in the Voix Célestes one rank of pipes is tuned to beat with the other (see VOIX CÉLESTES).

The means by which the various pipes are tuned are given in the article ORGAN, vol. iii. pp. 552–553.

Harmoniums and American organs are tuned by scraping the metal tongue of the reed near the free end to sharpen it, and near the attached end to flatten it.

Of equal or even temperament tuning it must be said that it can only be tolerated by means of fine tuning, any deviation from which offends

and ultimately vitiates the ear; such tuning can only be quickly achieved by years of study and practice.

Space will not permit of entering into the minuter details, or of dealing with the side issues connected with this subject, but the reader may be referred to the Bibliography of organ-literature to be found in vol. iii. p. 549, and to such works as : *An Essay on the Theory and Practice of Tuning in General, and on Scheibler's Invention of tuning Pianofortes and Organs by the Metronome in Particular*, Robt. Cocks & Co., 1853; *The Tuner's Guide*, Musical Bouquet Office; *The History of the Pianoforte*, by Edgar Brinsmead, Cassell, Petter, & Galpin; *Construction, Tuning and Care of the Pianoforte*, by Dr. Henry Fisher, J. Curwen & Sons; *Pianos*, ('Work' Handbook), Cassell & Co.] A. J. H.; with additions by T. E.

The old way of tuning pianos by the Tuning Hammer (or a Tuning Lever) remains in vogue, notwithstanding the ever-recurring attempts to introduce mechanical contrivances of screws, etc., which profess to make tuning easy and to bring it more or less within the immediate control of the player. Feasible as such an improvement appears to be, it has not yet come into the domain of the practical. The co-ordination of hand and ear, possessed by a skilled tuner, still prevails, and the difficulty of getting the wire to pass over the bridge continuously and equally, without the governed strain of the tuner's hand, is still to be overcome before a mechanical system can rival a tuner's dexterity.

In considering practical tuning we must at once dismiss the idea that the ear of a musician is capable of distinguishing small fractions of a complete vibration in a second. Professor Preyer of Jena limits the power of perception of the difference of pitch of two notes heard in succession by the best ears to about one-third of a double vibration in a second in any part of the scale. By the phenomena of beats between two notes heard at the same time we can make much finer distinctions, which are of great use in tuning the organ and harmonium; but with the piano we may not entirely depend upon them, and a good musical ear for melodic succession has the advantage. In fact the rapid beats of the upper partial tones frequently prevent recognition of slower beats of the fundamental tones of the notes themselves until they become too faint to count by. The tuner also finds difficulty in tuning the treble of a piano by beats only.

Still, to tune the groundwork of a piano to a carefully measured set of chromatic tuning-forks, such as Scheibler formerly provided, would ensure a nearer approach to a perfect equal temperament than the existing system of fourths and fifths, with the slight flattening upwards of fifths and downwards of fourths, to bring all within the perfect octave. But to achieve this, a normal pitch admitting of no variation is a *sine quâ non*, because no tuner would or could give the time to work by a set of forks making beats with the pitch wanted.

The wind and fretted stringed instruments, although seemingly of fixed tones, are yet capable of modification by the player, and their exact scale relation cannot be defined without him. In Asiatic countries, as India, Persia, and Arabia, and sometimes in European, this play of interval is used as a melodic grace, and from the ancient Greeks to the present day, the quarter-tone has been a recognised means of expression. Georges Sand, writing in her delightful novel *La Mare au Diable* about the Musette (a kind of Bagpipe) of her country people, says—'La note finale de chaque phrase, tenue et tremblée avec une longueur et une puissance d'haleine incroyable, monte d'un quart de ton en faussant systématiquement.' Whitley Stokes (*Life of Dr. Petrie*, p. 339) has noticed such a licence in his native Irish music. But we are led away here from Harmonic Scales. A. J. H.

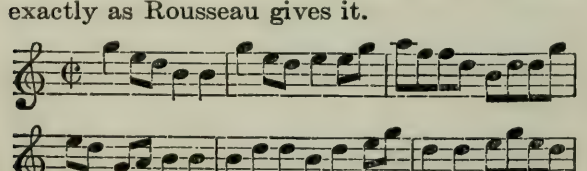
TUNING-FORK (Fr. *Diapason*; Ital. *Corista*; Germ. *Stimmgabel*). This familiar and valuable pitch-carrier was invented in 1711 by John Shore, Handel's famous Trumpeter. From a musical instrument it has become a philosophical one, chiefly from its great permanence in retaining a pitch; since it is flattened by heat and sharpened by cold to an amount which is determinable for any particular observations. A fork is tuned by filing the ends of the prongs to sharpen, and between them at the base, to flatten; and after this it should stand for some weeks and be tested again, owing to the fact that filing disturbs the molecular structure. Rust affects a fork but very little, the effect being to flatten it slightly. Tuning-forks have been used to construct a keyboard instrument, but the paucity of harmonic upper partial tones causes a monotonous quality of tone. An account of the combination of tuning-forks into a Tonometer for the accurate measurement of pitch will be found under SCHEIBLER, the inventor. [The valuable collection of tuning-forks made by Dr. A. J. Ellis is now in the Royal Institution, together with those of the writer.] A. J. H.

TUNING-SLIDE (Organ). An adjustable metal clip or cylinder, attached to the upper end of open metal flue-pipes, for convenience in tuning. T. E.

TUNSTED, SIMON, the reputed author of the treatise *De Quatuor Principalibus Musice*, though himself born at Norwich, derived his surname from Tunstead in Norfolk, of which place his father was a native. He became one of the Fratres Minores of the Order of St. Francis at Oxford, and it was there that he is said to have taken the degree of Doctor of Theology. He appears to have been well versed in all the seven liberal arts, but, like

Walter Odington, especially in music and astronomy. The only literary works attributed to Tunsted, besides that above referred to, are a commentary on the *Meteora* of Aristotle and additions to Richard Wallingford's *Albion;* but the work by which his name has been, rightly or wrongly, handed down to posterity is the musical one. Of this there are two MSS. in the Bodleian Library, numbered Bodley 515 and Digby 90. Owing to the former MS. being described in the old catalogue of 1697 as 'De Musica continua et discreta cum diagrammatibus,' many musical historians have believed that there are two distinct works by this author; but the only real difference is that the Digby MS. contains the prologue beginning 'Quemadmodum inter triticum et zizania,' which the Bodley MS. omits. The work itself contains warrant for both titles. From the colophon to each MS. we learn that the treatise was written in 1351, when Simon Tunsted was Regent of the Minorites at Oxford. He is said to have afterwards become Head of the English branch of his Order, and to have died in the nunnery of St. Clara, at Bruisyard, in Suffolk, in 1369. The *De Quatuor Principalibus* treats of music in almost every form then known, from definitions of musical terms in the 'Primum Principale' down to an account of 'Musica Mensurabilis' in the 'Quartum Principale.' This latter part is perhaps the most important of the whole work. Tunsted quotes Philip de Vitry 'qui fuit flos totius mundi musicorum.' The whole treatise has been printed by de Coussemaker. The British Museum contains a third copy of *De Quatuor Principalibus* (Add. MS. 8866), and in another MS. (Add. 10,336) there is an epitome of several chapters of the *Secundum Principale,* written by a Fellow of New College, Oxford, early in the 16th century. A. H. H.

TURANDOT is a 5-act play of Schiller's, founded on a Chinese subject, orchestral music to which was composed by Weber in 1809. His music consists of an Overture and six numbers, three of them marches, all more or less founded on a Chinese melody, which Weber took from Rousseau's Dictionary of Music (vol. ii. plate N), and which opens the overture exactly as Rousseau gives it.




The Overture was originally composed as an 'Overtura Chinesa' in 1806, and afterwards revised. The first performance of the Overture in its present shape was at Strasburg, Dec. 31, 1814. It is doubtful if the rest has ever been performed. The play has been also treated by Blumenroeder, Reissiger, and Hoven. It has been 'freely translated' into English by Sabilla Novello (1872). G.

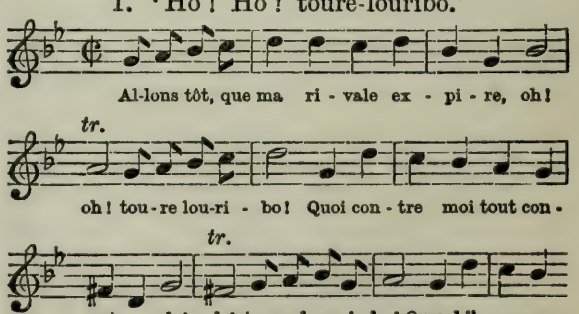
TURBAN, Charles Paul, born at Strasburg, Oct. 3, 1845, was educated at the Paris Conservatoire, where he obtained a second and first accessit for clarinet in 1862 and 1863 respectively, a second prize in 1864 and a first in 1865. He was a member of the orchestras of the Gymnase, the Théâtre Italien, and the Opéra successively. He held the position of solo clarinet at the Opéra and at the Conservatoire concerts. He was associated with Taffanel in the foundation of the Société de Musique de chambre pour instruments à vent (see vol. iv. p. 492), in 1879, and made many journeys with the other members of the society, winning a European reputation. He became professor of the clarinet in the Paris Conservatoire in 1900, and shortly afterwards retired from the Opéra. He died in Paris, May 11, 1905. M.

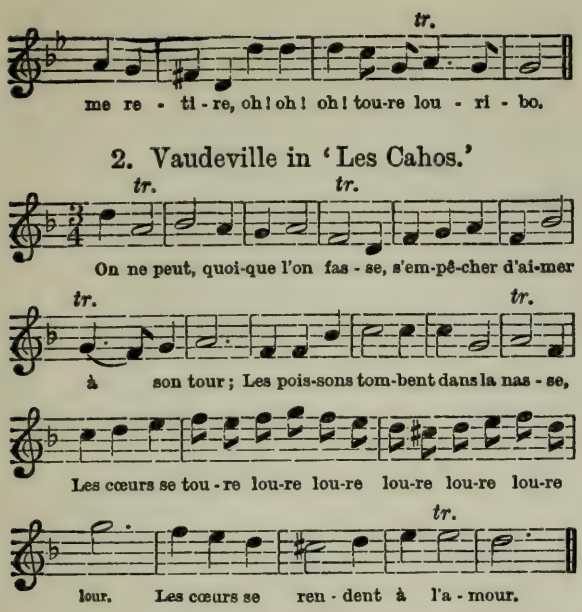
TURCA, ALLA, *i.e.* in Turkish style; the accepted meaning of which is a spirited simple melody, with a lively accentuated accompaniment. The two best examples of this are the finale to Mozart's PF. Sonata in A (Köchel, 331), which is inscribed by the composer 'Alla Turca' (and which has served on occasion as ballet-music for the 'Seraglio'), and the theme of Beethoven's variations in D (op. 76), which he afterwards took for the 'Marcia alla Turca,' which follows the Dervish chorus in the 'Ruins of Athens.' G.

TURCO IN ITALIA, IL. Opera by Rossini. Produced at the Scala at Milan, August 14, 1814; in London at His Majesty's, May 19, 1821. G.

TURE–LURE (soft *u*), of Toure-Loure, a very ancient lyrical burden or refrain, probably of Provençal origin. The old English form is 'tirra-lirra' (Shakespeare, 'The lark that tirra-lirra chants.' Compare the French 'Turlut,' a titlark; 'Turlutaine,' a bird-organ). In old French music it is also found as 'Tur-lu-tu-tu,' 'Tur-lu-ru' (in a popular air 'Io canto tur-lu-ru'), 'tur-lur-ibo,' etc. It often occurs in the old French burlesques. The following specimens, taken from *Les Parodies du Nouveau Théâtre Italien,* 1731, will illustrate its use.

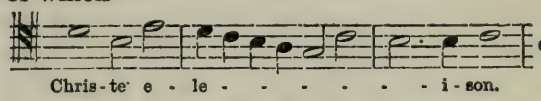
1. 'Ho! Ho! toure-louribo.'






The term still survives in English popular music in the forms 'tooral-looral-looral,' and 'tol-de-rol.' E. J. P.
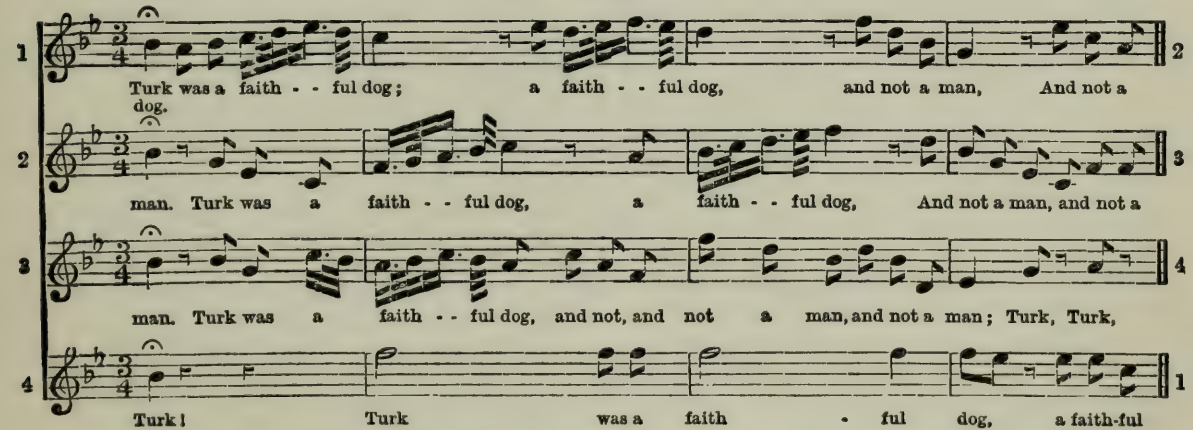
TURINI, Francesco, learned contrapuntist, born at Prague, about 1595, died at Brescia, 1656, son of Gregorio Turini, cornet-player to the Emperor Rudolph II., and author of 'Teutsche Lieder' *a* 4, in imitation of the Italian Villanelle (Frankfort, 1610). His father dying early, the Emperor took up the young Francesco, had him trained in Venice and Rome, and made him his chamber-organist. Later he became organist of the cathedral at Brescia. He published 'Messe a 4 e 5 voci a Capealla,' op. 1 (Gardano, 1643); 'Mottetti a voce sola,' for all four kinds of voices (1629 and 1640); 'Madrigali a 1, 2, e 3, con sonate a 2 e 3' (1621, 1624, etc.); and 'Motetti commodi.' A canon of his is quoted by Burney, the theme of which —




was a favourite with Handel, who employs it in his Organ Fugue in B♭, and in his Oboe Concerto, No. 2, in the same key. The phrase had been previously used by Thomas Morley, who begins his canzonet, 'Cruel, you pull away too soon your dainty lips,' with the same theme. It is also the initial phrase of Palestrina's 'Tu es Petrus,' and was employed by Bach in his well-known Pedal Fugue in E♭, and by Dr. Croft in his Psalm-tune, 'St. Anne's.' F. G.

TURK, a dog, who by his connection with a great singer and a still greater composer, has attained nearly the rank of a person. He belonged to Rauzzini, and after his death his master put up a memorial to him in his garden at Bath, in which he was spoken of as his master's 'best friend.' Haydn and Burney visited Rauzzini at Bath in 1794, and Haydn was so much struck by the memorial as to set a part of the inscription — apparently the concluding words — as a canon or round for four voices.

*Canon a quattro.*




The house was then known as 'Perrymead' (not 'The Pyramids,' as Pohl[1] gives it), but now as 'Warner's,' and is situated in the south-east part of Bath. All trace of the memorial seems to have disappeared.[2] G.

TURKISH MUSIC (*Türkische*, or *Janitscharen musik;* Ital. *Banda turca*). The accepted term for the noisy percussion instruments — big-drum, cymbals, triangle — in the orchestra. The most classical instance of its use is in the brilliant second number of the Finale to the Choral Symphony, *alla marcia*. There, and in the last chorus of all, Beethoven has added 'Triangolo,' 'Cinelli,' and 'Gran Tamburo,' to the score; and these noisy additions were evidently part of his original conception, since they are mentioned in an early memorandum, long before the vocal part of the symphony had assumed at all its present shape. In the autograph of the Dervish Chorus in the Ruins of Athens, which is scored for horns, trumpets, and alto and bass trombone, in addition to the usual strings, he has made

[1] *Haydn in London*, p. 275.
[2] I am much indebted to Mr. C. T. Payne and Mr. Jerom Murch for their kindness in ascertaining that nothing further is to be found.

a memorandum that 'all possible noisy instruments, such as castanets, bells, etc.,' should be added. G.

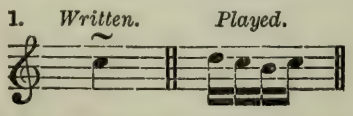
TURLE, James, born at Somerton, Somerset, March 5, 1802, was a chorister at Wells Cathedral, under Dodd Perkins, from July 1810 to Dec. 1813. He was organist at Christ Church, Southwark, from 1819 to 1829, and from the latter date to 1831 organist of St. James's, Bermondsey. From 1819 to 1831 he was assistant to Thomas Greatorex as organist and master of the choristers of Westminster Abbey, and upon Greatorex's death in 1831 was appointed his successor. In 1840–43 he was part conductor of the Antient Concerts. In 1875 he was released from active duty by the appointment of Dr. J. F. Bridge as his assistant. From 1829 to 1856 he was music master at the School for the Indigent Blind. He composed and edited many services, anthems, and chants, and edited, with Professor E. Taylor, *The Art of Singing at Sight* (1846) and 'The People's Music Book.' He also composed many glees, which yet remain in MS. His remarkable skill and ability as a teacher were strikingly manifested by the number of those who received their early training from him, and rose to eminence in their profession. He died in London, June 28, 1882, and was buried in Norwood Cemetery.

Robert Turle, his brother, born at Taunton, March 19, 1804, was a chorister at Westminster Abbey from 1814 to August 1821, was organist of Armagh Cathedral from 1823 to 1872, and died at Salisbury, March 26, 1877.

William Turle, first cousin of the preceding two, born at Taunton in 1795, a chorister of Wells Cathedral from 1804 to 1810. After quitting the choir he paid a short visit to America, and on his return to England in 1812 became organist of St. James's, Taunton, which he quitted upon being appointed organist of St. Mary Magdalen's in the same town. W. H. H.

TURN (Fr. *Brisée;* Germ. *Doppelschlag;* Ital. *Grupetto*). An ornament much used in both ancient and modern music, instrumental as well as vocal. Its sign is a curve ~ placed above or below the note, and it is rendered by four notes — namely, the note next above the written note, the written note itself, the note below, and the written note again (E . 1). It is thus identical with a figure frequently employed in composition, and known as the *half-circle* (*Halbzirkel, Circolo mezzo*). The written note is called the principal note of the turn, and the others are termed respectively the upper and lower auxiliary notes.

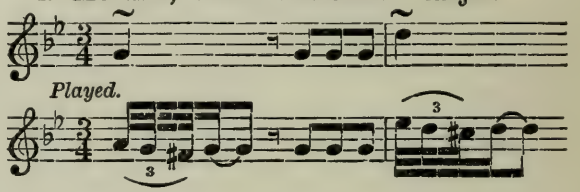
1. *Written.* *Played.*
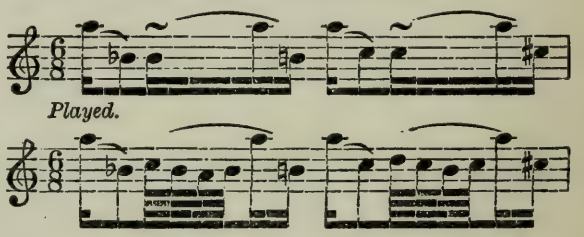


On account of its gracefulness, and also no doubt in consequence of its presenting little difficulty of execution, the turn has always been a very favourite ornament, so much so that Emanuel Bach says of it, 'This beautiful grace is as it were too complaisant, it suits well everywhere, and on this account is often abused, for many players imagine that the whole grace and beauty of pianoforte-playing consist in making a turn every moment.' Properly introduced, however, it is of the greatest value, both in slow movements, in which it serves to connect and fill up long notes in a melody, and also in rapid tempo and on short notes, where it lends brightness and accent to the phrase.

When the sign stands directly above a note, the four notes of the turn are played rapidly, and, if the written note is a long one, the last of the four is sustained until its duration is completed (Ex. 2); if, however, the written note is too short to admit of this difference, the four notes are made equal (Ex. 3).

2. Mozart, Violin Sonata in G major.

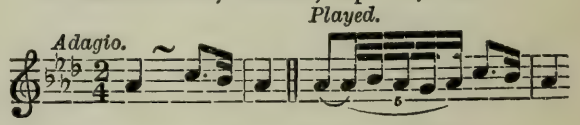



3. Mozart, Rondo in A minor.

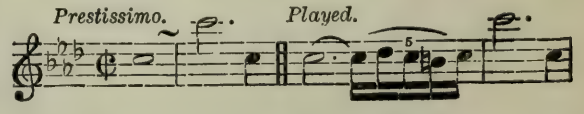



When the sign is placed a little to the right of the note, the written note is played first, and the four notes of the turn follow it, all four being of equal length. The exact moment for the commencement of the turn is not fixed; it may be soon after the written note, the four turn-notes being then rather slow (Ex. 4), or later, in which case the turn will be more rapid (Ex. 5). The former rendering is best suited to a slow movement, the latter to one of a livelier character.

4. Beethoven, Sonata, Op. 10, No. 1.



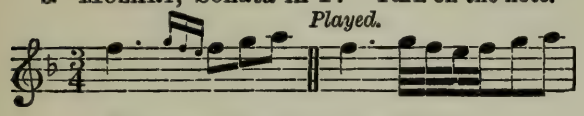

5. Beethoven, Sonata, Op. 2, No. 1.
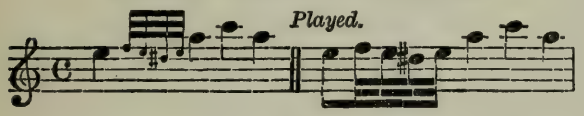



Both the turn upon the written note and that which follows it may be expressed in small

grace-notes, instead of by the sign. For this purpose the turn upon the note will require three small notes, which are placed before the principal note though played within its value, and the turn *after* the note will require four (Ex. 6). This method of writing the turn is usually employed in modern music in preference to the sign.

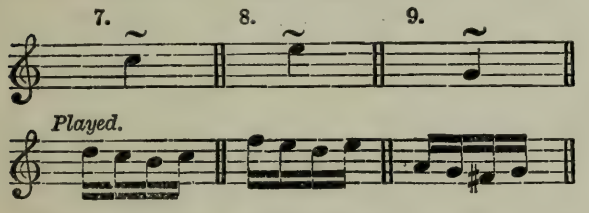
6. MOZART, Sonata in F. Turn on the note.




MOZART, Tema con Variazioni.

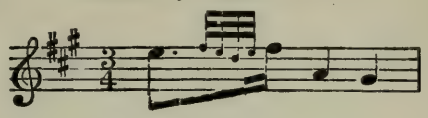



The upper auxiliary note of a turn is always the next degree of the scale above the principal note, and is therefore either a tone or a semitone distant from it, according to the position in the scale held by the written note. Thus, in a turn on the first degree, the upper note is a tone above (Ex. 7), while a turn on the third degree is made with the semitone (Ex. 8). The lower auxiliary note may likewise follow the scale, and may therefore be also either a tone or a semitone from its principal note; but the effect of the smaller distance is as a rule the more agreeable, and it is therefore customary to raise the lower note chromatically, in those cases in which it would naturally be a tone distant from its principal note (Ex. 9).

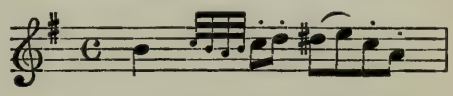



This alteration of the lower note is in accordance with a rule which governs the use of auxiliary notes in general, but in the construction of both the ordinary turn and the turn of the shake [SHAKE, vol. iv. p. 47, Ex. 34] the rule is not invariably followed. The case in which is is most strictly observed is when the principal note of the turn is the fifth degree of the scale, yet even here, when it is accompanied by the tonic harmony, an exception is occasionally met with, as in Ex. 10. That Bach did not object to the use of a lower auxiliary note a tone below the principal note is proved by the four semiquavers in the subject of the C♯ major fugue in the Well-tempered Clavier, and by other similar instances. Another and more frequent exception occurs when the *upper* note is only a semitone above the principal note, in which case the lower note is generally made a tone below (Ex. 11). In the case of a turn on the fifth degree of the *minor* scale the rule is always observed, and both notes are a semitone distant (Ex. 12). A turn of this kind is termed a chromatic turn, because its notes form part of a chromatic scale.
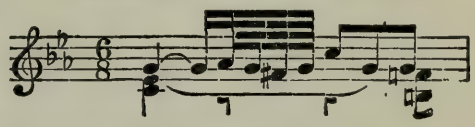
10. MOZART, Sonata in A.



11. MOZART, Violin Sonata in G.

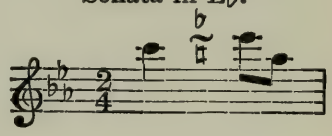


12. MOZART, Clarinet Trio in E♭.

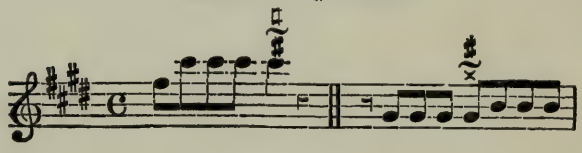


All chromatic alterations in a turn can be indicated by means of accidentals placed above or below the sign, although they frequently have to be made without any such indication. An accidental above the sign refers to the upper auxiliary note, and one underneath it to the lower, as in the following examples from Haydn:

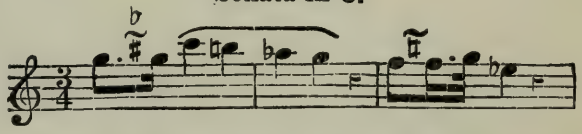
13. Sonata in E♭.



Sonata in C♯ minor.
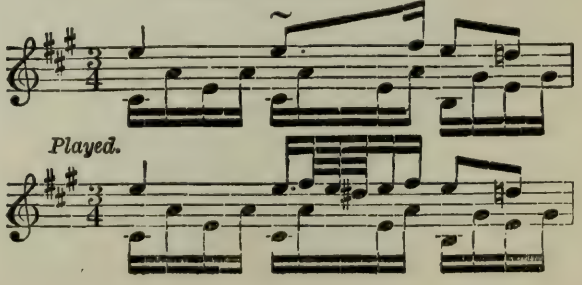


Sonata in C.

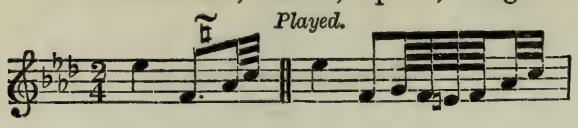


When the note which bears a turn is dotted, and is followed by a note of half its own length, the last note of the turn falls in the place of the dot, the other three notes being either quick or slow, according to the character of the movement (Ex. 14). When, however, the dotted note is followed by two short notes (Ex. 15), or when it represents a full bar of 3–4, or a half-bar of 6–8 or 6–4 time (Ex. 16),

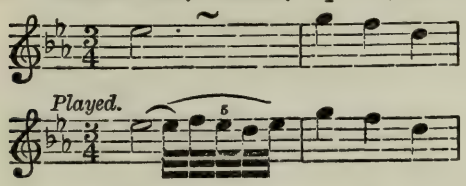
14. MOZART, Sonata in D.
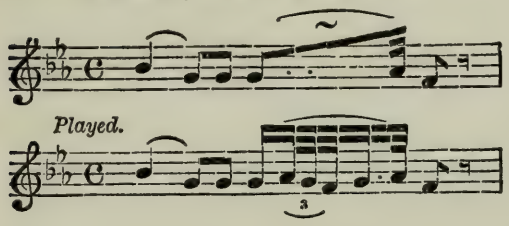


15. BEETHOVEN, Sonata, Op. 13, Adagio.




16. BEETHOVEN, Sonata, Op. 10, No. 1.
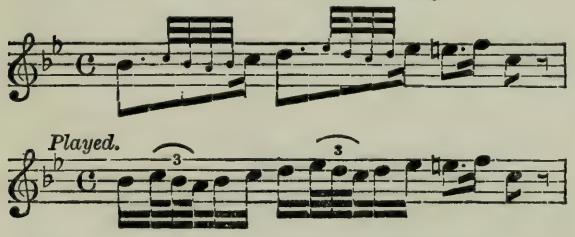



17. MOZART, Sonata in C minor.




the rule does not apply, and the note is treated simply as a long note. A turn on a note followed by two dots is played so that the last note falls in the place of the first dot (Ex. 17).

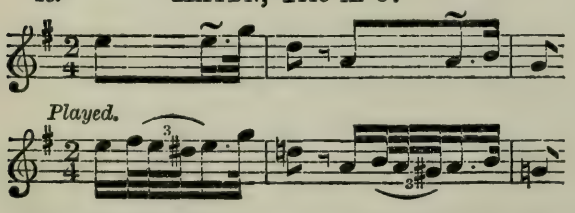
The turn on the dotted note was frequently written by Mozart in a somewhat ambiguous fashion, by means of four small notes (Ex. 18), the fourth of which has in performance to be made longer than the other three, although written of the same length, in order that it may represent the dot, according to rule.

18. MOZART, Sonata in F, Adagio.



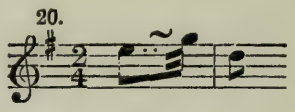

An apparent exception to the rule that a turn is played during some portion of the value of its written note occurs when the sign is placed over the second of two notes of the same name, whether connected by a tie or not (Ex. 19).

19. HAYDN, Trio in G.
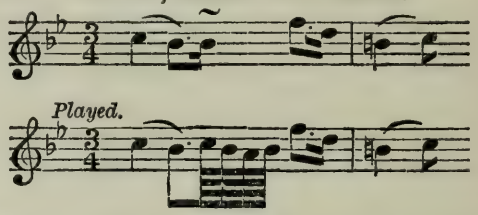



In this case the turn is played *before* the note over which the sign stands, so that the written note forms the *last* note of the turn. This apparently exceptional rendering may be explained by the assumption that the second of the two notes stands in the place of a dot to the first, and this is supported by the fact that any such example might be written without the second note, but with a dot in its stead, as in Ex. 20, when the rendering would be precisely the same. If, however, the first of two notes of the same name is already dotted, the second cannot be said to bear to it the relation of a dot, and accordingly a turn in such a case would be treated simply as a turn over the note (Ex. 21).

20.

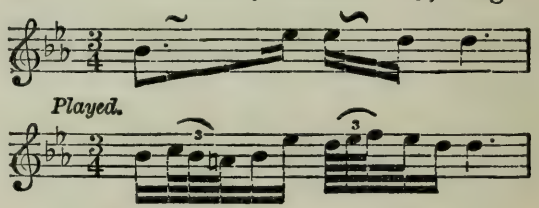


21. HAYDN, Sonata in G minor.

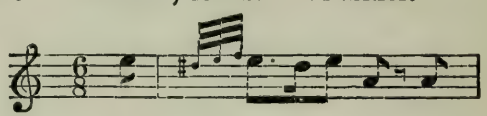



When the order of the notes of a turn is reversed, so as to begin with the lower note instead of the upper, the turn is said to be inverted, and its sign is either placed on end thus, ≀, or drawn in the contrary direction to the ordinary sign, thus ∼ (Ex. 22). The earlier writers generally employed the latter form, but Hummel and others prefer the vertical sign. The inverted turn is however more frequently written in small notes than indicated by a sign (Ex. 23).

22. C. P. E. BACH, Sonata in B♭, Largo.



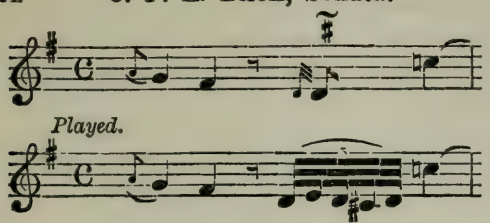

23. MOZART, Rondo in A minor.
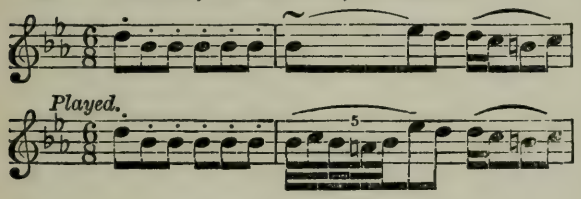


In certain cases, particularly at the commencement of a phrase, the effect of the ordinary turn beginning with the upper note is unsatisfactory and deficient in accent. The perception of this fact led to the invention of a particular form of turn (called by Emanuel Bach the *Geschnellte Doppelschlag*), in which the four notes of the ordinary turn were preceded by a short principal note, written as a small grace-note (Ex. 24). This kind of turn, consisting of five equal notes, is better adapted to modern music and to modern taste than the simple turn of four notes, and it is therefore frequently introduced in older music, even when not specially indicated. The cases in which it is most suitable are precisely those in which

Emanuel Bach allowed the use of the 'geschnellte Doppelschlag,' namely, after a staccato note (Ex. 25), or a rest (Ex. 26), or when preceded by a note one degree lower (Ex. 27).
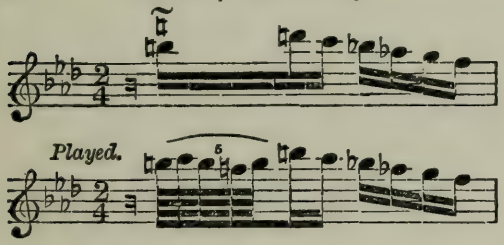
24. C. P. E. Bach, Sonata.
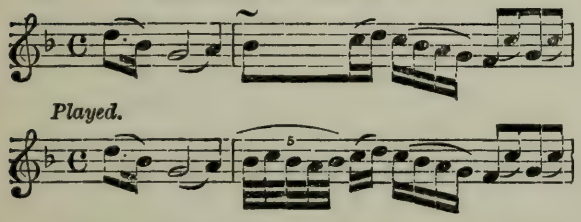



25. Haydn, Trio in E♭, Andante.




26. Haydn, Trio in A♭.

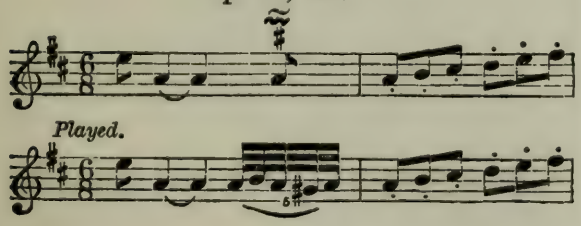



27. Mozart, Sonata in F.
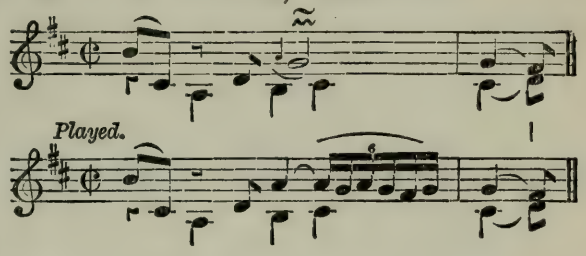



A similar turn of five notes (instead of four), also frequently met with, is indicated by the compound sign ≈, and called the *Prallende Doppelschlag*. The difference of name is unimportant, since it merely means the same ornament introduced under different circumstances; but the sign has remained longer in use than the older mode of writing shown in Ex. 24, and is still occasionally met with. (Ex. 28.)

28. Beethoven, Violin Sonata, Op. 12, No. 1.
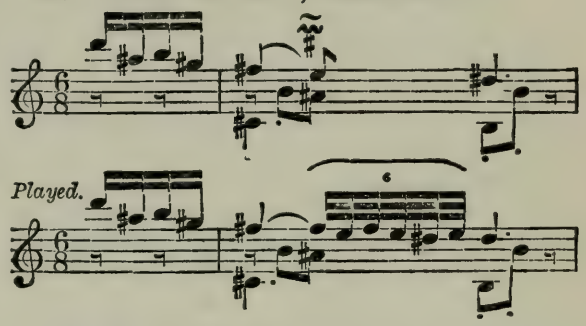



When a note bearing a turn of either four or five notes is preceded by an appoggiatura (Ex. 29.), or by a slurred note one degree higher than itself (Ex. 30), the entrance of the turn is slightly delayed, the preceding note being prolonged, precisely as the commencement of the 'bound trill' is delayed. [See Shake, vol. iii. p. 481, Ex. 11.]

29. W. F. Bach, Sonata in D.




30. C. P. E. Bach, Rondo in C.




Like the shake, the turn can occur in two parts at once, and Hummel indicates this by a double sign, ≈; this is, however, rarely if ever met with in the works of other composers, the usual method being to write out the ornament in full, in ordinary notes. A strikingly effective instance of the employment of the double turn occurs in the first movement of Beethoven's Concerto in E♭,[1] and Schumann, in No. 4 of the 'Kreisleriana,' has a three-part turn, written in small notes. F. T.

TURNER, Austin, T., born at Bristol, 1823, was a chorister at the Cathedral there, and at the age of twenty was appointed vicar choral at Lincoln. He went to Australia in 1854, and was selected as singing-master to the Government School at Ballarat. He was the pioneer of music in that place, being the first conductor of the Philharmonic Society, which among other oratorios has performed Mendelssohn's 'St. Paul' and Spohr's 'Last Judgment,' and, for the first time in Australia, Sullivan's 'Prodigal Son.' His sacred cantata 'Adoration,' for solos, and chorus, and full orchestra, was produced by the Melbourne Philharmonic Society on Nov. 24, 1874. He was also the author of a choral song; two masses, sung with full orchestral accompaniments at St. Francis' Church, Melbourne; several glees, madrigals, and minor works. He was organist of Christ Church, Ballarat, for many years. [He died in Sydney, April 13, 1901.] G.

TURNER, William, Mus.D., born 1651, son of Charles Turner, cook of Pembroke College, Oxford, began his musical education as a

[1] In the subject which is accompanied by descending chromatic triplets in the bass.

chorister of Christ Church, Oxford, under Edward Lowe, and was afterwards admitted a chorister of the Chapel Royal under Captain Henry Cooke. Whilst in the latter capacity he joined his fellow-choristers, John Blow and Pelham Humfrey, in the composition of the 'Club Anthem,' his contribution being a bass solo in the middle. After quitting the choir his voice settled into a fine countertenor, and he became a member of the choir of Lincoln Cathedral. On Oct. 11, 1669, he was sworn in as a gentleman of the Chapel Royal, and soon afterwards became a vicar choral of St. Paul's, and a lay vicar of Westminster Abbey. [He set an ode by Nahum Tate, for St. Cecilia's Day, 1685.] He graduated as Mus.D. at Cambridge in 1696. [A birthday ode for the Princess Anne was composed in 1698.] He composed much church music; two services and six anthems (including 'The King shall rejoice,' composed for St. Cecilia's Day, 1697, and 'The Queen shall rejoice,' for the coronation of Queen Anne) are contained in the Tudway collection (Harl. MSS. 7339 and 7341). Eight more anthems are at Ely Cathedral, and others in the choir books of the Chapel Royal and Westminster Abbey. Boyce printed the anthem 'Lord, Thou hast been our refuge' in his Cathedral Music. Many of Turner's songs were printed in the collections of the period. [He contributed songs to D'Urfey's 'Fond Husband' (1676) and 'Madam Fickle' (1677). See D'Urfey's *New Collection of Songs and Poems*, 1683. A large collection of his songs and catches is in the Fitzwilliam Museum, Cambridge. Playford's 'Harmonia Sacra,' 1688, contains a solo hymn, 'Thus mortals must submit to fate.'] He died at his house in Duke Street, Westminster, Jan. 13, 1739–40, aged eighty-eight, having survived his wife, with whom he had lived nearly seventy years, only four days, she dying on Jan. 9, aged eighty-five. They were buried, Jan. 16, in one grave in the west cloister of Westminster Abbey. Their youngest daughter, Anne, was the wife of John Robinson, organist of Westminster Abbey. W. H. H.; additions from *Dict. of Nat. Biog.*, etc.

TURNER, William (not the above), published in 1724 a treatise on the grammar of music entitled 'Sound Anatomiz'd, in a Philosophical Essay on Musick. To which is added A Discourse concerning the Abuse of Musick.' He tells us incidentally that Violins on some occasions go ten degrees higher than E la, *i.e.* up to $g'''$, and that some Organs are made to go a whole octave lower than Gamma Ut. A third edition was published by Walsh in Sept. 1739. Turner also edited Ravenscroft's Psalms, 8vo, 1728, and 4to, 1746. Some sonatas, published about the same date, were probably by him, as well as songs for several plays. J. F. R. S.

TURPIN, Edmund Hart, organist, was born at Nottingham, May 4, 1835; was local organist at the age of thirteen; also studied composition and piano, and became practically acquainted with the instruments of the orchestra and military band. [He gave an organ recital at the Great Exhibition of 1851, and in 1857 came to live in London; in 1869 he was appointed to the organ at St. George's, Bloomsbury, and in 1886 to that of St. Bride's, Fleet Street.] In 1875 he became Hon. Secretary of the College of Organists, to which excellent institution he devoted much attention, especially in developing the examinations. [He received the degree of Mus.D. from the Archbishop of Canterbury in 1889, and in 1892 was appointed warden of Trinity College of Music, London.] Dr. Turpin was for long connected with the musical press of London, and from 1880 edited the *Musical Standard*, as well as other musical papers, such as the *Musical World*, of which, as of *Musical News*, he was joint-editor. In 1883 he was conductor of the London orchestra at the Cardiff Eisteddfod. His works embrace two masses, a Stabat Mater, the oratorios 'St. John the Baptist' and 'Hezekiah,' 'A Song of Faith,' produced in London, 1867; 'Jerusalem,' a cantata; anthems and services; a symphony-overture for orchestra and military band; chamber-music and pianoforte pieces; songs, hymn-tunes, and much organ music. He also edited the 'Student's Edition' of classical pianoforte music (Weekes & Co.), with marginal analyses and directions. [He succeeded W. T. Best as editor of a complete edition of Bach's organ works.] In MS. he left several masses, a Stabat Mater, etc. etc. [He died in London, Oct. 25, 1907, and was buried on the 30th at Highgate Cemetery, a memorial service being held at St. Bride's.] G.

TUSCH, probably a form of *Touche*, that is, *Toccata*, and that again related to Tuck, Tucket. The German term for a flourish or ensemble-piece for trumpets, on state or convivial occasions. Weber left one of four bars long for twenty trumpets, given in Jähns's *Verzeichniss* 47a. [See Fanfare.]

In Germany the term is also used for a thing unknown in this country, namely, for the sort of impromptu, spontaneous, acclamations of the wind instruments in the orchestra after some very great or successful performance. After the audience and the players have gone on for some time with ordinary applause, cries of 'Tusch, Tusch,' are gradually heard through the hall, and then the Trumpets, Horns, and Trombones begin a wild kind of greeting as if they could not help it, and were doing it independently of the players. G.

TUTTI (Ital.), all. This word is used to designate those parts of a vocal or instrumental composition which are performed by the whole of the forces at once. In the scores, and more frequently in the chorus parts of masses,

cantatas, etc., the parts for the solo quartet (where such is employed) are often written on the same set of staves as the chorus parts, in which case the words Solo and Tutti are used to distinguish the one from the other. The same thing is done in the solo part of a pianoforte concerto, and also in the band parts of concertos generally, so that the orchestra may know where to avoid overpowering the solo instrument. It is a frequent custom in large orchestras to allow only a portion of the strings (three desks or so) to accompany solos, though if the conductor understands how to keep the players well down this is not necessary. The term Ripieno was formerly applied to those violins which only play in the tuttis. For this end in some modern scores (Hiller's cantata 'Die Nacht,' Liszt's 'Graner Messe,' etc.), the string parts are marked S and T or S and R where requisite.

The term Tutti has thence been applied to those portions of a concerto in which the orchestra—not necessarily the whole orchestra—plays while the solo instrument is silent. In the Mozartian form of the concerto the first movement has in particular two long tuttis, one at the beginning, to present the whole of the subject-matter, and the second (rather shorter) in the middle to work it out. This arrangement is still in use, though the modern tendency is to bring the solo instrument and the orchestra into closer *rapport*, and consequently to shorten the pure solos and tuttis. Beethoven introduced (PF. Concerto in G, No. 4) the innovation of allowing the soloist to open the proceedings, but though the doing so with a flourish, as in his E♭ Concerto, has been frequently imitated since, few have followed the extremely original and simple precedent afforded by the former work. Examples of unusually long tuttis may be noticed in Beethoven's E♭ and Violin Concertos, Litolff's 'Dutch' Concerto-symphonie, and Tchaikovsky's immense work in B♭ minor. Mendelssohn, in his G minor, set the fashion of short tuttis, which is followed by Hiller, Grieg, and others. Schumann's A minor Concerto has one of thirty-two short bars, another of twenty, and none besides of more than eight. Brahms in D minor and Dvořák in B♭, however, return to the old fashion of a lengthy exordium.

In pure orchestral music, especially up to Beethoven's time, we speak of the forte passages as 'the tuttis,' from the fact of their being the places where the full orchestra is used in a mass, but in modern music the tendency is to use nearly the whole orchestra everywhere, in soft or loud places, a custom which tends to render the general tone-colour dull and monotonous.

In military bands, where little difference of tone-colour is attainable, and volume of sound the prime consideration the music is nearly all Tutti. F. C.

TYE, CHRISTOPHER, who for the chief part of his life was closely connected with Cambridge and Ely, may have been a native of the eastern counties, where the surname was not uncommon. The statement that he was born at Westminster is a mistake arising from a misunderstanding of Fuller, who places him among the Worthies of Westminster. Wood's conjecture that he 'seems to be a Western man born' has nothing to support it. If he is to be identified with a boy named Tye who was in the choir of King's College, Cambridge (fifth in the list of choristers in 1511, and second in the list in 1512), his birth may be placed between 1497 and 1500; but it is not certain, though it is extremely likely, that Christopher is identical with this chorister, nor with a singing-man named Tye, who was in the choir in 1527; for there was a Richard Tye who was lay-clerk from 1535 to 1545, to whom these entries may refer. The full name, Christopher Tye, first appears in the extant Chapel documents of King's College in 1537 as that of one of the lay clerks He had taken his degree of Mus.B. at Cambridge in 1536; the Grace for his degree speaks of his ten years' study in the art of music, with much practice in composition and teaching boys. He was required to compose a Mass to be sung 'vel paulo post comitia vel eo ipso die quo serenissimi principis observabitur adventus.' Tye was appointed Magister Choristarum, with a yearly salary of £10, at Ely Cathedral in 1541 or 1542, soon after the establishment of the Ely Bishopric, and in 1545 he proceeded Doctor of Music at Cambridge, when again he was directed to compose a Mass for his Exercise. Three years later, in 1458, he was incorporated in the University of Oxford. It is possible that Tye owed a good deal to the influence of Dr. Richard Cox, who was made Archdeacon of Ely in 1541, and was elected Chancellor of the University of Oxford in 1547. He had been at King's College in 1519, where he may have become acquainted with Tye: afterwards when he was Bishop of Ely, he was certainly Tye's friend. That Cox was schoolmaster to Edward VI. from 1544 to 1550, lends some support to the belief that Tye was the Prince's music-master. This has been questioned, chiefly on the ground that the sole authority for the statement is Samuel Rowley's play *When You See Me, You Know Me*, 1605, in which Edward addresses Tye as 'our music's lecturer.' The Preface to the 'Actes of the Apostles,' however, certainly points to some friendly relation between the two, such as might exist between master and pupil, and there seems to be no need to reject the tradition. In Rowley's play the Prince repeats what we may believe to be a genuine saying of Henry VIII. with regard to Tye:—

> I oft have heard my Father merrily speake,
> In your hye praise, and thus his Highnesse sayth,
> England, one God, one truth, one Doctor hath
> For Musicks Art, and that is Doctor *Tye*.

(The chief part of the scenes in which Tye is introduced will be found in Hawkins's *History*, 1875, p. 452.) It has also been suggested that Tye was music-master to the Princesses Mary and Elizabeth, but there is no evidence on the subject.

The short reign of Edward VI. was marked by great activity among the writers of music for the English Service, in which there is no doubt Tye took a leading part. The one work, however, which he published, and by which his name is remembered, was not written for church use. This was 'The Actes of the Apostles, translated into Englyshe Metre, and dedicated to the kynges most excellent Maiestye, by Christofer Tye, Doctor in Musyke, and one of the Gentylmen of hys graces moste honourable Chappell, wyth notes to eche Chapter, to synge and also to play vpon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot synge, to reade the good and Godlye storyes of the lyues of Christ hys Appostles. 1553.'

A rimed Preface addressed to Edward, of which a considerable part is given by Hawkins, sets forth the object of the publication, which was to spread the knowledge of Bible stories, by treating them much as Sternhold had treated the Psalms:—

> That such good thinges your grace might moue
> Your lute when ye assaye:
> In stede of songes of wanton loue
> These stories then to playe.

As a matter of fact the Chapters of the 'Actes' (of which no more than fourteen are printed) are arranged for four voices, and the parts are so disposed on the page that a lute-player could make nothing of them as they stand. In some copies of the book the colophon runs 'Imprynted at London by Wyllyam Seres dwellynge at the signe of the Hedghogge'; in others, 'Imprynted at London by Nycolas Hyll, for Wyllyam Seres' (Steele, *Earliest English Music Printing*, 1903). Two of the settings are Canons, and in each of the others a little point of imitation is introduced to give interest to the music, but what Tye aims at is simplicity and tunefulness; as he says:—

> And thoughe they be not curious
> But for the letter mete:
> Ye shall them fynde harmonious
> And eke pleasaunt and swete.

It is an interesting testimony to the success with which he adopted a popular style that two of the best-known Psalm tunes (Windsor or Eton; and Winchester Old), have been traced to their sources in the 'Actes of the Apostles.' The music indeed is excellent, but when Burney writes of Tye that he was 'perhaps as good a poet as Sternhold,' he was doing an injustice to Sternhold.

Tye describes himself here as Gentleman of the King's Chapel, an appointment which is not recorded elsewhere. His name is not in the list of Edward VI.'s Chapel, printed by both Burney and Hawkins; nor it is to be found in the *Old Cheque-Book of the Chapel Royal* (ed. Rimbault, 1872), which, however, does not begin till 1561. Fuller adds that 'he was probably the Organist,' which Wood amplifies into the statement that 'he was chief organist of Edward 6 and first organist of Elizabeth,' but this seems to be mere conjecture. There is no reason to doubt that Tye continued to hold his place of Magister Choristarum at Ely, from his first appointment up to 1561; for though the Treasurer's Rolls are lost excepting that for 1547 (which shows a payment to Tye), there is a special 'Donatio' made to him on behalf of the Dean and Chapter, dated May 23, 1559, 'pro diligenti servitio . . . hactenus impenso.' By this document, in which he is described as Organist as well as Magister Choristarum, he is granted the power of distraining on the Manor of Sutton, to ensure the payment of his annuity of £10.

In the early part of 1561 Tye resigned his places at Ely, being succeeded as Magister Choristarum by the composer, Robert White, who may have been his son-in-law. Tye had already been ordained Deacon by Bishop Cox in July 1560, and Priest in November of the same year. Before Sept. 1560 he was presented to the living of Doddington-cum-Marche in the isle of Ely, and was established there with his family before March 1561, when we learn that he, as Rector of Doddington 'est Sacerdos ac residet ibidem et est Doctor Musice non tamen habilis ad predicandum' (not, however, skilful at preaching) 'nec ad id specialiter licenciatus et alit ibidem familiam' (*Certificatorium Dioc. Eliensis*, a return to Archbishop Parker in answer to questions about the Ely clergy). In 1564 Tye was in possession of two other livings. On May 13, 1564, he paid First-fruits for the Rectory of Newton-cum-capella, near Doddington; the other was Wilberham (or Wilbraham) Parva, near Cambridge, to which he was presented, probably in 1561. This living was sequestrated in June 1564, as Tye had neglected to pay First-fruits, but the amount due was paid on the following Oct. 19. In June 1570 the living of Doddington was also sequestrated, in consequence of some payments not having been made to the Bishop. Viewed in connexion with an unusual bond taken from Dr. Tye at his wife's request, with regard to the living of Doddington, 'that he should not let any part of his Benefice' without the Bishop's consent, 'but from year to year,' this second sequestration seems to point to some habitual carelessness or incapacity in business matters on Tye's part. He resigned the living of Newton in 1570; he had already resigned Wilberham in 1567.

Tye continued to write verses till the last years of his life; in 1571 John Lesley, Bishop of Ross, who was then a prisoner in the custody of Bishop Cox, notes in his Diary, Sunday,

August 26: 'I maid certanes versis upon the hunting the day precedent, and gave them to Doctour Ty, doctour in music, for ane argument, to mak the same in Inglis' (*Bannatyne Miscellany*, 1855, vol. iii. p. 144). Whether Tye was the author of a poem called 'A Notable Historye of Nastagio and Trauersari,' a translation in verse of a tale from Boccaccio, by C. T., 1569, is not certain; there is nothing in it which he could not have written.

There is one more notice of Tye as Rector of Doddington on August 27, 1571, when he signed some Articles of Doctrine, with the other Ely clergy, in a volume now at Ely. He died before March 15, 1572–73, when his successor was appointed.

Of his family, his son Peter was Rector of Trinity Church, Ely, and also held livings in Norfolk. Bishop Cox says of him that 'he is a common Dicer, a common Bowler, and a common Hunter, and is indicted for killing of Deer. . . . His Father Dr. Ty hath told me and others, not without Grief, that he wrote a Letter, counterfeiting his Father's hand, and carried it to my Lord of Canterbury; and by that Means was made Minister' (Strype, *Annals*, vol. ii. App. i. No. 51). Peter Tye was married at Trinity Church, where seven of his children were baptized. It is therefore very likely that Mary Tye, who married Robert Rowley at the same church in 1560, was Dr. Tye's daughter. If so, we may conjecture that Ellen Tye, who married the composer Robert White, was also his daughter; for by her Will, dated Nov. 21, 1574, Ellen White left legacies to her mother, Katherine Tye, and a sister Mary Rowley, besides a sister Susan Fulke and a brother-in-law Thomas Hawkes. It is conjectured that a Richard Tye who married Alice Smyth at Trinity Church, 1568, and possibly an Agnes Tye who married John Horner at Wilberham Parva in 1575, may have been Dr. Tye's children.

Anthony Wood's story of Dr. Tye and Queen Elizabeth is given here for what it is worth. 'Dr. Tye was a peevish and humoursome man, especially in his latter dayes, and sometimes playing on y^e^ Organ in y^e^ chap. of qu. Elizab. wh. contained much musick, but little delight to the ear, she would send y^e^ verger to tell him yt he play'd out of Tune: whereupon he sent word yt her eares were out of Tune.' (MS. Notes on Musicians in Bodleian.)

Tye occupies an important place in the history of English Church Music. 'Music,' says Fuller, 'which received a grievous wound in England at the dissolution of abbeys, was much beholding to him for her recovery; such his excellent skill and piety, that he kept it up in credit at court and in all cathedrals during his life.' This is a traditional account, but it is probably correct. He is called 'the Father of the Anthem,' and it is most likely that it was he who gave the model which was accepted by Edwardian and early Elizabethan Church composers. In writing for the English Service, his 'direct, homely, almost popular' manner of writing is strongly marked (*Oxford History of Music*, ii. 342); that he adopted it deliberately may be seen by comparing it with the greater elaboration of his Latin works, which in many cases must have been written side by side with the English. For it must not be assumed that his settings of Latin words are necessarily earlier than those of English words. Some of course are, and may belong to his pre-Reformation days (among them perhaps we may place the contents of B.M. Addl. MSS. 17,802–5), but the only dated composition by him which we possess is the 'In quo corriget' (MS.Mus.Sch.E, 423), which bears the date 1568, near the end of his life. We have seen that two of his Masses (possibly the Peterhouse Mass and the 'Euge Bone') were written as exercises for his Degrees, and it is quite likely that many of his settings of Latin words, and those of other writers whose Protestantism is equally above suspicion, were similarly composed without any view to their performance in the Roman Service.

Tye's settings of the 'Actes of the Apostles' have often been reprinted, singly or all together, fitted with a great variety of new words. The only other work of his which was printed in his lifetime was a prayer, 'O Lord of Hosts,' in Day's Psalter, 1563, where no composer's name is given but the initial 'S,' by which Shepherd is probably meant. This has been edited lately for the Church Music Society. It is a curious fact that no other work by Tye is to be found in Day's publications. Barnard printed (1641) 'I will exalt Thee' and 'Sing unto the Lord' (reproduced in Boyce's 'Cathedral Music'); 'O God be merciful'; and 'I lift my heart'; also 'Haste Thee, O God' under the name of Shepherd, with which it has been reprinted by the Motet Society, and as one of Novello's Octavo Anthems. Shepherd's setting of these words is quite different. Rimbault's 'Cathedral Music' contains the Ely Evening Service; and Page, in 'Harmonia Sacra,' 1800, printed part of 'From the depths.' 'Give almes' and part of 'Praise ye the Lord, ye children' are in the 2nd vol. of the *Oxford History of Music*. Of Tye's Latin works, the 'Euge Bone' Mass has been printed in No. X. of the Old English Edition; part of the 'Gloria' from it was given in Burney's *History*, whence it was reproduced in Hullah's 'Vocal Scores.' Specimens of the 'Western Wynd' Mass will be found in vol. ii. of the *Oxford History;* and of 'Miserere' and 'Omnes Gentes' in Dr. Walker's *History of Music in England.*

In the following list of Tye's MS. compositions, B.M. = British Museum; Buck.Pal.= Buckingham Palace; R.C.M.=Royal College of Music; Bodl.=Bodleian Library, Oxford; Mus. Sch. =Music School Collection, Oxford; Ch. Ch.=

Christ Church, Oxford; P.H.=Peterhouse, Cambridge; E.C.L.=Ely Cathedral Library.

I. MASSES, MOTETS, AND LATIN SERVICES.

'Ad te clamamus,' *a* 5. Ch. Ch.
'Alleluia,' *a* 4. B.M. Addl. MSS., 17,802–5.
'Ave Caput,' *a* 6, Tenor only. MS. Mus. Sch., E, 423.
'Ave Caput,' *a* 4, Ch. Ch., is no doubt part of the same.
'Cantate Domino,' *a* 6, Tenor wanting. Ch. Ch.
'Christus resurgens,' *a* 6, Tenor only. MS. Mus. Sch. E, 423.
'Crucifixus,' probably from a Mass, lute version. B.M. Addl. MS. 29,246.
'Domine Deus celestis,' *a* 6, Tenor only. MS. Mus. Sch. E, 423. Two 3-part extracts, Buck. Pal.
'Gloria laus et honor,' *a* 4. B.M. Addl. MSS. 17,802–5.
'In pace,' *a* 4. B.M. Addl. MSS. 17,802–5.
'In quo corriget,' *a* 6, Tenor only; dated 1568. MS. Mus. Sch. E, 423. Two 3-part extracts, Buck. Pal.
'Kyrie,' *a* 4. B.M. Addl. MSS., 17,802–5.
i. 'Magnificat,' *a* 6. } Contratenor only. MS. Mus. Sch. E, 423.
ii. 'Magnificat,' *a* 6. }
'Quia fecit mihi magna,' *a* 4, Ch. Ch., is part of one of these.
Mass, *a* 6, 'Euge bone.' MS. Mus. Sch. E, 376–81.
Mass, *a* 5, Tenor wanting. P.H.
Mass, *a* 4. 'The Western Wynde.' B.M. Addl. MSS. 17,802–5. Founded on a popular air, which is repeated incessantly throughout by the Contra Tenor voice. Taverner and Shepherd also wrote Masses on the same tune.
'Miserere mei Deus,' *a* 5. Bodl. MS. Mus. e, 1–5, and elsewhere.
'Omnes gentes plaudite,' *a* 5. Ch. Ch.
'Peccavimus,' *a* 7, Tenor wanting. Ch. Ch.
'Quaesumus Omnipotens,' *a* 6, Tenor wanting. Ch. Ch.
'Sub tuam protectionem,' *a* 4. B.M. Addl. MSS. 17,802–5.
'Te Deum,' *a* 6, Tenor only. MS. Mus. Sch. E, 423.
'Tellus flumina,' *a* 3, fragment of a longer work. Ch. Ch.
'Unde nostris,' *a* 4, fragment. Ch. Ch.
'O splendor gloriae,' *a* 5. Bodl. MS. Mus. e, 1–5. Ch. Ch. The first part of this is by Taverner; the second part, beginning 'Et cum pro nobis,' is by Tye, as is proved by extracts in Buck. Pal. The Ch. Ch. MS. attributes it to 'Tavernar et Tye.'
The 3-part Passion according to St. John sometimes attributed to Tye is by Byrd (Mr. Terry in *The Chord*, May 1899).

II. ANTHEMS AND ENGLISH SERVICES.

'Blessed are they' *a* 4, Organ part only. Ch. Ch. The Treble part attributed to Mr. Poynte is in B.M. Addl. MS. 15,166.
'Christ rising,' Pt. I. } *a* 6, wanting Bass. Ch. Ch.
'Christ is risen,' Pt. II. }
'Deliver us, good Lord, from eternal death,' *a* 4. B.M. Addl. MSS. 30,480–4.
'Evening Service,' Mag. and Nunc Dim., *a* 4. E.C.L.; P.H.
'From the depth,' *a* 4. B.M. Addl. MSS. 30,480–4.
'Give almes,' *a* 4, Organ part only, Ch. Ch. Complete, without composer's name, B.M. Addl. MSS. 30,480–4.
'Haste Thee, O God,' *a* 4, Organ part, E.C.L. with name. Two Organ parts, Ch. Ch., without name. Printed by Barnard, etc. as by Shepherd.
'I lift my heart,' *a* 5. B.M. Addl. MSS. 29,372–7. Ch. Ch., wanting Bass. B.M. Addl. MS. 30,513 (Mulliner's organ book), and elsewhere. This occurs at Ely as 'O Lord, deliver me.' It is identical with the instrumental piece called 'Amavit,' with the addition of an 'Amen.'
'I have loved,' *a* 4. B.M. Addl. MSS. 30,480–4.
'I will exalt Thee,' Pt. I. } *a* 4. R.C.M.: E.C.L. Printed
'Sing unto the Lord,' Pt. II. } by Barnard and Boyce.
'Lord, let Thy servant,' *a* 4. B.M. Addl. MSS. 30,480–4.
'My trust, O Lord, in Thee is grounded,' *a* 5. B.M. Addl. MSS. 30,480–4.
'O God be merciful' (Deus misereatur), *a* 4. B.M. Addl. MSS. 30,480–4. E.C.L. etc.
'O Lord of Hosts,' *a* 4: in Day's Psalter, 1563, as by 'S.' Tenor only. B.M. Addl. MS. 29,289: Treble only, ditto, 15,166.
'Praise ye the Lord, ye children,' *a* 4. B.M. Addl. MSS. 30,480–4.
'Save me, O God,' *a* 4. Tenor only. B.M. Addl. MS. 29,289. Complete, without composer's name. B.M. Addl. MSS. 30,480–4.
'To Father, Son, and Holy Ghost,' *a* 4, wanting Bass. Ch. Ch.

Besides his Church Music, Tye left a large number of 'In Nomines' and other pieces without words, which seem to have been used either as Solfaing Songs or as Instrumental pieces. They deserve more attention than they have received. Many of these will be found in B.M. Addl. MS. 31,390; others are in B.M. Addl. MS. 32,377 (treble only); and in MS. Mus. Sch. D, 212–16. At Ch. Ch., besides an 'In Nomine' which is also found elsewhere, are 'Ascendo' *a* 5 (which in B.M. Addl. MS. 31,390 is attributed to 'Mr. Maillart Italyon'); 'Madonna' *a* 5 (which appears in Addl. MS. 31,390 without composer's name, as, 'Madona sû mia corto'), and 'Rubum quem' *a* 5. A 3-part 'Sit fast' is in Buckingham Palace.

It may be added that some of the compositions of the 16th century which have come down to us without their authors' names, have been claimed for Dr. Tye; such as, 'Lord, for Thy tender mercy's sake' (*Sammelbände*, of the Int. Mus. Ges., 1906); and 'In going to my naked bed' (*Oxford History of Music*, vol. ii. p. 366). G. E. P. A.

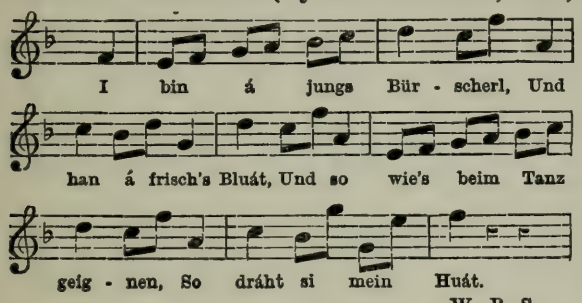
TYMBAL or TYMPANUM (see TIMBALE), an early name for the kettle-drum.

TYNDALL, JOHN, LL.D., F.R.S. It is unnecessary in this Dictionary to say more about this eminent natural philosopher and lecturer than that he was born Aug. 2, 1820, at Leighlin Bridge, near Carlow, Ireland, that to a very varied education and experience in his native country and in England he added a course of study under Bunsen at Marburg and Magnus at Berlin; that he succeeded Faraday as Superintendent of the Royal Institution, London, and was President of the British Association at Belfast in 1874. His investigations into subjects connected with music are contained in a book entitled *Sound*, published in 1867, and frequently reprinted. (See *Times*, Oct. 23, 1884, p. 10*c*.) Tyndall died Dec. 4, 1893. G.

TYROLIENNE, a modified form of Ländler [see vol. ii. p. 619]. 'The Tyrolienne' never had any distinctive existence as a dance; the name was first applied to Ballet music, supposed more or less accurately to represent the naïve dances of the Austrian or Bavarian peasants. In a similar manner it was adopted by the compilers of trivial school-room pieces, with whom it was as much a rule to print their title-pages in French as their marks of time and expression in Italian. The fashion for Tyrolean music in England was first set by the visit of the Rainer family, in May 1827, since when several similar performances have been heard from time to time. Most of these companies of peasant musicians come from the Ziller Thal, where the peculiar forms of Tyrolean music may still be heard better than anywhere else. The best-known example of an artificial 'Tyrolienne' is the well-known 'Chœur Tyrolien' in Act iii. of Rossini's 'Guillaume Tell.' For examples of the genuine Ländler we must refer the reader to Ritter v. Spaun's 'Oesterreichischen Volksweisen' (Vienna, 1845), M. V. Süss's 'Salzburger Volkslieder' (Salzburg, 1865), or Von Kobell's 'Schnadahüpfeln' (Munich, 1845).

A characteristic feature of the original form of Ländler as sung in Austrian and Bavarian Tyrol is the *Jodel*. This term is applied to the abrupt but not inharmonious changes from the chest voice to the falsetto, which are such a well-known feature in the performances of Tyrolese singers. The practice is not easy to acquire,

unless the voice has been accustomed to it from early youth: it also requires a powerful organ and considerable compass. Jodels form an impromptu adornment to the simple country melodies sung by the peasants; they are also used as ritornels or refrains at the end of each verse of the song. They are not sung to words, but merely vocalised, although passages resembling them in form are of frequent occurrence in Tyrolean melodies. The following example will be found in a dance song from von Spaun's collection. Moscheles (Tyrolese Melodies, 1827)




W. B. S.

tried to note down some of the Jodels sung by the Rainer family, but the result was neither accurate nor successful.

The Tyrolean songs of the Rainer family were published in two folio volumes, by Willis, in 1827 and 1828. How far the melodies may claim to be the genuine folk-tunes of the district is to some extent questionable. A footnote informs us that two, out of the twelve which comprise the first volumes, are by one of the family and two others considerably altered from the originals by him. Some of the verses are also claimed as his, and one song is headed 'composed by M. I. Seidel.' Moscheles noted and arranged the tunes in four parts, and the English words are by William Ball. 'The [Merry] Swiss Boy,' the first song in the book, is the sole survivor of the series. This song had an immense run of popular favour, and its simple melody figured largely in the old pianoforte tutors. F. K.

# U

UBERTI, Antonio, born at Verona in 1697 of German parents named Hubert, was a pupil of Porpora, and was usually called Porporino from that circumstance He was an eminent singer in the Italian opera in Germany, and was appointed chamber singer to Frederick the Great, at Berlin, where he died Jan. 20, 1783. His most distinguished pupil was Mme. Mara. (Riemann's *Lexikon.*) M.

UBERTI, Giulio, poet, patriot, and teacher of declamation, born 1805. Together with his friends, Modena and Mazzini, by the power of the pen he succeeded in raising the youth of Italy to action against the tyranny of a foreign domination, and to the establishment of the national independence. His poems are noticed at length by Cesare Cantù in his *History of Italian Literature.* Born at Milan, he lived there the greater portion of his life engaged as a teacher of declamation. He numbered Malibran and Grisi amongst his pupils, and was the last of the masters of declamation who still preserved the old traditions of classical tragic acting. He died by his own hand in 1876, a partiot, but a republican to the end. J. C. G.

U.C. See Una Corda.

UGALDE, Delphine, *née* Beaucé, was born Dec. 13, 1829, in or near Paris. She was taught music by her mother, and singing by Moreau-Sainti and, according to Soubies and Malherbe, by Cinti-Damoreau. She married a Spanish musician, Ugalde (d. 1858). In July 1848 she made her début at the Opéra-Comique as Angèle ('Domino Noir'), became a great favourite, being a brilliant singer and actress, and remained there until 1858, except for a short season at the Variétés in a revival of Favart's 'Trois Sultanes.' At the former theatre she sang in the many successful new operas of the period, viz. in 'Le Caïd,' 'Songe d'une Nuit d'Été,' and as Eros in 'Psyché' (A. Thomas), 'Les Monténegrins' (Limnander); 'Le Toréador' (Adam), 'La Fée aux Roses,' and 'Dame de Pique' (Halévy), Galathée (Massé), etc. In 1851, on leave of absence, she sang at Her Majesty's as Nefte in 'L'Enfant Prodigue' and Corilla in Gnecco's 'Prova,' with moderate success. She sang here again in 1857 in concerts, with better effect. On August 28, 1858, she sang as Leonora ('Trovatore') at the Opéra, for Roger's benefit. She was then engaged at the Lyrique, where she made a great success as Susanna, Blonde, Reiza, as the heroine in Massé's 'Fée Carabosse' and the hero in Semet's 'Gil Blas.' Later she sang there again as Papagena and Taven ('Mireille'), having in the meantime sung at the Opéra-Comique, and in 1863 at the Bouffes as Roland in 'Les Bavards' (Offenbach). She sang there again, under the management of Varcollier, her second husband, as Eurydice in 'Orphée aux Enfers,' and in 1867 in an operetta of her own composition, 'La Halte au Moulin,' favourably reviewed at the time. In 1870 she sang at the Opéra-Comique for the last time, as Juana in 'Déa' (Jules Cohen), and in 1871 at the Athénée in 'Javotte' (Jonas). Mme. Ugalde was an excellent musician and teacher of singing. Among her pupils were Marie Sass of the Opéra (a successful Elizabeth in 'Tannhäuser' and Sélika in 'L'Africaine'), and her own daughter (by her second husband) Marguerite Ugalde who, after successful débuts at the Opéra-Comique in the 'Fille du Régiment' and as Niklausse on the production of 'Contes d'Hoffmann,' became identified with opéra-bouffe, in which she made a great reputation. In 1907 both mother and daughter were living in Paris. A. C.

UHLIG, Theodor, born at Wurzen near Leipzig, Feb. 15, 1822, learnt the violin from Schneider at Dessau, in 1837–40, and entered the royal band at Dresden in 1841. His compositions, though very numerous, and ranging over a wide variety of forms, are not as important as his theoretical works. *Die Wahl der Taktarten, Die gesunde Vernunft und das Verbot der Fortschreitung in Quinten,* and *Druckfehler in der Symphonie-Partituren Beethovens;* nor is he as famous for these as for the fact that Wagner corresponded with him during an interesting period of the great composer's career. The letters were published in 1888. (Riemann's *Lexikon*). M.

UILLEANN PIPES. This is the correct name of the Irish domestic pipes, a name which, by a strange Anglicised corruption, was for a century written 'Union.' The Uilleann pipes are to be identified with the 'woollen' bagpipes of Shakespeare (*Merchant of Venice*), but the etymology is from the Irish *uilleann* = the elbow, inasmuch as the wind is supplied by a bellows acted on by the elbow, whereas the Irish Piob Mor (or Warpipe) is blown by the mouth. For long, the name was supposed to be derived from the period of the Union between England and Ireland (1800), but there are numerous references to players on the 'Union pipes' between the years 1750 and 1780. Since 1890 the Anglicised term has been gradually given up, and the correct name Uilleann—first pointed out by the present writer—has been generally adopted. At the close of the 16th century they came into vogue, but the instrument was much improved in the 18th century, and Burney praises it highly in 1780. Uilleann pipes are made in Dublin, Belfast, and Cork, and there are Pipers' Clubs in each of those cities. (See Bagpipe.) W. H. G. F.

ULIBISCHEW. The German mode of spelling the Russian name more generally transliterated as OULIBICHEFF. [Vol. iii. p. 576.] G.

ULRICH, HUGO, a composer of great ability, whose life was wasted owing to adverse circumstances, and probably also to want of strength of character. He was born Nov. 26, 1827, at Oppeln in Silesia, where his father was schoolmaster. By twelve he had lost both his parents, and was thrown helpless on the world. He then got into the Gymnasium or Convict at Breslau; subsequently went to Glogau, and in 1846 to Berlin. From Mosewius, the excellent director of the University of Breslau, he had an introduction to A. B. Marx; but poor Ulrich had no money to pay the fees. With Meyerbeer's help, however, he became a pupil of Dehn's for two years, and then produced his op. 1, a PF. trio, followed by two symphonies, all of which excited much attention. The B minor Symphony (1852) went the round of Germany, and the Symphonie Triomphale obtained the prize of 1500 francs from the Royal Academy of Brussels in 1853, and was very much performed and applauded. In 1855 he went off to Italy and lived for long in the various great towns, but was driven back by want of means to Berlin. He brought with him an unfinished opera, 'Bertrand de Born' (still in MS.). He taught for a short time in the Conservatorium, but teaching was distasteful to him; he had not the strength to struggle against fate, and after attempting a third symphony (in G), he appears to have broken down, or at least to have relinquished his old high standard, and to have betaken himself to pot-boilers of various kinds. Amongst these his arrangements of symphonies and other orchestral works are prominent, and of first-rate merit. His wretched life brought on a most painful nervous illness, which carried him off on March 23, 1872, and thus ended a life which in happier circumstances might have produced great results. He left a quartet, two overtures, a violoncello sonata, and various PF. works. G.

UMLAUF, IGNAZ, popular dramatic composer in his day, born 1756, in Vienna, where he died June 8, 1796. In 1772 he entered the orchestra of the Court Theatre as violin-player, in 1778 became Capellmeister of the German Singspiel, in 1789 deputy Capellmeister (with Salieri as chief) at the Court Theatre, and later was associated with Weigl in a similar manner at the Opera. His first opera, 'I Rovinati,' was composed to Italian words by Boccherini (Court Theatre, 1772). When the Emperor Joseph instituted the national Singspiel (for which Mozart composed the 'Entführung') he pitched upon Umlauf to start it, and his 'Bergknappen' was the first German Singspiel produced at the Burgtheater (Feb. 17, 1778). This was succeeded by 'Die Apotheke'; 'Die pucefarbenen Schuhe,' or 'Die schöne Schusterin' (long a favourite with the charming singer Mme. Weiss in the principal part) (1779); 'Das Irrlicht,' comic opera in three acts, with Mme. Lange; and 'Der Oberamtmann und die Soldaten' (after Calderon), a five-act play with airs and serenade (1782); 'Die glücklichen Jäger,' and 'Der Ring der Liebe,' both Singspiele (1786). These operas are all distinguished by a pleasing style, a fine flow of melody, and plenty of striking tunes. Umlauf never left Vienna but once, and that was in 1790, when he went with Salieri and a part of the Court band to the Coronation of the Emperor Leopold II. at Frankfort.[1] A set of variations on the favourite air from 'Das Irrlicht,' 'Zu Steffan sprach in Traume,' composed for the celebrated bass-singer Fischer, was long attributed to Mozart, but they were really written by Eberl (see Köchel's *Verzeichniss*, Appendix V. No. 288). Pianoforte scores appeared of 'Die schöne Schusterin' and 'Das Irrlicht,' while several of the airs from the other Singspiele were published singly or in arrangements. Umlauf's son

MICHAEL, born Aug. 9, 1781, in Vienna, died June 20, 1842, at Baden, near Vienna, was violinist at the opera, in 1804 began to compose ballets, was Capellmeister of the two Court Theatres from 1810 to 1825, and engaged again in 1840. He is said to have been a clever musician, published PF. sonatas, etc., and composed a Singspiel, 'Der Grenadier' (Kärnthnerthor Theatre, 1812), an opera 'Das Wirthshaus in Granada' and some church compositions. His chief interest, however, is the important part he took in the performance of Beethoven's works. On these occasions they both acted as conductors, Umlauf standing by the side of, or behind, Beethoven; but it was his beat only which the orchestra followed, as Beethoven was either carried away by his impetuosity and went too fast, as at the performance of 'Fidelio' in 1814, or, owing to his deafness, lost the time altogether, as at concerts in 1814, 1819, and 1824. At the first two performances of the Ninth Symphony in May 1824, Beethoven merely gave the tempo at the commencement of each movement, an arrangement which the programme announced in the following diplomatic terms, 'Herr Schuppanzigh will lead the orchestra, and Herr Capellmeister Umlauf conducts the whole performance. Herr L. v. Beethoven will take part in conducting the whole performance.' C. F. P.

UN ANNO ED UN GIORNO (*i.e.* 'A year and a day'). An opera buffa in one act, by Sir Julius Benedict. Produced at the Teatro Fondo, Naples, in 1836, for the début of F. Lablache and Mlle. Bordogni. It was given in London, at the Lyceum Theatre, in the same year, and at Stuttgart in 1837. G.

UNA CORDA (Ital. 'one string'; Fr. *petite pédale*; Germ. *mit Verschiebung*). An indication

[1] Mozart was there too, but in a private capacity, and at his own expense; he gave a concert, at which he played himself.

of the use of the left pedal of the pianoforte, by means of which the action is shifted a little to the right, and the hammers made to strike a single string (in modern instruments generally two strings) instead of the three which are ordinarily struck. The direction is sometimes abbreviated into U.C. The return to the use of three strings is indicated by the letters *t.c.*, *tre corde*, *tutte le corde*, or sometimes *tutto il cembalo*. The shifting pedal, the invention of which dates from about the end of the 18th century, is an improvement on the earlier *Céleste* pedal (also called *Sourdine*) in which the sound was deadened by the interposition of a strip of leather, or other material, between the hammers and the strings. This arrangement, which is now used only in upright pianos, where from lack of space or from the oblique direction of the strings the shifting action would not be available, gives a dull, muffled sound, which in small instruments is often so weak as to be practically useless; the shifting pedal, on the contrary, produces a beautiful and delicate quality of tone, arising from the sympathetic vibrations of the unused strings, which is by no means the same thing as the ordinary *pianissimo*, but is of the greatest service in producing certain special effects. Beethoven uses it frequently, in the later Sonatas (from op. 101), and in the Andante of the G major Concerto, op. 58, the whole of which movement is to be played *a una corda*, except the long shake in the middle, in which Beethoven requires the gradual addition of the other strings, and afterwards the gradual return from three strings to one. His directions are '*due, e poi tre corde*,' and afterwards '*due, poi una corda*,' but it is not possible to carry them out strictly on the modern pianoforte, as the shifting action now only reduces to two strings instead of one.

In music for string instruments, the direction *a una corda* is occasionally given, to denote that the passage is to be played upon a single string, instead of passing from one string to the next, in order to avoid any break in the quality of tone produced. [See also MONOCORDO, vol. iii. p. 247, PEDALS, SORDINI, VERSCHIEBUNG.] F. T.

UNDA MARIS (the sea-wave), a name for the undulating organ-stop, more generally known as VOIX CÉLESTES. G.

UNDINE. A cantata for solos, chorus, and orchestra; words by John Oxenford, music by Sir Julius Benedict, composed for and produced at the Norwich Festival, Sept. 1860. G.

UNEQUAL TEMPERAMENT. An uneven distribution of the 'beats' in tuning, resulting in some keys being better in tune than others. See TEMPERAMENT and TUNING. T. E.

UNEQUAL VOICES. A term generally used in music for mixed choirs of male and female singers. See EQUAL VOICES, vol. i. p. 787.

UNGER, CAROLINE, a great singer, was born Oct. 28, 1805, at Stuhlweissenburg, near Pesth, where her father was master of the household (*Wirthschaftsrath*) to Baron Hakelberg. Unger was one of Schubert's friends, and recommended him to Count Johann Esterhazy in 1818, so that his daughter must have been brought up in the midst of music. She was trained by no meaner singers than Aloysia Lange, Mozart's sister-in-law, and Vogl, Schubert's friend and best interpreter,[1] and is said to have made her début at Vienna, Feb. 24, 1821, in 'Così fan tutte.' Early in 1824 Sontag and she came into contact with Beethoven in studying the soprano and contralto parts of his Mass in D and Choral Symphony. No efforts or representations could induce the master to alter the extreme range of their parts. 'I remember once saying to him,' writes Unger, 'that he did not know how to write for voices, since my part in the Symphony had one note too high for my voice.' His answer was, 'Learn away, and the note will soon come.' On the day of performance, May 7, the note did come; the excitement of the audience was enormous, and it was then, at the close of the Symphony, that the happy idea occurred to Unger of turning the deaf Beethoven round to the room, in order that he might *see* the applause which he could not *hear*, and of which he was therefore unaware. After this she took an engagement from Barbaja in Italy, and sang there many years (spelling her name UNGHER), during which Donizetti wrote for her 'Parisina,' 'Belisario,' and 'Maria di Rudenz'; Bellini, 'La Straniera'; Mercadante, 'Le due illustre Rivali'; Pacini, 'Niobe,' etc. etc. In October 1833 she sang in Paris at the Théâtre Italien for one season only. It was perhaps on this occasion that Rossini is said to have spoken of her as possessing 'the ardour of the South, the energy of the North, brazen lungs, a silver voice, and a golden talent.' She then returned to Italy, but in 1840 married M. Sabatier, a Florentine gentleman, and retired from the stage. In 1869 she was in London, and at one of the Saturday Concerts at the Crystal Palace confirmed to the writer of this article the anecdote above related of her turning Beethoven round. Her dramatic ability and intelligence, says Fétis, were great; she was large, good-looking, and attractive; the lower and middle parts of her voice were broad and fine, but in her upper notes there was much harshness, especially when they were at all forced. She died at her villa of 'La Concezione,' near Florence, March 23, 1877. Mme. Regan Schimon was one of her principal pupils. G.

UNGER, GEORG, born at Leipzig, March 6, 1837, was at first a student of theology but made his début on the operatic stage of his native town in 1867 with such success that he

[1] Her own statement, in Nohl's *Beethoven*, vol. iii. p. 486.

soon fulfilled engagements in different German towns; in 1876 he was chosen by Wagner to create the part of Siegfried at Bayreuth. In the following year he came to London for the famous series of Wagner concerts in the Albert Hall, but his frequent inability to appear caused the composer to take a dislike to him, and he returned to Leipzig in the same year, singing in the opera there until 1881. He died at Leipzig, Feb. 2, 1887. He was the earliest of a class of 'Helden-tenor' that has since been numerous in Germany, by whom pure singing and the preservation of the voice seem to be systematically avoided. M.

UNGER, JOHANN, FRIEDRICH, a councillor of justice at Brunswick, born in 1716. It is claimed in the *Dictionary of Musicians* (1827) that he was an inventor of a machine to be attached to a harpsichord which recorded the notes played. A description of it was published in 1774 under the title *Entwurf einer Maschine.* He died at Brunswick, his native place, in 1781. F. K.

UNION OF GRADUATES IN MUSIC (INCORPORATED). The formation of this Union was suggested by Sir John Stainer, who took the chair at a meeting held at the Royal College of Organists, Jan. 4, 1893, at which the Union was formally constituted, Sir John being the first president, and Mr. Thomas Lea Southgate the Hon. Sec. In the first 'Roll and Kalendar' issued during the first year of the Union's existence, 359 names of members appeared, a fact which is of itself sufficient evidence that some such organisation was desirable in order to protect the interests of those who hold genuine musical degrees, and to counteract the influence of various schemers in different parts of the empire who supplied bogus 'degrees' for a slight pecuniary payment, making few or no inquiries into the capabilities of those who bought the distinction. There is no doubt that, by the agency of the Union, the practice of trafficking in degrees has greatly diminished. Those only are eligible for membership 'upon whom Degrees in Music have been conferred by one of the Universities of the United Kingdom of Great Britain and Ireland, or by any authority in the said United Kingdom which confers degrees by virtue of a Royal Charter or by the sanction of the Crown or of Parliament.' The subscription is 5s. per annum, and in the last 'Roll and Kalendar' there are about 750 names of members. The Union was incorporated in 1897. The successive Presidents have been Sir J. Stainer, 1893; Sir J. F. Bridge, 1894 and 1903; Sir C. V. Stanford, 1895; Professor Prout, 1896; Professor Armes, 1897; Dr. Henry Hiles, 1898; Professor F. Niecks, 1899; Sir A. C. Mackenzie, 1900; Sir Walter Parratt, 1901; Sir Hubert Parry, 1902; Dr. W. H. Cummings, 1904; Dr. C. Harford Lloyd, 1905; Mr. J. W. Sidebotham, 1906; Dr. J. C. Bridge, 1907. See DEGREES, vol. i. p. 585. M.

UNION PIPES. See UILLEANN PIPES.

UNISON. Simultaneous occurrence of two sounds of the same pitch. Passages in octaves are sometimes marked *Unis.*, but this is not strictly correct. C. H. H. P.

UNITED STATES, MUSIC IN THE. See AMERICAN GUILD OF ORGANISTS; BOSTON MUSICAL SOCIETIES; CINCINNATI MUSICAL FESTIVAL; LIBRARIES; MUSICAL INSTRUMENTS; NEW YORK MUSICAL SOCIETIES; NEGRO MUSIC; OPERA IN THE UNITED STATES; PERIODICALS; SYMPHONY CONCERTS IN THE UNITED STATES; WORCESTER FESTIVAL.

UNIVERSITY MUSICAL SOCIETIES. Of these there are four in the British Isles requiring notice.

I. CAMBRIDGE.—The Cambridge University Musical Society (C.U.M.S.) was founded as the 'Peterhouse Musical Society,' in Peterhouse (now modernised into 'St. Peter's College') by a little body of amateurs in Michaelmas Term 1843. The earliest record which it possesses is the programme of a concert given at the Red Lion in Petty Cury on Friday, Dec. 8: —

PART I.

| | | |
|---|---|---|
| Symphony | No. 1. | Haydn. |
| Glee | 'Ye breezes softly blowing' | Mozart. |
| Solo Flute | Portuguese air with Variations | Nicholson. |
| Song | 'In native worth' (Creation) | Haydn. |
| Overture | Masaniello | Auber. |

PART II.

| | | |
|---|---|---|
| Overture | Semiramide | Rossini. |
| Ballad | 'As down in the sunless retreats' | Dikes. |
| Walzer | Elisabethen | Strauss. |
| Song | 'Fra poco a me' | Donizetti. |
| Quadrille | Royal Irish | Jullien. |

In its early days the Society was mainly devoted to the practice of instrumental music, the few glees and songs introduced being of secondary interest. The Peterhouse Society had been in existence for about eighteen months, and had held eleven 'Public Performance Meetings,' when the name was changed to that of the Cambridge University Musical Society. The first concert given by the newly-named Society was held on May 1, 1844; it included Haydn's 'Surprise' Symphony, and 'Mr. Dykes of St. Catharine's College' sang John Parry's 'Nice young man' and (for an encore) the same composer's 'Berlin wool.' The Mr. Dykes who thus distinguished himself (probably the author of the ballad above recorded) was afterwards well known as the Rev. J. B. Dykes, the composer of hymn-tunes. There is not much variation in the programmes during the early years of the Society's existence. Two or three overtures, an occasional symphony or PF. trio, with songs and glees, formed the staple, but very little attention was given to choral works. The conductors were usually the Presidents of the Society. In 1846 Dr. Walmisley's name frequently appears, as in his charming trio for three trebles, 'The Mermaids,'

and a duet concertante for piano and oboe. In 1850 the Dublin University Musical Society, having passed a resolution admitting the members of the C.U.M.S. as honorary members, the compliment was returned in a similar way, and the Cambridge Society subsequently entered into negotiations with the Oxford and Edinburgh University Musical Societies, by which the members of the different bodies received mutual recognition. In Dec. 1852 professional conductors began to be engaged. One of the earliest of these (Mr. Amps) turned his attention to the practice of choral works. The result was shown in the performance of a short selection from Mendelssohn's 'Elijah' (on March 15, 1853), 'Antigone' music (May 28, 1855), and 'Œdipus' (May 26, 1857), when Dr. Donaldson read his translation of the play. On the election of Sterndale Bennett to the professorial chair of Music, he undertook, whenever time would allow, to conduct one concert a year. In fulfilment of this promise, on Nov. 17, 1856, he conducted a concert and played his own Quintet for piano and wind, the quartet being all professionals. In the next few years the Society made steady progress, the most notable performances being Mozart's Requiem; Bach's Concerto for three PFs.; Beethoven's 'Ruins of Athens'; the 'Antigone' again; a selection from Gluck's 'Iphigenia in Aulis'; Beethoven's Mass in C and Choral Fantasia; and a concert in memory of Spohr (Dec. 7, 1859).

In 1860 the Society gave its first chamber-concert (Feb. 21). In the following year the Society gave a performance of the 'Œdipus' in the Hall of King's College, the dialogue being read by the Public Orator, the Rev. W. G. Clark. At a subsequent performance of the 'Antigone' in the Hall of Caius College (May 20, 1861) the verses were read by the Rev. Charles Kingsley. On March 9, 1862, the name of Schumann occurs for the first time to the beautiful Andante and Variations for two pianofortes (op. 46). In the following year the same composer's pianoforte Concerto was played by Mr. J. R. Lunn. Other achievements worth mentioning were the performance in 1863 of the finale to Act I. of Tannhäuser,' of Schumann's Adagio and Allegro (op. 70) for PF. and horn, his Fest-overture (op. 123, first time in England), and of the march and chorus from 'Tannhäuser.'

The concerts of the next nine years continued to keep up the previous reputation of the Society, and many standard works were during this period added to the repertory.

In 1870 Mr. Charles Villiers Stanford (then an undergraduate at Queen's) made his first appearance at a concert on Nov. 30, when he played a Nachtstück of Schumann's and a Waltz of Heller's. In 1873 he succeeded Dr. Hopkins as conductor, and one of his first steps was to admit ladies to the chorus as associates. This was effected by amalgamating the C.U.M.S. with the Fitzwilliam Musical Society, a body which had existed since 1858. The first concert in which the newly-formed chorus took part was given on May 27, 1873, when Sterndale Bennett conducted 'The May Queen,' and the 'Tannhäuser' march was repeated. In the following year the Society performed Schumann's 'Paradise and the Peri' (June 3, 1874), and on May 2, 1875, his music to 'Faust' (Part III.) for the first time in England. The custom of engaging an orchestra, consisting mainly of London professionals, now began, and enabled the C.U.M.S to perform larger works than before. The number of concerts had gradually been diminished, and the whole efforts of the chorus were devoted to the practice of important compositions. By this means the Society acquired a reputation as a pioneer amongst English musical societies, and produced many new and important compositions, besides reviving works which, like Handel's 'Semele' and 'Hercules,' or Purcell's 'Yorkshire Feast Song,' had fallen into undeserved oblivion. A glance at the summary of compositions performed, on the following page, will show the good work which it has done for music in England.

In 1876 a series of Wednesday Popular Concerts was started, and continued for some years. These were given in the small room of the Guildhall, and generally consisted of one or two instrumental quartets or trios, one instrumental solo, and two or three songs. The performers consisted of both amateur and professional instrumentalists. More important chamber-concerts were also given in the Lent and Easter Terms; and to these, Professor Joachim — an honorary member of the Society — often gave his services. W. B. S.

[The Society, as at present constituted (1909), consists of a patron (often the Chancellor of the University), vice-patrons, a president (now the Rev. Canon Pemberton), three vice-presidents, secretary, treasurer, librarian, committee of six members, conductor (Dr. Alan Gray), about 310 members, performing and non-performing. The performing members or associates pay a subscription of 10s. 6d. or 5s. per annum, the members one guinea, the higher subscription carrying privileges in the matter of tickets, etc. The Wednesday Popular Concerts, mentioned above, were developed by Sir C. V. Stanford in 1888 into a series of concerts, partly orchestral, partly chamber, which came to an end in 1893, owing to want of financial support. A later series of similar kind, rather less ambitious, started by Dr. Gray, came to an end in 1896. Since 1897 these weekly concerts have taken place in the winter terms, and still survive, although the artistic standard has been considerably lowered. The regular concerts of the Society are now: two choral and orchestral, generally held in March and June, and two chamber-concerts (or one chamber and one

orchestral), altogether (with the winter chamber-concerts) making up as an average of eleven concerts in the year.

The following is a list of the most important works performed by the Society. Those marked with an asterisk were given for the first time in England, those with a dagger, conducted by their composers: —

Astorga. Stabat Mater.
Bach, C. P. E. Symphony, No. 1.
Bach, J. S. Concertos for three and two pianos respectively; B minor suite for orch.: 'Ich hatte viel Bekümmerniss,' and various other church cantatas; St. Matthew and St. John Passions; B minor Mass; Christmas Oratorio, parts i. and ii.; Magnificat.
Beethoven. Ruins of Athens; Mass in C; Choral Fantasia; Meeresstille und Glückliche Fahrt; Choral Symphony; Mount of Olives.
Bennett, W. S. †Exhibition Ode; †The May Queen; †The Woman of Samaria.
Brahms. Requiem: Schicksalslied; *Symphony, No. 1; Symphony, No. 2; *Rhapsodie, op. 53; 'Es ist das Heil'; Violin Concerto; Tragic and Academic overtures; Rinaldo.
Bridge, Sir J. F. Rock of Ages.
Cherubini. *Marche Religieuse.
Cowen, F. H. *†Symphony in F; Ode to the Passions.
Davies, H. Walford. †Everyman.
Dvořák. †Stabat Mater; Spectre's Bride; †Symphony in G.
Elgar. Pomp and Circumstance March; Sea Pictures.
Garrett, Dr. *†The Triumph of Love; *†The Shunammite.
Goetz. Naenia; *Pf. sonata, four hands. By the Waters of Babylon.
Gray. *Rock Buoy Bell; *†Odysseus in Phaeacia.
Glazounov. *†Symphony, No. 5.
Handel. Ode on St. Cecilia's Day: Dettingen Te Deum; anthems; Acis and Galatea; Semele; Israel in Egypt; Hercules; Jephtha.
Haydn. First Mass.
Humperdinck. Wallfahrt nach Kevlaar.
Joachim. *†Elegiac Overture; variations for violin and orchestra; Hungarian Concerto.
Kiel. *Requiem.
Leo. *Dixit Dominus.
Macfarren. Violin Concerto.
Mackenzie. Violin Concerto; Britannia Overture.
Mendelssohn. Antigone; Oedipus; psalms; Lauda Sion; Walpurgis Night; St. Paul.
Mozart. Requiem; masses; *Minuets for two violins and violoncello.
Palestrina. Missa brevis; motets, etc.
Parry. Prometheus Unbound; *Symphony in F; Trios in E minor and B minor; Pf. quartet in A minor; Quintet in E flat; Blest pair of Sirens; *Lotos Eaters; †Job; †Variations; Judith; St. Cecilia's Day; Pied Piper.
Purcell. Yorkshire Feast Song; Sonata of four parts.
Romberg. Lay of the Bell.
Schütz. Lamentatio Davidis.
Schubert. Mass in G; Symphonies 8 and 9; Song of Miriam.
Schumann. Variations for two pianos; piano concerto; *Fest Overture, op. 123; Paradise and the Peri; *Faust (Part III.); The Pilgrimage of the Rose; Advent Hymn; Symphonies.
Sibelius. Finlandia.
Stanford, P. *Piano concerto; *Trio for pf. and strings; *†Resurrection Hymn; *Sonata, pf. and vln.; *†Ps. xlvi.; *†Elegiac Symphony; 'Awake, my heart'; †Elegiac Ode; Pf. quartet in F; Pf. quintet in D minor; †The Revenge; *†Installation Ode; †The Bard; †The Last Post; †Irish Rhapsody, No. 2.
Strauss, R. Wanderer's Storm Song.
Taylor, S. Coleridge. Hiawatha.
Thomas, A. G. *Suite de Ballet.
Verdi. Stabat Mater.
Volkmann. *Serenade for strings, op. 63.
Wagner. Siegfried Idyll; Kaisermarsch; various selections.
Walmisley. *Trio, The Mermaids; *Duet concertante, oboe and flute.
Weelkes. David's Lamentation.
Wesley, S. Exultate Deo.
Wood, C. Ode to the West Wind; *†Ode on Time; †Dirge for two Veterans.

A concert of remarkable interest took place on June 12, 1893, when honorary degrees were conferred on representative composers of the principal European nations, each of whom was represented by a section of the following programme (Grieg, who was unable to be present, took the degree in the following year, and his work was conducted by Stanford): —

†Prologue, 'Mefistofele' . . . . . Boito.
†'Banquet of the Phaeacians' ('Odysseus') . . Bruch.
*†'Francesca da Rimini' . . . . Tchaikovsky.
*'Africa' . . . . . Saint-Saëns (the composer at the piano).
'Peer Gynt' suite No. 1. . . . . Grieg.
†'East to West' . . . . . Stanford.

The Musical Club was started about 1891, in imitation of the older institution at Oxford (see below). Its premises are in the old Falcon Inn, Petty Cury. About 120 members were recorded a few years ago, and eight meetings are held during each term, the performers being exclusively members of the Club.]

II. Oxford. — The ancestry of all Oxford Musical Societies may be traced to the 'weekly music meetings' which are described in detail by Anthony Wood. In 1656 they were taking place at the house of 'William Ellis, late organist of St. John's College,' and were attended by an enthusiastic company of amateurs. Wood says that if he missed a meeting 'he could not well enjoy himself the week after.' During the early part of the 18th century the practice seems to have fallen into abeyance; but in 1733 it received new impetus from the visit of Handel, who gave five concerts in the theatre; and by 1750 the author of the *Academic* could write that 'a Taste for Musick, modern Languages, and other the polite Entertainments of the Gentlemen have succeeded to Clubs and Bacchanalian Routs.'[1] When Haydn received his Honorary degree in 1791 the concerts given at Oxford were probably better than those of any provincial town in England, and they maintained for some years a high standard of excellence. But about the middle of the 19th century there succeeded another period of apathy and indifference. Crotch, who held the Professorship for fifty years, and in 1819 founded the Oxford Choral Society, was non-resident during the latter part of his life; Bishop who succeeded him in 1848 was not a man of much strength or energy; and matters were going from bad to worse when in 1855 a new chapter of Oxford history was opened by Ouseley's appointment to the chair. The difficulties which he encountered and overcame were those which commonly beset the path of the reformer. To his ability, his patience, and his power of organisation the subsequent activity of Oxford music is largely due.

In 1865 Sir John Stainer founded the Philharmonic Society, and after its first concert handed over the conductorship to Dr. James Taylor, organist of New College. In 1869 the Choral Society was remodelled by Mr. Allchin, organist of St. John's, and for some quarter of a century these two societies divided the larger choral music of Oxford between them. Mr. Allchin was succeeded by Sir Walter Parratt (1881), Dr. C. H. Lloyd (1882), and Dr. J. V. Roberts (1886); soon after this Dr. Taylor resigned the conductorship of the Philharmonic and was succeeded by Dr. Lloyd. Meanwhile a third society, for the performance of Madrigals, had been founded in 1885, under the conductorship of Dr. J. V. Roberts. Among the works performed during this period by the Choral

[1] Godley, *Oxford in the Eighteenth Century*, p. 136.

Society may be mentioned Handel's 'Israel in Egypt,' Schumann's 'Pilgrimage of the Rose,' Macfarren's 'Joseph' and 'John the Baptist,' Stainer's 'Daughter of Jairus,' Barnett's 'Ancient Mariner,' Sullivan's 'Martyr of Antioch,' and Parry's 'Prometheus Unbound': by the Philharmonic, Beethoven's 'Choral Fantasia,' Cherubini's 'Requiem in C minor,' Schubert's 'Song of Miriam,' Spohr's 'Fall of Babylon,' Bennett's 'Woman of Samaria,' and Schumann's 'Paradise and the Peri.' In 1890, shortly after Sir John Stainer's appointment as Professor, the societies were all amalgamated under the title of 'Choral and Philharmonic,' conducted successively by Dr. J. V. Roberts (1890), Mr. F. Cunningham Woods (1893), and Mr. G. H. Betjemann (1895). The enlarged resources enabled a wider range of work to be chosen, and during the first few years of its existence the combined Society gave Mozart's Requiem, Sullivan's 'Golden Legend,' Dvořák's 'Stabat Mater' and 'Spectre's Bride,' and Parry's 'Judith' and 'Blest Pair of Sirens.' In 1896 the Oxford Bach Choir was founded under the conductorship of Dr. Harwood, and soon indicated its distinctive character by performances of the Christmas Oratorio, the St. John Passion, and the Cantata 'My Spirit was in heaviness.' In 1901 Dr. H. P. Allen came to Oxford as organist of New College, and was at once appointed conductor both of the Bach Choir and of the Choral and Philharmonic Society. Since then the two institutions have worked together in entire accord, retaining their separate committees and their separate organisation, but uniting their forces in the concert-room. Among the works which they have given during the last eight years may be mentioned Bach's St. Matthew Passion and B minor Mass, Beethoven's Choral Fantasia, Choral Symphony, and Mass in D, Brahms's 'Song of Destiny,' 'Nänie,' 'Begräbnissgesang,' and 'Requiem,' Verdi's 'Stabat Mater,' Parry's 'Blest Pair of Sirens,' 'The Glories of our Blood and State,' and 'Job,' Walker's 'Hymn to Dionysus,' and Harwood's 'As by the streams of Babylon.'

The membership of all these societies has been open alike to the University and the Town, and the same is true of the Oxford Orchestral Society, which was brought to a high pitch of efficiency by Dr. Lloyd, and, after his departure from Oxford, maintained successively by Dr. Harwood and Dr. Allen. Besides these there are two Chamber-music societies which, except under special conditions, are restricted to members of the University. The first inception of the Oxford Musical Club may be traced to the informal music meetings held in the rooms of Sir Hubert Parry when he was an undergraduate at Exeter College, its actual foundation is due to Dr. C. H. Lloyd (then scholar of Hertford College) who became its first President in 1872. For some time the concerts were given mainly by members of the Club — often with a professional violinist to lead the quartet; then the professional element was gradually increased until it took a preponderating share in the performance. As an offset to this the Oxford Musical Union was founded in 1884 by Dr. J. H. Mee, with the object of providing for its members a larger opportunity of ensemble-playing in practice and performance: and the continued prosperity of the two societies is a clear indication that the University has ample room for both. In addition to its own weekly meetings the Musical Club established in 1891 a series of Public Classical concerts, partly of Chamber music, partly of Orchestral, which have continued to the present day with unabated success. Youngest, but not least significant, of University Societies is the Oriana, founded in 1907 for the discussion of problems in musical history and criticism. It is already doing good service, both in the extension of knowledge and in the development of taste.

A special place in the history of Oxford Music must be assigned to the Sunday evening concerts which have been given since 1885 in the Hall of Balliol College. They were founded by Mr. John Farmer, on his appointment as organist of Balliol, and soon attained a popularity which they well merited by their excellent programmes and their high standard of performance. In 1892 the direction of these concerts was shared by Dr. Ernest Walker, who since 1900 has had the entire control of them.

During the last half-century many Oxford colleges have formed separate Musical Societies, meeting for weekly practice, and giving at least one concert a year, usually in the Summer Term. Some of these societies have been intermittent, others have preserved an unbroken continuity, all alike have contributed in their measure to the progress of University Music. Among the most conspicuous may be mentioned Magdalen College, whose Madrigal concert on the evening of the Encoenia is one of the musical events of the year; Queen's College, which in 1873 set the example of performing a cantata and for whose concerts music has often been specially written by English composers; New College, which has now reached a standard of performance equal to that of any University Society; Exeter College and Keble College, which for more than a quarter of a century have maintained a steady level of good and interesting work.

The present state of Oxford music may briefly be summarised as follows. There are two chief Choral Societies, the 'Choral and Philharmonic' and the 'Bach Choir,' which usually act in coöperation with each other. Every week during Term there are two good performances of Chamber music (mainly by professional

players) on Sundays at Balliol College and on Tuesdays at the Musical Club. Fortnightly concerts of the same kind are given by the Ladies' Musical Society, which has recently been founded on the lines of the Musical Club, and which is a tenant of its rooms. The Musical Union affords to its members a full opportunity of ensemble practice, and gives on Wednesday evenings, during Term, Chamber concerts in which the members take part. The Orchestral Society now forms the staple of the Public Classical Concerts, and is progressing towards the establishment of a permanent Orchestra in Oxford. There is an Essay society which meets two or three times a Term for the discussion of musical problems. And every Summer Term there are five or six College Concerts arranged for visitors to the Eights or to Commemoration.

The musical policy of Oxford is and ought to be mainly Conservative. A large part of its function is to train, during the four years of residence, a sound and healthy musical taste which may be trusted to broaden and develop later on. But while it lays its principal stress on the great classics it is fully alive to modern tendencies and keenly interested in the ideal which they pursue. The Club, for instance, has given frequent performances of modern chamber music, from the Neo-Russians to Strauss and Debussy, and has always been glad to welcome the works of the younger English composers. No doubt there is room for further advance, but there is plenty of talent and activity, and the outlook is certainly encouraging. W. H. H[W].

[The Oxford and Cambridge Musical Club was founded in 1900; its premises are at Leicester Square (the house of Sir Joshua Reynolds), where fortnightly meetings for chamber music are held. The members number 360. The first president, Dr. Joachim, was succeeded at his death by the Right Hon. A. J. Balfour, M.P.]

III. Edinburgh. — The germ of the first students' musical society established in Scotland is traceable to a 'University Amateur Concert' of Feb. 1867, 'given by the Committee of Edinburgh University Athletic Club, the performers consisting of members of the University, assisted by the Professors of Music, by amateurs of the Senatus Academicus, and by members of St. Cecilia Instrumental Society.' The following winter the Association was organised, and in 1868, 1869, and 1870 concerts were held. An arrangement having been made for elementary instruction to members deficient in previous training, the society was recognised as a University institution by an annual grant of £10 from the Senatus. But its numerical strength was weak, and at a committee meeting in Nov. 1870 it was resolved 'to let the society, so far as active work was concerned, fall into abeyance for the session of 1870–71, in consideration of the difficulty in carrying on the work from want of encouragement from the students.' In the winter of 1871 the Professor of Music, warmly supported by some of his colleagues, was able to get the matter more under his control, and he was elected president and honorary conductor. The main object of the Society, as stated in the rules, 'is the encouragement and promotion amongst students of the practical study of choral music.' After the reorganisation of 1871 considerable impetus was given to the matter. Later years have brought increased success, both as to annual concerts and as to numbers, which in five years rose from 64 to 236, the average number being some 200. H. S. O.

After Sir Herbert Oakeley's resignation of the Chair of Music in 1890, the Musical Society passed through one or two sessions of adversity; but in 1892, when the University opened its doors to women students, the Society was reorganised as a mixed choir, with Professor Niecks as President. Since 1900 they have given their annual choral concert in the M'Ewan Hall under the conductorship of Mr. J. A. Moonie. C. G. K.

IV. Dublin. — The University of Dublin Choral Society, like many other similar Societies, originated with a few lovers of music among the students of the College who met weekly in the rooms of one of their number [1] for the practice of part-singing. They then obtained permission to meet in the evening in the College Dining Hall, where an audience of their friends was occasionally assembled. These proceedings excited considerable interest, and in Nov. 1837 the Society was formally founded as the 'University Choral Society,' a title to which the words 'of Dublin' were afterwards added when the rights of membership were extended to graduates of Oxford and Cambridge. [Trinity College, Dublin, vol. v. p. 153.]

In 1837 the amount of printed music available for the use of a vocal association was small. The cheap editions of oratorios, masses and cantatas were not commenced until nine years later, and it was not until 1842 that the publication of Hullah's 'Part Music' supplied choral societies with compositions by the best masters. The Society, therefore, for some time confined its studies to some of Handel's best-known works, such as 'Messiah,' 'Israel in Egypt,' 'Judas Maccabaeus,' 'Jephtha,' 'Samson,' 'Acis and Galatea,' and 'Alexander's Feast,' Haydn's 'Creation' and 'Seasons,' Romberg's 'Lay of the Bell,' and Locke's music to 'Macbeth' and the 'Tempest.' In 1845, however, an important advance was made by the performance, on May 23, of Mendelssohn's music to 'Antigone,' which had been produced at Covent Garden Theatre in the preceding January, and from that time forward the Society has been remarkable for bringing before its mem-

[1] Mr. Hercules H. G. MacDonnell.

bers and friends every work of merit within its powers of performance.

Mr. Joseph Robinson held the office of conductor from the foundation of the Society until 1847, when he resigned and was succeeded by Dr., afterwards Sir Robert P. Stewart, on whose death in 1894 the present conductor, Mr. Charles G. Marchant, Mus.B., was appointed.

The following list shows the larger works (many of them frequently repeated) which in addition to those mentioned above have been performed at the Society's concerts. Several large selections from operas containing a choral element have been given, as Mozart's 'Idomeneo,' 'Zauberflöte,' and 'Don Giovanni,' Weber's 'Der Freischütz' and 'Oberon,' etc.: —

Bach. Passion (St. John); Magnificat; B minor Mass.
Balfe. Mazeppa.
Beethoven. Mass in C; Mount of Olives; Ruins of Athens; King Stephen; Calm Sea and Prosperous Voyage.
Carissimi. Jonah.
Cherubini. Requiem Mass.
Coleridge Taylor. Hiawatha.
Costa. Eli.
Cowen. The Corsair.
Gade. The Erl-King's Daughter; Spring's Message; Psyche; The Crusaders.
Gadsby. The Lord of the Isles; Alice Brand.
Gollmick. The Heir of Lynne.
Handel. Saul; Joshua; Esther; Theodora; The Dettingen Te Deum.
Hiller. Lorelei.
Macfarren. The Sleeper awakened; John the Baptist.
Mendelssohn. Elijah; St. Paul; Lauda Sion; Athalie; Christus; The First Walpurgis Night; Lorelei; Hymn of Praise.
Monk. The Bard.
Mozart. Requiem; Grand Mass in C minor.
Palestrina. Missa Papae Marcelli.
Purcell. Dido and Aeneas.
Rossini. Stabat Mater.
Smart. The Bride of Dunkerron.
Spohr. Last Judgment; Psalm lxxxiv.
Stanford. Phaudrig Crohoore.
Stewart. A Winter Night's Wake; The Eve of St. John (both written for the Society); Tercentenary Ode.
Sullivan. Martyr of Antioch; Te Deum; On Shore and Sea; The Golden Legend.
Van Bree. St. Cecilia's Day.
Verdi. Requiem Mass.
Weber. Jubilee Cantata; Music in 'Preciosa'; Liebe und Natur.

For many years the old-fashioned regulations compelled the Society to employ only the choristers of the Cathedrals for the treble parts in the chorus, and, on occasions when boys' voices were inadequate, to give its concerts outside the college walls, but in 1870 permission was granted to admit ladies as associates, and since that time they have taken part in the concerts of the Society.

The Society meets weekly for practice from November to June, and usually gives three concerts during the season.

In 1903 an amateur orchestra was formed in connection with the Society by Mr. Marchant, the conductor. Weekly meetings of this band are held for practice of the music to be played at the Society's concerts. In addition to the accompaniment to the choral works, the band gives performances of orchestral works. They have already played Mozart's G minor, E flat and Jupiter Symphonies, Schubert's tragic Symphony, and some smaller works. G. A. C.; revised by L. M'C. L. D.

UP BOW. See Mixed Bowings, vol. iii. p. 220.

UPPER PARTIALS. The higher or more acute partial tones. See Overtones and Partial Tones.

UPRIGHT PIANOFORTE. See Pianoforte, vol. iii. pp. 726–7, etc.

URBANI. [See Valentini.]

URBANI, Pietro, was born in Milan in 1749, and obtained in that city the degree of Doctor of Music. He appears to have been an excellent theoretical musician, and his singing was considered good and tasteful. He came to London, but about 1780 made his way into Scotland. In Glasgow he resided three years, singing Scottish songs, and in 1784 he was in Edinburgh, being engaged at the St. Cecilia Hall Concerts. He was eminent as a teacher, and his arrangements of the vocal melodies of Scotland were much admired. Between 1792 and 1804 he issued six folio books of his arrangements of Scottish songs, and these are remarkable for being the first to have opening and concluding symphonies, and elaborate accompaniments which employ two violins, viola, and pianoforte.

The books were dedicated to different Scottish ladies of title, and some of the poetry was by Burns, who knew and esteemed the musician. About 1795–96 Urbani entered into a music-selling and publishing business, and the firm of Urbani and Liston was at 10 Princes Street, Edinburgh, until about 1808–9. It was then broken up, and Urbani's books of Scottish song were reissued by other firms. He attempted to introduce Handel's Oratorios to the Glasgow and Edinburgh public, but this entailed heavy losses, and with the failure of his music business Urbani retired, broken in health and fortune, to Dublin. He died there, in South Cumberland Street, in poverty, leaving his widow destitute. Two of his operas were performed in Dublin, viz.: 'Il Farnace' and 'Il Trionfo di Clelia.' F. K.

URHAN, Chrétien, born Feb. 16, 1790, at Montjoie, near Aix-la-Chapelle, was the son of a violinist. He early showed great taste for music, and while still untaught began to compose for his two favourite instruments, the violin and piano. The Empress Josephine happening to hear him at Aix-la-Chapelle, was so struck with his precocious talent that she brought him to Paris, and specially recommended him to Lesueur. The composer of 'Les Bardes' was then at the height of his popularity both with the public and the Court, and his countenance was of as much service to Urhan as his lessons in composition. Urhan entered the orchestra of the Opéra in 1816, was promoted first to a place among the first violins, and finally, on Baillot's retirement (1831), to that of first violin-solo. As a concert-player he made his mark as one of the foremost violinists of the day with Mayseder's brilliant compositions, which he was the first to introduce in Paris. He was frequently heard at the concerts du Conservatoire, of which he was one of

the originators, and where his performances on the viola and the viole d'amour excited great attention. He also contributed to the success of the memorable evenings for chamber-music founded by Baillot, and of Fétis's Concerts historiques. Urhan had studied all instruments played with the bow, and could play the violin with four strings, the five-and-four-stringed viola and the viole d'amour, in each case preserving the characteristic quality of tone. He had a particular method of tuning, by which he produced varied and striking effects of tone. Charmed with his talent and originality, and anxious to turn to account his power of bowing and knowledge of effect, Meyerbeer wrote for him the famous viole d'amour solo in the accompaniment to the tenor air in the first act of the 'Huguenots.'

Short in stature, and with no personal attractions, Urhan dressed like a clergyman, and was looked upon, not without reason, as an eccentric; but his religion was untainted by bigotry, and he was kind and charitable. He pushed his asceticism so far as to take but one meal a day, often of bread and radishes; and during the thirty years he sat in the orchestra of the Opéra, either from religious scruples, or fear of being shocked at the attitudes of the *ballerine*, he never once glanced at the stage. As a composer he aimed at combining new forms with simplicity of ideas. He left two string quintets; two quintets for three violas, violoncello, double-bass, and drums *ad lib.*; PF. pieces for two and four hands; and melodies for one and two voices, including a romance on two notes only, all published by Richault, and now almost unprocurable. Urhan styled all his music 'romantic.' He died after a long and painful illness at Belleville (Paris), Nov. 2, 1845. Urhan was godfather to Julius Stockhausen the singer. G. C.

URHEEN, the Chinese fiddle, consists of a small circular block of wood hollowed out and covered at one end with the skin of a serpent, forming the 'belly' or sounding-board. The two strings (usually of silk) are tuned in the interval of a fifth from each other. The hairs of the bow pass under the strings, and as the strings are close together the chief difficulty of the novice is to learn to press the bow squarely on one string without touching the other. Tradescant Lay (*The Chinese as They Are*, London, 1841) says that: 'Out of this wretched thing performers contrive sometimes to draw sounds of great brilliancy, so that I have heartily wished them a better tool for their pains.' There is no mention of the Urheen or of any kind of fiddle in the Chinese sacred books which record the teaching and doings of Confucius. The instrument doubtless came into China from India with the Buddhist religion during the first century of our era, and shares, in the writer's opinion, with the ancient Egyptian *nefe*, or *nofre*, the honour of being the ancestor of all western bow-instruments. See Violin Family. E. H. A.

URIO, Francesco Antonio, a Milanese composer of the 17th and 18th centuries. The title of his first [1] published work, of which there are copies in the Library of the Liceo Musicale of Bologna, in the Royal Library of Berlin, the British Museum, etc., is as follows: —

Motetti di Concerto a due, tre e quattro voci, con violini, e senza. Opera prima. Composti e Dedicati all' Eminentissimo e Reverendissimo Prencipe Il signor Cardinale Pietro Ottoboni . . . da Francesc' Antonio Urio da Milano Minore Conventuale, Maestro di Cappella nell' Insigne Basilica de' Santi Dodici Apostoli di Roma. In Roma MDCXC nella Stamperia di Gio. Giacomo Komarek, Boemo, etc.

Between this date and that of his second work—also contained in the Bologna Library — he had migrated from Rome to Venice, and was chapel master of the church of the Frari.

Salmi concertati a trè voci con Violini à beneplacito del Padre Francesco Antonio Urio Maestro di Cappella nella Chiesa dei Frari di Venetia. Opera Seconda dedicata all' Eccellenza del signor Don Filippo Antonio Spinola Colonna, Duca del Testo Gentilhuomo della Camera di S. M. Cattolica, suo Generale della Cavaleria nello Stato di Milano, e Castellano del Castel Nuovo di Napoli, etc. In Bologna per Martino Silvani, 1697, etc.

M. Arthur Pougin, in his Supplement to Fétis's *Biographie*, states that Urio wrote a Cantata di camera (1696), and two oratorios, 'Sansone accecato da' Filistri' (1701) and 'Maddalena convertita' (1706), for Ferdinand de' Medici, Prince of Tuscany; but neither the authority for the statement nor the place where the works are to be found can now be ascertained. A 'Tantum ergo' for soprano solo and figured bass is in the library of the Royal College of Music, London, and a nameless oratorio is at Modena. Urio's most important known work, however, is a Te Deum for voices and orchestra, which owes its interest, not only to its own merits which are considerable, but to the fact that Handel used it largely,[2] taking, as his custom was, themes and passages from it, principally for his Dettingen Te Deum (10 numbers), and also for 'Saul' (6 numbers), 'Israel in Egypt' (1 ditto), and 'L'Allegro' (1 ditto).

Of this work three MSS. are known to be in existence. (1) In the Library of the Royal College of Music, which is inscribed 'John Stafford Smith, A.D. 1780. Te Deum by Urio — a Jesuit of Bologna. Apud 1682.' Over the Score: 'Te Deum. Urio. Con due Trombe, due Oboe, Violini & due Viole obligati & Fagotto a 5 Voci.' (2) In the British Museum (Add. MS. 31,478), 'Te Deum Laudamus con due Trombe, due Oboe et Violini, et due[3] Viole obligati. Del Padre Frañco Uria (*sic*) Bolognese.'

[1] I am indebted for this fact, unknown to Fétis, to the kindness of the Cavaliere Castellani, Chief Librarian to the Biblioteca della R. Università, at Bologna.

[2] First publicly mentioned by Crotch in his Lectures (see the list, p. 122 note), and then by V. Novello (Preface to Purcell, p. 9).

[3] In the score itself these are given as 'Violetta' (in alto clef) and 'Violetta tenore' (in tenor clef).

This title is followed by a note in ink, apparently in the handwriting of Dr. Thomas Bever, Fellow of All Souls, Oxford, and a collector of music in the 18th century:—

This curious score was transcribed from an Italian Copy in the Collection of Dr. Samuel Howard, Mus. D., organist of St. Bride's, and St. Clement's Danes. It formerly belonged to Mr. Handel, who has borrowed from hence several Verses in the Dettingen Te Deum, as well as some other passages in the Oratorio of Saul. T. B.

This copy was written by John Anderson, a Chorister of St. Paul's 1781. Pri. *ll* 8*s*. 0*d*.

Above this in pencil, in another hand:—

In the copy purchased by J. W. Callcott at the sale of Warren Horne, the date is put at 1661.[1]

(3) The copy just mentioned as having been sold at Warren Horne's sale came into the possession of M. Schoelcher (as stated in a note by Joseph Warren on the fly-leaf of No. 2), and is now in the Library of the Conservatoire at Paris. It is an oblong quarto, with no title-page, but bearing above the top line of the score on page 1, 'Te Deum, Urio, 1660.' The following notes are written on the fly-leaves of the volume:[2]—

[Page 1.] Edm : T : Warren Horne. 3. 13. 6.

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N.B. — Mr. Handel was much indebted to this author, as plainly appears by his Dettingen Te Deum, likewise a Duett in Julius Cæsar, and a movement in Saul for Carillons, etc., etc., etc.

J. W. Callcott, May 16, 1797.

Vincent Novello. May day, 1839.
69 Dean Street, Soho Square.

There was another copy of this extremely rare and curious Composition in the Collection of Mr. Bartleman, at whose death it was purchased by Mr. Greatorex. At the sale of the musical Library of Mr. Greatorex the MS. was bought by Charles Hatchett, Esq., 9 Belle Vue House, Chelsea, in whose possession it still remains.

V. Novello, 1832.

This copy was kindly given to me by Mrs. Stokes on the death of my beloved friend Charles Stokes in April 1829. V. N.

[Page 2.] Handel has borrowed these from Urio's Te Deum as they arise:

| | |
|---|---|
| Welcome, mighty King | Saul. |
| The youth inspir'd | do. |
| The Lord is a man of war | Israel in Egypt. |
| All the Earth | Te Deum. |
| To Thee Cherubin | do. |
| Also the Holy Ghost | do. |
| To Thee all angels | do. |
| Our fainting courage | Saul. |
| Battle Symphony | do. |
| Thou didst open | Te Deum. |
| Thou sittest at the right hand | do. |
| O fatal consequence of rage | Saul. |
| O Lord, in Thee | Te Deum. |
| We praise Thee | do. |
| And we worship | do. |
| Day by day | do. |
| Sweet bird | Allegro. |
| Retrieve the Hebrew name | Saul. |

I believe that this curious list is in the handwriting of Bartleman.[3]

The 'Italian copy,' which was first Handel's and then Dr. Howard's, if not that in the Royal College of Music (which is certainly in an Italian hand), has vanished for the present.

The Te Deum was published by Dr. Chrysander (from what original the writer does not know), as No. 5 of his 'Denkmäler' of Handel (Bergedorf, 1871). It has been examined chiefly in its connection with the Dettingen Te Deum by Prof. E. Prout, in the *Monthly Musical Record* for Nov. 1871, and we recommend every student to read the very interesting analysis there given. G.

URQUHART, Thomas, an early London violin-maker, who worked in the reign of Charles II. The dates on his violins are chiefly in the seventies and eighties. The model superficially resembles Gasparo da Salo; it is high, straight, and flat in the middle of the belly, and has a rigid and antique appearance. The corners have but little prominence. The sound-holes are 'set straight,' and terminate boldly in circles, the inner members being so far carried on and introverted that the straight cut in each is parallel to the axis of the fiddle. This is Urquhart's distinctive characteristic. The purfling is narrow, coarse, and placed very near the edge. The violins are found of two sizes; those of the larger size would be very useful chamber instruments but for the height of the model, which renders them somewhat unmanageable. The varnish, of excellent quality ('equal to that on many Italian instruments,' says Mr. Hart), is sometimes yellowish brown, sometimes red. [Urquhart is considered to have been a Scotsman; he made flutes as well as violins, and one of his flutes was formerly in the possession of the late Mr. John Glen of Edinburgh. Edward Pamphilon, a London violin-maker, on London Bridge, about 1680–90, is said to have been his pupil. F. K.] E. J. P.

USE. The name given to any special group of rites or ceremonies belonging to a particular church. Fundamentally all the Western Latin Services are the same; but local differences, both in rite and ceremony, naturally arose, and in the 13th century these crystallised into orderly Uses. Thus in England many dioceses other than that of Salisbury adopted the ways of that Cathedral, or in other words followed Sarum Use. Similarly in the North York Use was popular, and in the West the Use of Hereford. Abroad a similar state of things prevailed; Rome had its Use, but it was in the main a local or at most an Italian Use, while elsewhere in France, Germany, etc., diocesan Uses preserved their local distinctions. At the Reformation a desire for uniformity in all quarters alike altered this. In England the local Uses were superseded by 'The Book of Common Prayer . . . according to the Use of the Church of England': while abroad after the Council of Trent the reformed Roman Use was widely adopted to the exclusion of

[1] More accurately 1660, though that date is taken by Eitner (probably rightly) as indicating the year of the composer's birth, not that of his compositions.

[2] I owe these notes to the kindness of my friend, M. G. Chouquet, keeper of the Musée of the Conservatoire.

[3] This note appears to be in error, as Bartleman's copy is spoken of just before as being a distinct one from this.

the local Uses. The Old Religious Orders had Uses of their own; the Franciscans were instrumental in forming and disseminating the Roman Use, and even after the Tridentine reform the Old Religious Orders kept their own Uses. In the 17th and 18th centuries, France rebelled against the uniformity, and a new set of French diocesan Uses grew up which were only with difficulty suppressed when the pendulum again swung back in the direction of uniformity in the middle of the 19th century.

At the present time the Roman Use prevails almost through the whole of the West where the Latin Services are in use; and revisions both of the text and of the music which are in progress under the guidance of the Vatican will no doubt tend to make this uniformity of Use all the more general and the more satisfactory; though the ancient Orders (which have been foremost in the work of revision) will no doubt retain their own Uses: and still more the Uniat Churches of the East, Armenians, Syrians, Greeks, etc., who, while in communion with Rome, use a language and a rite other than Latin. The English Prayer-Book has similarly disseminated 'the Use of the Church of England' throughout the world. This Use, though very definite as far as rite and ceremonial go, is not specific on the side of music pure and simple, for no official music is specified in conjunction with it as the old plain-song is specified in the case of the Latin Uses. Recently the Vatican has insisted more strongly than ever on the claim of this plain-song to be the official ritual music of the Church, though not to the exclusion of more modern or of harmonised music: and the result will be the banishing, not only of much unworthy modern music, but also of the debased or frankly modern plain-song that obtained currency in many of the French Uses, and has been too much adopted from them for English Services. W. H. F.

UT. The first syllable of the Guidonian system of Solmisation, afterwards in Italian and English songs altered to Do. See Do, Hexachord, Mutation, Sol-Fa, and Solmisation.

UTRECHT. The Collegium Musicum Ultrajectinum, or Stads-Concert, is the second oldest musical Society in the Netherlands, if not in Europe. It was founded on Jan. 1, 1631, forty years after the St. Caecilia Concert of Arnheim, a society which is still in existence. The Utrecht Collegium originally consisted of eleven amateurs belonging to the best families of the town, who met together every Saturday evening for the practice of vocal and instrumental music. In course of time professional musicians were engaged to perform, and in 1721 friends of the members and pupils of the professionals were admitted. In 1766 the Society first gave public concerts; since 1830 these have been under the leadership of a conductor paid by the town. At the present day the orchestra consists of fifty-eight members, mostly musicians resident in Utrecht, but including a few artists from Amsterdam and amateurs. At least five concerts are given by the Society every winter, each programme being repeated at two performances, to the first of which only gentlemen are admitted: the corresponding 'Dames-Concert' takes place a week later. By a mutual arrangement with the similar societies at Amsterdam, the Hague, Rotterdam and Arnheim, no concerts take place on the same evenings in any of these towns, so that the soloists—generally one vocalist and one instrumentalist—appear alternately at concerts in the different places. The concerts are given in the Gebouw voor Kunsten en Wesenschappen; the average attendance is from 600 to 800. In 1907 the members of the Society numbered 132, and there are 221 subscribers in addition. The present director is Mr. Wouter Hutschenruyter, who has filled the place since 1904. On the occasion of the 250th anniversary of the foundation of the Society its history was written by Mr. van Riemsdijk. His work is entitled *Het Stads-Muziekcollegie te Utrecht* (*Collegium Musicum Ultrajectinum*) 1631–1881. *Eene bijdrage tot de geschiedenis des Toonkunst in Nederland* (Utrecht, 1881). W. B. S.

UTTENDAL, or UTENTHAL, Alexander, a Netherlander by birth, is first heard of as a boy-chorister in the Chapel of the Archduke Ferdinand at Prague. In 1568 he appears as singer in the Chapel of the same Archduke at Innsbruck. In 1573, in return for various compositions dedicated to the Archduke, he received the title of court-composer (Hofcomponist), and in 1579 or earlier was appointed Vice-Capellmeister with certain special duties for the care and instruction of the choir-boys. He enjoyed special favour with the Archduke, who generously assisted him in the publication of his works. In 1580 he was offered, but declined, the post of Capellmeister to the Saxon Court at Dresden, vacant by the death of Antonio Scandelli. Uttendal's own death took place, May 8, 1581, at Innsbruck.

His works were all published at Nuremberg, and are as follows: —

1. Septem Psalmi Poenitentiales, adjunctis ex Prophetarum scriptis Orationibus ejusdem Argumenti Quinque, ad Dodecachordi modos duodecim aptissima tam vivae vocl quam diversis musicorum instrumentorum generibus harmonia accomodati . . . 1570.
2. Sacrarum Cantionum quas vulgo motetas vocant, antea nunquam in lucem editarum sed nunc recens admodum tam Instrumentis musicis quam vivae melodiae quinque vocibus attemperatarum Liber Primus, 1571.
3. Sacrae Cantiones . . . Sex et plurium vocum . . . Liber Secundus, 1573.
4. Tres Missae, quinque et Sex Vocum . . . Item Magnificat per octo Tonos quatuor vocibus . . . 1573.
5. Frölíche neue Teutsche und Frantzösische Lieder, lieblich zu Singen, auch auf allerley Instrumenten zu gebrauchen nach sonderer Art der Music componirt, mit vier, fünff und mehr Stimmen . . . 1574. This work contains 26 secular songs, 13 German *a* 4–8, and 13 French *a* 4–6.
6. Lib. 3 Sacrarum Cantionum . . . 5 et 6 voc. 1577.

A special distinction of this master is said to be that he is particularly careful in the notation of all accidentals in his works, so

that the principles deduced from his works afford a good clue to the right application of these in other works of the period. He is also one of the earliest to use the natural ♮ instead of ♯ to cancel the flat ♭. Only a few of his works have appeared in modern editions. In the fourth volume of Proske's 'Musica Divina,' there is a musicianly and deeply expressive setting of the Psalm Miserere, composed throughout in motet style, *a* 5, in six divisions. In Commer's collection 'Geistliche und Weltliche Lieder aus den xvi.–xvii. Jahrhundert' there are three German secular songs *a* 4, very melodious, and Mr. Barclay Squire has recently published one of the French songs *a* 4, 'Petite nymphe folastre.' J. R. M.

# V

VACCAJ, Nicola, a prolific composer of Italian operas, born at Tolentino, March 15, 1790. He passed the first ten or twelve years of his life at Pesaro, a few more at Rome with the view to the law, and it was not till his seventeenth or eighteenth year that he threw off this, and took lessons of Jannaconi in counterpoint. In 1811 he went to Naples and put himself under Paisiello for dramatic composition, and there wrote a couple of cantatas and some church music. In 1815 he brought out his first opera, 'I solitari di Scozia,' at Naples. The next seven years were passed at Venice, each one with its opera. None, however, was sufficiently successful, and he therefore took up the teaching of singing, and practised it in Trieste and in Vienna. In 1824 he resumed opera composition, and in 1825 wrote amongst several others his most favourite work, 'Giulietta e Romeo,' for Naples. In 1829 he visited Paris, and stayed there two years as a singing-master in great popularity. He then passed a short time in London, and in 1831 we again find him writing operas in Italy, amongst others 'Marco Visconti' and 'Giovanna Grey' — the latter for Malibran, for whose death in 1837 he wrote an elegiac cantata. [In 1833 and 1834 he was again in London, singing occasionally at Lady Morgan's and elsewhere. W. H. G. F.] In 1838 he succeeded Basili as head and principal professor of composition of the Conservatorio of Milan. In 1844 he left his active duties, returned to Pesaro, and wrote a fresh opera, 'Virginia,' for the Argentina Theatre, Rome (1845). It was his last work, and he died at Pesaro, August 5, 1848. His works contain fifteen operas besides those mentioned above, twelve Ariette per Camera (Cramer, London), and a Method (Ricordi). 'Giulietta e Romeo' was performed at the King's Theatre, Haymarket, London, April, 10, 1832, and its final scene, with the beautiful song, 'Ah, se tu dormi,' was often substituted for the last act of Bellini's 'Capuletti ed i Montecchi.' G.

VACCARI, François. This excellent violinist was born at Modena in the year 1775, and died in Portugal, sometime after 1823. Vaccari's talent was precocious, for he began to play the violin at the age of five, and at ten he studied under Nardini at Florence; three years later he was giving concerts at Mentone, and here it was that Pichl induced him to astonish his auditors with a concerto played at first sight. Following upon this, he achieved successes at Parma, Piacenza, Verona, Padua, and Venice, after which he spent some years at Milan. In 1804 he was appointed a member of the Court Band of Spain, but the troubles of 1808 brought about his resignation. He toured in Spain until the following year, when he visited Paris, and travelled in Germany. In 1815 he came to England. He also went to Lisbon in the same year, and subsequently returned to Madrid, where he was appointed leader of the royal music. He was again in Paris in 1823, and also in London, where he was heard at the Philarmonic Concerts. Vaccari's playing was tasteful, pure in tone, and free from tricks; qualities that seem to have won him the favour of the London critics of that date. He composed several pot-pourris of popular airs, for violin and piano; also some popular variations for the same instruments, on 'God save the King.' An 'Aria' by him for soprano was published in London in 1814. Gerber, *Neues historisch-biographisches Lexikon;* Choron et Fayolle, *Dict. de Mus.;* Dubourg, *The Violin;* Mason Clarke, *Dict. of Fiddlers;* Fétis, *Biog. des Mus.* E. H-A.

VACHER (or Levacher), Pierre Jean, violinist and composer, born in Paris, August 2, 1772, died there in 1819. At eight years of age he began his violin studies, first with Alfred Monin, and then with Viotti. When the French revolution broke out, Vacher — then nineteen years of age — went to Bordeaux and became leader of the orchestra at the principal theatre there. His stay in Bordeaux was brief, however, and he returned to Paris, where he fulfilled similar duties at the Théâtre du Vaudeville, and made several of his tasteful romances popular through introducing them into the theatrical programme. From the Vaudeville he went to the Théâtre Feydeau, and from thence to the Opéra orchestra. A number of Vacher's trios and airs were published in Paris by Nadermann, Gaveaux, Janet, Frey, and Omont. Choron et Fayolle, *Dict. des Mus.;* Fétis, *Dict. des Mus.;* Mason Clarke, *Dict. of Fiddlers.* E. H-A.

VACHON, Pierre, violinist and composer. Born at Arles in 1731; died in Berlin in 1802. The foundation of his education as a violinist was laid in his native town. At the age of twenty he went to Paris and became a pupil of Chabran. In 1758 he was heard at one of the Concerts Spirituels in Paris, in a concerto of his own. According to the contemporary account of the concert in the *Mercure de France,* Vachon achieved a brilliant success. In 1761 he was appointed leader of the Prince de Conti's band. In 1772 he was in London. In 1784 he toured in Germany, where the Emperor appointed him director of the Court music. He remained in this post until superannuated in 1798, when he retired on a pension. La Borde (*Essai sur la Musique,* tome III.) states that Vachon excelled in chamber music. He wrote several operas, a number of instrumental pieces, quartets, trios, and concertos for violin and orchestra. Most of these were published by Chevardière in Paris, but six sonatas for violin and bass were published in London in 1770. La Berde, *Essai sur la Musique;* Gerber, *Neues*

*historisch-biographisches Lexikon;* Choron et Fayolle, *Dict. de Mus.;* Mason Clarke, *Dict. of Fiddlers.* E. H-A.

VAET, JACOBUS, was a native of Flanders. The few facts known about his life are soon told; he was in the service of Maximilian, King of Bohemia, to whom he acted as 'chori musici praefectus,' in 1562, the year that his work 'Modulationes quinque vocum (vulgo motecta) nuncupate, serenissimi Bohemiae Regis, musicarum modulaminum, rectoris celeberrimi,' Venetiis apud Antonium Gardanum, was published in two volumes. He was appointed chief Capellmeister at Vienna on December 1, 1564, four months after Maximilian II. had succeeded Ferdinand as Emperor. He retained this post in which he had been preceded by Jachet Buus, until his death on Jan. 8, 1567. A motet in his memory, 'In obitum Jacobi Vaet,' by Jacob Regnart, 'Defunctum charites vaetem merore requirunt,' set for seven voices, was published in 1568, in the fifth and last volume of Pierre Joannellus's 'Novus Thesaurus,' a work containing many of Vaet's own compositions, notably the great 'Te Deum' set for eight voices, considered his finest production. Both this work and the earlier 'Thesaurus musicus' published in 1564, show Vaet as preëminently a Court musician, for among the large number of his motets included in these volumes are compositions in honour of Emperor Ferdinand I.; of Maximilian II.; of Maximilian's two sons, Rudolf and Ernst; of Albert Duke of Bavaria; and of Queen Katherine of Poland; many of these with other motets and the Te Deum have been reprinted by Franz Commer (Coll. op. mus. bat., vols. 2, 4, 5, and 9).

Some of Vaet's sacred compositions were included in the great collection 'Evangelia domin. et fest. dierum,' in six volumes, published at Nuremberg, 1554–56, and in the four volumes of 'Eccles. cant. quatuor vocum,' published by Tylman Susato at Antwerp, 1553; four are in 'Novum et insigne op. mus.' Noribergae, 1558; three motets are in Dietrich Gerlach's 'Tricinia sacra,' 1567; others are in 'Lib. II suav et jucund. harm.,' 1568, and in 'Select. sac. cant.' three books, published in 1569. The usual transcriptions of these vocal compositions into tablature for organ or lute took place; specimens are to be seen in Joh. Rühling's 'Tabulaturbuch,' 1583, and in Emanuel Adriansen's 'Pratum musicum,' 1584.

Only two secular compositions can be found to balance this mass of sacred music, 'Sans vous ne puis' in 'Premier livre des chansons a quatre parties,' Louvain 1554 and 1558, and 'Amour leal' in the first book of the 'Jardin musical,' Antwerp, 1556.

Allusions to Vaet's methods of composition are sometimes to be found in early theoretical works. Zacconi (*Prattica*, 1592, p. 49) refers to the introduction of 'proportione imperfetta' or duple time into the 'Hymni' of 'Jacobo Vaed, musico antico e celebrato.' A century later Angelo Berardi (Misc. musicale, 1689, p. 40) bases his conclusion that there is little difference to be found between the 'cantilene ecclesiastiche e le volgari' on his examination of 16th-century compositions by various musicians, among them Jac. Vaet.

A stray little bit of information garnered by Vander Straeten (*Pays Bas*, i. p. 120) may possibly be connected with Vaet. He extracts it from 'Les comptes de la châtellerie d'Ypres,' 1499. It runs: 'Meester Jean Vaet ende Joos Gheeraerd, pensionaris van Ypre, was ghepresenteert twee kannenwyns, van XXXII stuuvers.' Vander Straeten also states that in the *Poemata* of François Haemus published at Antwerp, 1578, is an elegy on the death of Jacques Vasius, first Capellmeister to the Emperor Maximilian, doubtless identical with Jacques Vaet; this tends to confirm Vaet's supposed Flemish nationality, for Haemus devotes many of his poems to dwellers in Courtrai and other towns close by. Moreover Guicciardini (*Descr. di tutti paesi bassi*, 1567, p. 29) definitely states that among native musicians 'di presente vivono Giaches de Waet, Giachetto di Berckem, etc., e molti altri tutti maestri di musica celeberrimi, & sparsi con honore & gradi per il mondo.'

Manuscript copies of a Magnificat, of motets and masses composed by Vaet, are in the following libraries: —

*Augsburg.* — Missa sex vocum super carmen: 'Tityre tu patulae,' Jacobus Vaet, 1595.
*Berlin.* — Missa sex vocum super; 'Ego flos campi'; a motet for five, and one for four voices.
*Breslau.* — MS. 203, dated 1583, Magnificats, I.–VIII. toni, for four voices. MS. 97, Missa super 'Vitam quae faciunt,' dated May 17, 1593, and Missa super, 'Tityre tu patulae,' both for six voices. Eighteen motets for 4, 5, 6, and 8 voices, are in MSS. 1, 2 (dated 1573), 3, 5, 6 (dated 1567), 7 and 11 (dated 1583). (See Bohne's Catalogue.)
*Brieg.* — One motet for five, and one for six voices. (See Kuhn's Catalogue.)
*Dresden.* — MS. 276. The Te Deum in three movements, for eight voices, scored by Wilhelm Fischer. (See Kade's Catalogue.) Another MS. score made by J. G. Bastiaans is in the library of the Maatschappij tot Bevordering der Toonkunst.
*Liegnitz.* — Motet for five voices. (See Pfudel's Catalogue.)
*London.* — British Museum. Add. MS. 31,992, in lute tablature; 'Salve Regina,' 'Aspice Domine,' 'In tenebris' and 'Huc me sidero.'
*Lübeck.* — In a cantional; 'Reges terrae' for five voices; 'Beata es' for four voices.
*Munich.* — Mus. MS. 45. An unpublished mass 'Dissimulare' for six voices. Mus. MS. 82, 'Magnificat VIII. tonorum, autore Jacobo Faet (!) Caesar. maj. Capellae magister. Anno Domini, 1565,' for four voices, unpublished. Mus. MS. 41, Hymn, 'O gloriosa domina,' for eight voices, in two movements. Mus. MS. 1536. An incomplete set of part-books, dated 1583, with sixteen motets and hymns, for six and eight voices. Mus. MS. 1501. Motet for four voices. (See J. J. Maier's Catalogue.)
*Nuremberg.* — Lorenzkirche Bibliothek, MS. Sign. 227, S. Egyd, dated Sept. 3, 1573; Missa Quodlibetica cum quinque vocibus a Jacobo Vaet excellentissimo musico composta. Missa sex vocum facta ad imitationem cantilenae 'Si me tenes,' auctore Jacobo Vaet. (See H. Botstiber's Catalogue.)
*Proske Library.* — Missa super 'Tityre tu patulae' for six voices. Magnificat VIII. tonorum for four voices, and six motets.
*Stuttgart.* — Kön. Landes-Bibl. MS. 5. 'Dum steferitis' for five voices.
*Vienna.* — MS. 15,950. Three masses for six voices; 'Ego flos campi,' 'Dissimulare' and 'Tityre tu patulae.' A mass, 'J'ay mis, mon cœur,' for eight voices. MS. 19,280. Canon, sex vocum, dedicated to 'Maximiliano Bohemorum Regi, Archiduci Austriae,' and with the text 'Qui operatus est Petro,' etc. A minute description of this work, printed at Vienna by Raphael Hofhalter, in 1560, is to be found in Schmid's *Ottaviano dei Petrucci*, 1845, p. 215. MSS. 15,613, 18,828, and 19,189, contain motets. (See Mantuani's Catalogue.)
*Zwickau.* — MS. 742, date about 1560, an incomplete copy of the mass super 'Si me tenes.' (See Vollhardt's Catalogue.) C. S.

VAGANS, *i.e.* wandering, uncertain — the old name for the Quinta Pars in a mass or motet, so called because it was not necessarily of any particular compass, but might be a second soprano, or alto, or tenor; though usually a tenor. G.

VAISSEAU-FANTÔME, LE. Opera in two acts; words translated or imitated from the 'Fliegende Holländer' of Richard Wagner (from whom the scenario was purchased when the composer was in straitened circumstances), music by Dietsch. Produced at the Grand Opéra, Paris, Nov. 9, 1842. G.

VAL (or DUVAL), FRANÇOIS DU. His name figures at the Court of Louis XIV., amongst the *Dessus de Violon*, of those 'fameux joueurs d'instruments,' the historic '24 violons.' To him is accorded the honour of being the first Frenchman to introduce Sonatas for violin written in the Italian style with a 'basso continuo,' into France. J. Ferry Rebel, his contemporary, and comrade in the King's band, is said to have written works of this description in 1695, but these were not published until 1705, whereas Du Val's first book of 'Sonates et autres Pièces pour le Violon Seul et la Basse' appeared in 1704. His name therefore holds a place of some importance in the history of violin music in France. He died in Paris in 1738. His first book of Sonatas was published in Paris by Roussel in 1704; similar books came out in 1707, 1708, and 1715. Two books of 'Sonates à Trois' were published in Paris in 1706 and a sixth book of Sonatas for 'Violon et Basse' appeared in Paris in 1718. All the above are in the Bibliothèque Nationale in Paris.

Lionel de la Laurencie, *Le Mercure Musical; Fortnightly Review*, No. 2, 1904; Castil-Blaze, *Chapelle Musique des Rois de France;* Fétis, *Biog. des Mus.* E. H-A.

VALENTINE, JOHN, a composer, mainly of instrumental pieces, settled at Leicester in the latter half of the 18th century. His works include some songs, an 'Ode on the Birthday of the Marquis of Granby,' a set of 'Thirty Psalm Tunes,' and several books of Marches and Minuets, among which are, 'Twenty-four Marches, Minuets, and Airs in Seven parts,' 'Eight easy Symphonies for two Violins and two Hautboys,' 'Sixteen Marches and Minuets,' etc. etc. He is said to have died at Leicester in 1791. F. K.

VALENTINE, ROBERT, a violinist and composer of the early 18th century, concerning whose life and career no details are forthcoming. He may be identical with a flautist who lived at Rome in 1714, and appeared in London in 1731, and who was known in Italy as Roberto Valentino or Valentini. Long before the date of his appearance in London (if the two men are identical) he had published with Walsh numerous works; his op. 1 consists of twelve sonatas for two violins and bass; op. 2, twelve sonatas or solos for a flute; op. 3, twelve sonatas for a flute (*c.* 1701); op. 4, six sonatas for two violins, two oboes or German flutes, with bass; op. 5, twelve sonatas for flute; op. 6, twelve sonatas for two flutes (or six sonatas for two violins); op. 7, six sonatas for two flutes, or two violins; opp. 9 and 10, Setts of Aires, for two flutes and bass; opp. 11 and 13, flute sonatas, and six Setts of Aires and a Chacoon for two flutes (*c.* 1720) testify to his popularity in England. Sonatas for flute, adaptable for violin, mandola, or oboe appeared in Rome about 1730, and MS. compositions are at Upsala, Rostock, and Wolfenbüttel. In Alfred Moffat's 'Meisterschule' two are reprinted (*Quellen-Lexikon*, etc.). M.

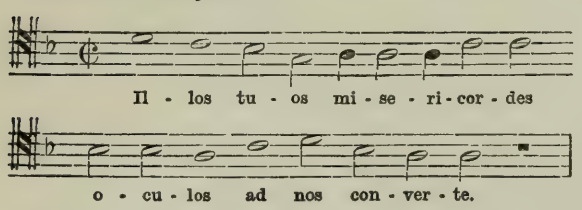
VALENTINI, GIOVANNI, was from 1617 organist to the Archduke Carl at Graz, from 1619 to the King of Hungary, and from 1621 to the Emperor Ferdinand II. in Vienna (*Quellen-Lexikon*, different dates in Riemann's *Lexikon*). Books of masses were published in 1617, 1621, (2), some motets, and in 1618, madrigals with accompaniment in 1619, 1621, and 1625, and 'Musiche a 2 voci' in 1622. A four-part setting of the 'Vesperae integrae' and other sacred compositions are in MS. The four sonatas 'a 5 e 4' for strings, at Cassel, one of which was published as 'Enharmonische Sonate' in Riemann's 'Alte Kammermusik,' are probably, as Eitner surmises, the work of GIUSEPPE VALENTINI. M.

VALENTINI, GIUSEPPE, or GIUSEFFO, a native of Florence, was born about 1680, and was in the service of the Grand Duke of Tuscany. His concerted chamber music was published at Rome, Amsterdam (op. 1 appeared at both in 1701), London, and Bologna, and MS. compositions are in many libraries. Op. 1 is a set of twelve sinfonie *a* 3; op. 2, 'Bizzarerie' for three stringed instruments with bass; op. 3, twelve Fantasie for the same; op. 4, 'Idee per camera' for the same; op. 5, twelve 'Suonate' for the same; opp. 6 and 7, Concerti grossi; op. 8, 'Sonata da camera,' or 'Alletamenti,' for violin and violoncello with bass. The Roman edition of op. 8 is dated 1714. For a sonata reprinted by Riemann under the name of GIOVANNI VALENTINI, see above. M.

VALENTINI, PIETRO FRANCESCO, a great contrapuntist, scholar of G. M. Nanini: died at Rome, 1654. Various books of canons, madrigals, 'favole' (possibly for the stage), [appeared in 1629, 1631, and 1645, and] canzonets, etc. by him were published before and after his death (lists in the *Quellen-Lexikon*, and Riemann's *Lexikon*). His canons were his greatest achievement, and two of them are likely to be referred to for many years to come. The first, on a line from the Salve Regina, was published in Rome in 1629, 'con le sue Resolutioni in piu di Duemilia Modi'; it is given

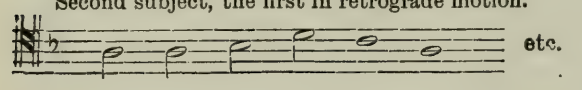
by Kircher (*Musurgia*, vol. i. p. 402), and was selected by Marpurg, more than a century later (1763), as the theme of seven of his Critical Letters on Music, occupying fifty quarto pages (vol. ii. p. 89). He speaks of the subject of the canon with enthusiasm, as one of the most remarkable he had ever known, for containing in itself all the possible modifications necessary for its almost infinite treatment — for the same qualities in fact which distinguish the subject of Bach's 'Art of Fugue' and the 'Et vitam venturi' of Cherubini's great 'Credo.'

The first subject is: —

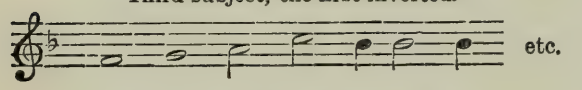



which gives direct rise to three others; viz. —

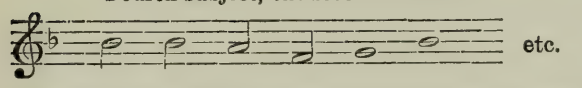
Second subject, the first in retrograde motion.




Third subject, the first inverted.




Fourth subject, the second inverted.




Each of these fits to each or all of the others in plain counterpoint, and each may be treated in imitation in every interval above and below, and at all distances, and may be augmented or diminished, and this for 2, 3, 4, 5 or 6 voices. Kircher computes that it may be sung more than 3000 different ways.

The second canon — 'Nel nodo di Salomo (like a Solomon's knot) a 96 voci' — published in 1631, consists of the common chord of G (see NODUS SALOMONIS, vol. iii. pp. 384–85), and may be varied almost *ad infinitum*, with insufferable monotony it must be allowed. (See also Burney *Hist.* vol. iii. p. 522.) G.

VALENTINI, VALENTINO URBANI, usually called; a celebrated *evirato*, who came to London, Dec. 6, 1707, very early in the history of Italian opera in England. Nothing is known of his birth or early career; but he seems to have arrived here possessed of a contralto voice of small power, which fell afterwards to a high tenor, and with an opera, 'Il Trionfo d'Amore,' in his pocket. The translation of this piece he entrusted to Motteux; and he subsequently sold to Vanbrugh,[1] for a considerable sum, the right of representation. The Baroness, Margherita de l'Épine, Mrs. Tofts, and Leveridge sang with him in this opera ('Love's Triumph'), and, if the printed score may be trusted, they all, including Valentini, sang English words. The piece was produced at the end of Feb. 1708, and he took a benefit in it on March 17. Meanwhile, he had already sung (Dec. 1707) as Orontes, a 'contra-tenor,' in 'Thomyris,' Hughs understudying the part. Valentini's dress[2] in this piece cost £25 : 17 : 3, a very large sum in those days; his *turban and feathers* cost £3 : 10s., and his '*buskins*' 12s. We find him[3] (Dec. 31, 1707) joining with the 'Seigniora Margaritta' [de l'Épine], Mrs. Tofts, Heidegger, and the chief members of the orchestra in a complaint against the dishonesty and tyranny of Rich. They claimed various amounts due for salaries, 'cloaths,' etc. Valentini's pay was fixed at £7 : 10s. a night, as large a sum as any singer then received; but he seems to have had difficulty in extracting payment of it from Vanbrugh.

There is extant a curious letter, in which M. de l'Épine appeals to the Vice-Chamberlain (Coke) for '*juste reuange*' for the '*impertinance*' of which '*cette creature*' [Valentini] had been guilty, in preventing her from singing one of her songs a few days before; and declares that she would never suffer '*ce monster, ennemi des hom̃es des fam̃es et de Dieu*' to sing one of her songs without her singing one of his! The letter is simply endorsed by the Vice-Chamberlain, 'Mrs. Margarita about Mr. Valentini.'

Valentini sang, with Nicolini, in 'Pyrrhus and Demetrius,' a part which he resumed in 1709. Nicolini and he sang their music to the Italian words, while the rest of the company sang in English, as was not unusual in the *gallimaufries*[4] of the time. Valentini reappeared (1710) in 'Almahide,' and (1711) in the original cast of 'Rinaldo,' as Eustazio, a tenor. In 1712 he sang another tenor part, that of Silvio in 'Pastor Fido'; and in the following year another, Egeo in 'Teseo,' as well as that of Ricimer in 'Ernelinda.' In that season (1713) he again joined in a petition, with Pepusch and his wife, la Galeratti, and other artists, for better regulation of their benefits. Then, as in modern times, operatic affairs were too frequently enlivened with petitions, squabbles, and litigation; impresarios were tyrants, and singers were hard to manage. Valentini sang again in 'Creso,' 1714, [and had a benefit concert at Hickford's Great Room on March 31, 1715, when he was assisted by Anastasia Robinson. W. H. G. F.]

Galliard says of him that, 'though less powerful in voice and action than Nicolini, he was more chaste in his singing.' J. M.

VALENTINO, HENRI JUSTIN ARMAND JOSEPH, eminent French conductor, born at Lille, Oct. 14, 1787. His father, of Italian origin, was an army-chemist, and intended him for a soldier, but his talent for music was so decided that he was allowed to follow his own bent. At twelve he was playing the violin at

[1] The Coke papers [formerly] in the writer's possession. [2] *Ibid.* [3] Busby. [4] The Coke papers.

the theatre, at fourteen was suddenly called upon to supply the place of the conductor, and henceforth made conducting his special business. In 1813 he married a niece of Persuis, the composer, on whose recommendation he became in 1818 deputy-conductor of the Opéra under R. Kreutzer, and in 1820 was rewarded with the reversion of the title of first conductor conjointly with Habeneck. The decree did not take effect till Kreutzer's resignation in 1824, when the two deputies had long been exercising the function of conductor in turn. Amongst the works produced under Valentino's direction between 1827 and 1830, may be mentioned 'Moïse,' 'La Muette de Portici,' 'Guillaume Tell,' and 'Le Dieu et la Bayadère.' He also held from April 10, 1824, the reversion after Plantade of the post of Maître de chapelle honoraire to the King, but this he lost by the Revolution of 1830, which also brought about changes at the Opéra. Dr. Véron, the new director, inaugurated his reign by cutting down salaries, and Valentino, determined not to sacrifice the musicians who served under him to his own interests, resigned. He soon after succeeded Crémont as chief conductor of the Opéra-Comique, an enviable post which he occupied from April 1831 to April 1836. Here he produced 'Zampa,' 'Le Pré aux Clercs,' 'Le Prison d'Edimbourg,' 'Le Châlet,' 'Robin des Bois' ('Der Freischütz'), 'Le Cheval de Bronze,' 'Actéon,' and 'L'Eclair.' On the direction of all these popular works he bestowed a care, zeal, and attention to *nuances* beyond all praise.

On resigning the Opéra-Comique, Valentino settled at Chantilly, but was soon offered the direction of the popular Concerts of classical music. Fascinated by the idea of rivalling the Concerts of the Conservatoire, and spreading the taste for high-class instrumental music, he courageously put himself at the head of the enterprise. The spot selected was the hall at 251 Rue St. Honoré, where Musard had given masked balls and concerts of dance-music, and which was now destined to hear the classical masterpieces interpreted by a first-rate orchestra of eighty-five players — and all for 2 francs! But the public was not ripe for classical music, and preferred the 1 franc nights and dance-music, under a less eminent conductor. The 'Concerts Valentino,' started in Oct. 1837, came to an end in April 1841, but the name of their founder remained attached to the hall where so many schemes of amusement have failed since then. He came to London in 1839, and gave Concerts at the Crown and Anchor Tavern; see vol. iii. p. 823*b*.

Valentino retired to Versailles in 1841 and lived in obscurity for twenty-four years. He was indeed asked in 1846 to return to the Opéra, but declined. He had married again, and the last few years of his life were passed in the midst of his family and a few intimate friends. He died at Versailles, Jan. 28, 1865, in his seventy-eighth year. G. C.

VALERIANO, Cavaliere Valeriano PELLEGRINI, commonly called; a very distinguished *musico*, attached to the Court of the Elector Palatine, about 1712. In that year he visited London, replacing Nicolini, who left in June. Valeriano, who had a counter-tenor voice of great beauty, 'created' the principal parts in 'Pastor Fido,' produced Nov. 21, and in 'Teseo,' first performed Jan. 10, 1713. He sang also the chief rôle in 'Ernelinda,' and drew the highest salary of the season (about £650). His engagement terminated, Valeriano left England, and did not return here again. J. M.

VALERIUS, Adrianus, was the author of a famous collection of Netherland Songs, published at Haarlem in 1621 and 1626, under the title of 'Nederlandtsche Gedenck-clanck.' Little, however, is known of the life of Valerius. He was born at Middelburg, and spent much of his life at Veere, where from 1606 until his death on Jan. 27, 1625, he held various legal offices.

Although many of the splendid national songs of the Netherlands are included in other contemporary collections, a special value is attached to the 'Gedenck-clanck,' because Valerius gave the tunes in musical notation exactly as they were sung, while other collectors only indicated by name the tune (*stem*) to which the verses were set. Valerius also prefixed short histories of the patriotic events which had inspired the songs. It is probable that many of the songs, both words and music, were written by himself; and he did not hesitate to use many English, German, French, and Italian tunes in his collections. (See Song, vol. iv. p. 588.) There are about seventy-six songs altogether, varying in merit. Some are written in parts, and all have lute or cithern accompaniment.[1] A. H. W.

VALLERIA, Alwina, was born Oct. 12, 1848, at Baltimore, U.S.A.; her real name was Schoening, and she entered the Royal Academy of Music, London, as Alwina Valleria Lohman, in Sept. 1867. She studied the piano with W. H. Holmes, and singing with Mr. Wallworth, and in Dec. 1867 gained the Westmoreland Scholarship; received further instruction in singing from Arditi, and on June 2, 1871, made her first appearance in public at a concert of her master's in the Hanover Square Rooms, when she sang 'Gli angui d'inferno' from 'Zauberflöte' in the original key, after which she was promptly engaged for Italian opera at St. Petersburg, where she made her first appearance on the stage Oct. 23 of the same year, as Linda di Chamouni. Her next engagements were in Germany and at La Scala, Milan. She was afterwards engaged at Her Majesty's Opera,

[1] Dr. A. D. Loman published nineteen songs with harmony (of which fourteen are Netherland tunes) from the 1626 edition of the 'Gedenck-clanck' in 1871. (See Vereeniging.)

Drury Lane, for two seasons, and made her first appearance May 3, 1873, as Marta. In 1877–1878 she was engaged in Italian opera at Her Majesty's Theatre, making a great success as Micaela on the production of 'Carmen.' In 1879–1882 she sang at Covent Garden, undertaking with readiness and capacity a large number of parts, whether principal or subordinate — viz. Inez ('L'Africaine'), Leonora ('Trovatore'), Adalgisa, Donna Elvira, Susanna, Blonde ('Il Seraglio'), and Nicette in the 'Pré aux Clercs.' On Oct. 22, 1879, she made her début in New York as Margaret in 'Faust,' adding Aïda to her repertory in the same season. For the seasons 1882 and 1883 she sang in English opera under Carl Rosa in the 'Flying Dutchman' and 'Tannhäuser'; and on April 9, 1883, was much praised for her spirited performance of Colomba, on the production of Mackenzie's opera in 1883; she also created the principal parts in Goring Thomas's 'Nadeschda' in 1885, and in Mackenzie's 'Troubadour' in 1886. (Since that date she has virtually retired.) She sang in oratorio for the first time on Dec. 26, 1882, at Manchester, in the 'Messiah,' and was very successful at the Handel and Leeds Festivals of 1883, at the Philharmonic and other concerts. Mme. Valleria has also sung successfully in opera and concerts in America and elsewhere. Her voice, which extends from B♭ below the line to D in alt (in her earlier years to F), is of considerable flexibility, fair power, and volume, and pleasant quality. She is moreover an admirable actress. On August 23, 1879, she married Mr. R. H. P. Hutchinson, of Husband's Bosworth, near Rugby. A. C.

VALLOTTI, P. Francescantonio, was a native of Piedmont, where he was born June 11, 1697 (*Quellen-Lexikon*). He had long before this time attained a high reputation as the best organist and one of the best church composers in Italy. To his skill on the organ he owed the appointment of Maestro di Cappella at the church of S. Antony, at Padua, which he held [from 1730 to his death, Jan. 10, 1780. He had been third organist for eight years before his appointment as Maestro. *Quellen-Lexikon*, which contains a list of works.] His compositions for the Church are very numerous. In 1770 he composed a Requiem for the funeral of Tartini; but his *magnum opus* was a theoretical work, entitled *Della Scienza teorica, e pratica, della moderna musica.* The original plan of this treatise embraced four volumes: Vol. I., treating of the scientific or mathematical basis of music; Vol. II., of the 'practical elements' of music, including the Scale, Temperament, the Cadences, and the Modes, both ecclesiastical and modern; Vol. III., of Counterpoint; and Vol. IV., of the method of accompanying a Thorough-Bass. Vol. I. only was published, at Padua, in 1779; and its contents are valuable enough to make the loss of the remaining portions of the work a subject of deep regret. In this volume, the mathematical proportions of the consonant and dissonant intervals are described with a clearness for which we seek in vain in most of the older treatises on the same subject —not excepting that of Tartini himself. To the contents of some of these treatises, and the views set forth in them, allusion is frequently made, during the course of the work. Chapter XXXII. contains a lucid refutation of the theory of the Minor Seventh propounded by Rameau, whom Vallotti characterises as 'otherwise, a respectable and meritorious writer'; and, at the close of the introductory section, which consists of a series of definitions, given in the form of a Musical Dictionary, the reader is referred for further information to the Dictionary of Rousseau, which he is told would be still more valuable than it is were it not adapted to Rameau's defective system. But the chief interest of the treatise lies in the fact that it belongs to a period at which the study of the Ecclesiastical Modes was combined with that of the modern scales, for the obvious reason that the more modern tonality was not, and could not possibly be, antagonistic to the older one, since it was based, not upon the abolition of the Modes, but upon the employment of the Ionian and Æolian forms to the exclusion of all the others. We have shown elsewhere that the last great teacher who advocated this system of instruction was Haydn; and that Beethoven was the last great pupil to whom Haydn appears to have imparted it. It would be an interesting study to trace the influence of the system upon the work of these two great composers. The task, we believe, has never been attempted; but it is admitted, upon all hands, that the art of developing the resources of a given key, within its natural limits, is a far higher and more difficult one than that of restlessly modulating from one key to another — and this is the most prominent characteristic of the method in question. Vallotti's Treatise on Modulation, which Dr. Burney saw in MS.,[1] might perhaps have thrown some light upon the subject; but this unhappily has never been published [and does not appear to be extant at present. Many motets, etc., in MS. are noted in the *Quellen-Lexikon*].

An attempt to complete Vallotti's great work was made after his death by his disciple and successor, P. Luigi Antonio Sabbatini; and his sytem of teaching was continued by his talented, but somewhat eccentric pupil, the Abbé Vogler. W. S. R.

VALSE. See Waltz.

VALVE (Fr. *Piston;* Germ. *Ventil*). The Latin word *valvae*, signifying a pair of folding leaves or doors, has, in the English singular form (valve) such an extended meaning as to include many mechanical devices for the divert-

[1] *Present State of Music in France and Italy*, p. 131.

ing or otherwise controlling the passage of gases or fluids through pipes, which depart widely from the type of a hinged door shutting against a face. For the use of valves in bellows-blown instruments see ORGAN, HARMONIUM, etc.; their application to other wind instruments is here considered.

Although the development of valve actions during the past century has revolutionised wind-instrument construction in certain directions, it is not easy to say when valves of some kind or other were first used to vary the length of a musical tube. As soon as an assemblage of tubes of various lengths (the Pan's pipe) gave place to a single tube varied in length by means of lateral holes covered by the fingers, the valve system was virtually introduced, and to this day there is no more perfectly acting valve than the natural pad of the finger-tip working from the natural hinge of the finger. The causes which operated in introducing valve-work, so far as instruments with side-holes are concerned, were these: 1. Key-modulation and chromatic notes were to a large extent impracticable, whilst the difficulty of closing more than seven, or at the most eight holes with the fingers, and at the same time supporting an instrument, remained. 2. The limited stretch of the fingers rendered the placing in their best positions of many of the holes on the larger instruments impossible.

Probably the earliest known example of mechanical means for controlling a number of ventages or finger-holes is a Greek or Roman tibia, one of four discovered in 1876 at Pompeii, and now in the Museum at Naples. This instrument is made of ivory, cased with silver or bronze: it is of cylindrical bore, and is pierced with eleven lateral holes. Fitting over the holes are eleven sliding sockets or shutters, any one or more of which can be closed. By means of these sliders the sequence of tones and semitones, and therefore the *mode*, could be varied. Passing to the time of Virdung (1511) we find an open-standing key or hinged valve worked by the little finger, used both on the flûte-à-bec and on the bombardt to extend the compass downwards. Praetorius (1616) also shows the larger flutes with one key only, but the great double-quint pommer (a bass double-reed instrument) is shown with four keys, all however for the extension of the compass downwards, and not to obviate the awkward placing of the customary six finger-holes. The $d\sharp$ key was added to the 'German' flute or flûte traversière about 1660, and during the 18th and 19th centuries, the addition both to reed instruments and to flutes, of valves worked by keys or levers, gradually extended. Whether the valves were covered with skin, or were carefully adjusted metal plugs with a conical seating, does not affect the principle, although it is to the latter only that the name 'valve' is usually given both by instrumentalists and by instrument-makers, so far as wood instruments are concerned.

At the present day, when valve-instruments are named, all such lip-blown instruments with cupped mouthpieces are generally understood as do not fall under the classification of natural horns, bugles, and trumpets, or of slide instruments (trombones). These, our distinctively modern brass instruments, date back rather less than a century for their very inception, and for a considerable part of last century were used concurrently with key-bugles, serpents, and ophicleides, the surviving representatives of the zinken or cornetti class. In the larger zinken, as we find from Praetorius, the finger-holes were sometimes supplemented by a hole governed by an 'open-standing' key, and this key or valve, when closed, extended the compass downwards, just as a similar key did on the flûte-à-bec. From the cornetto torto or curved cornet the serpent was derived, at first having six finger-holes, which from their necessarily small size gave very poor tone and faulty intonation. By degrees keys were added both in addition to and in substitution for finger-holes, but it was not until the invention of the key-bugle by Joseph Halliday in 1810, and of the ophicleide, that the best result obtainable from key-work adapted to conical brass instruments of the bugle type was seen. Some years previous to this date similar keyed-valves had been applied both to the trumpet and the horn, but these instruments are eminently unsuitable for the system.

As every note on a wind instrument is derived as a harmonic from a given prime or fundamental note, the pitch of which is determined by the length of the tube, notes not in the harmonic series of the original prime can only be obtained by altering the length of the tube. Whether this alteration is by lengthening or shortening is not very material with flutes and reed instruments; but the characteristic tone of brass instruments is impaired unless every note speaks through the bell-mouth, and therefore the application of side-holes to *shorten* the tube, whether covered by the fingers or by valves, has gradually become a thing of the past. The key-bugle, however, held an important position from 1820 to 1835, and the ophicleide to a much later date; in short, until the initial difficulties encountered in the design of the various piston-valve actions to be presently described were thoroughly overcome. The alteration of length by means of added tube in the form of crooks as on the horn and trumpet, and by means of the telescoping slides of the trombone, was introduced for some centuries before any valve action to attain the same result, and the modern brass instrument valve can be most simply regarded as a means of instantaneously adding a crook or tubing of the length required to flatten the pitch of the instrument by one or more semitones.

The various forms of valves used in modern brass instruments differ essentially from the above-mentioned hinged or flap-valves used on wood instruments and such brass instruments as the ophicleide, inasmuch as while on these latter the cutting-off of the air-column at a side-hole prevents, in whole or in part, any tone proceeding from the bell-mouth, thereby disturbing uniformity of quality, the valves we now have to consider are so contrived as to leave the conditions at the bell-mouth unaffected. In this there is a distinct invention, very different from the gradual introduction of key-work as a supplement or alternative to the covering of side-holes with the fingers.

According to evidence adduced by M. Kastner (*Manuel Général de Musique Militaire*, Paris, 1848) an oboe-player, Blümel, a Silesian, devised piston-valves for the horn about the year 1813, and sold his invention to Stölzel, a native of Breslau and a horn-player. Stölzel improved upon the idea and took out a patent in Germany. In these valves or their subsequent modifications, a cylindrical piston works vertically in a casing, and in the prevailing type of piston there are three ways or passages, one of which, when the piston is in its normal position, forms part of the main tubing of the instrument; the other two are so placed that when the piston is depressed they introduce into the circuit an extra length of tubing sufficient to lower the pitch one or more semitones. The early piston-valves were cumbrous, and the passages through them were either constricted in diameter, or so placed as to introduce sharp angles instead of gently flowing curves. The many attempts to overcome these defects resulted in various designs of valves, too numerous to mention; but in the 1851 International Exhibition in London Dr. J. P. Oates exhibited improved pistons designed on such sound principles that his ideas have been the basis of all the best work since. His pistons, which he described as 'equi-trilateral' valves (the name referring to the spacing of the passages), gained a prize medal. Patents were taken out by John Shaw in 1824 and in 1838, but his schemes aimed at substitutes for the piston-valve rather than improvements upon it.

The only alternative to the piston-valve is the rotary cylinder-valve, which has been and still is largely used on the continent and in America, although not in England. This valve, introduced about the year 1820, is simply a four-way stop-cock turning in a cylindrical case in the plane of the instrument, two of its four ways forming part of the main channel, the other two, on its rotating through a quadrant of the circle, admitting the air to the by-path. With this valve it is possible to produce a very close shake, but as the mechanism connecting the axle with the finger touch-piece is somewhat complicated and delicate it is liable to get out of order, and in this respect cannot be compared with the simplicity of the piston-valve, which has a rectilinear vertical traverse direct from the finger.

Whether the piston or the rotary cylinder valve is used, the practical result as regards the scale of the instrument is the same. The first valve lowers the pitch one tone, the second valve a semitone, and the third three semitones. When a fourth valve is added, it is adjusted to lower the pitch two tones and a semitone, or a perfect fourth. From each of these different fundamental pitches a new harmonic series can be produced, and also from the valves when used in combination; the ordinary three valves giving in addition to the changes noted above, a tone and a half with the first and second, two tones with the second and third, two and a half tones with the first and third, and three tones with the first, second, and third valves depressed together.

The table here given shows the actual sounds corresponding to the 'open' and the valve notes of an instrument having the 8-foot C for its fundamental or pedal note, with the natural

Scale Table of Fingering for Instruments with Three Valves.

| 1 | 2 | 3 | 4 | 5 | 6 (a) | 6 (b) | 7 | 8 | 9 |
|---|---|---|---|---|---|---|---|---|---|
| Chromatic scale with enharmonic equivalents. | Open notes. | Valve notes. | 2nd valve, Semitone. | 1st valve, One tone. | 1st and 2nd valves, One and a half tone. | 3rd valve. | 2nd and 3rd valves, Two tones. | 1st and 3rd valves, Two and a half tones. | 1st, 2nd and 3rd valves, Three tones. |
| c'' | c'' | c'' | | c'' | | | c'' | | |
| b' | | b' | b' | | b' | b' | | b' | |
| b'♭-a'♯ | 7b'♭ | b'♭ | | b'♭ | | | b'♭ | | b'♭ |
| a' | | a' | 7a' | | a' | a' | | a' | |
| a'♭-g'♯ | | a'♭ | | 7a'♭ | | | a'♭ | | a'♭ |
| g' | g' | g' | | | 7g' | 7g' | | g' | |
| g'♭-f'♯ | | g'♭ | f'♯ | | | | 7g'♭ | | g'♭ |
| f'' | | f'' | | f' | | | | 7f' | |
| e' | e' | e' | | | e' | e' | | | 7f'♭ |
| e'♭-d'♯ | | e'♭ | d'♯ | | | | e'♭ | | |
| d' | | d' | | d' | | | | d' | |
| d'♭-c'♯ | | d'♭ | | | c'♯ | c'♯ | | | d'♭ |
| c' | c' | c' | | | | | c' | | |
| b | | b | b | | | | | b | |
| b♭-a♯ | | b♭ | | b♭ | | | | | b♭ |
| a | | a | | | a | a | | | |
| a♭-g♯ | | a♭ | | | | | a♭ | | |
| g | g | g | | | | | | g | |
| g♭-f♯ | | g♭ | f♯ | | | | | | g♭ |
| f | | f | | f | | | | | |
| e | | e | | | e | e | | | |
| e♭-d♯ | | e♭ | | | | | e♭ | | |
| d | | d | | | | | | d | |
| d♭-c♯ | | d♭ | | | | | | | d♭ |
| c | c | | | | | | | | |
| B | | B | B | | | | | | |
| B♭-A♯ | | B♭ | | B♭ | | | | | |
| A | | A | | | A | A | | | |
| A♭-G♯ | | A♭ | | | | | A♭ | | |
| G | | G | | | | | | G | |
| G♭-F♯ | | G♭ | | | | | | | G♭ |
| F | | | | | | | | | |
| E | | | | | | | | | |
| E♭-D♯ | | | | | | | | | |
| D | | | | | | | | | |
| D♭-C♯ | | | | | | | | | |
| C | C | | | | | | | | |

harmonics proper both to the normal length of the instrument and to the length or change in fundamental pitch due to the tubing added by the different valves or their combinations. The harmonic seventh to each prime is shown by a small figure seven, thus, $^{7}b'\flat$, etc., but these notes are seldom used, as they are slightly flat for either just or tempered intonation. Column 6 is divided to show the similarity of result due to the use of the first and second valves combined, or the third valve used singly, the only difference being that the notes due to the third valve are all slightly flatter than those from the first and second combined. This difference arises from an inherent difficulty in the valve system, for the tubing connected with each valve bearing a certain proportion to the normal length of the instrument is too short when this normal length is increased by the depression of a valve. In other words, valves in combination always give notes too sharp, and the effect is cumulative. The most obvious remedy is to use six separate valves in place of the usual three with their three combinations. This plan was introduced by Sax, but not with much success, and the growing use of the fourth valve, to complete the scale in the pedal octave, with the increased difficulty of combined valves, led to many attempts to introduce means to compensate for the error. Some of these were theoretically sound, but practically cumbersome, and therefore were not largely adopted. The importance of improving the intonation of the lowest octave of the larger brass instruments especially, led the writer of this article to design for Messrs. Boosey & Co. in 1874, with a modification patented in 1878, a system of 'Compensating Pistons' still increasingly used, which pistons were examined by the late Dr. W. H. Stone, whose description of them in the first edition of this Dictionary is as follows:

In the ordinary arrangement the first valve lowers the pitch one tone; the second half a tone; and the third a tone and a half; but as the length of the instrument should be, speaking roughly, in inverse proportion to the number of vibrations of the required notes, the desired result is not exactly obtained when two or three valves are used in combination. Thus, in an instrument in the key of C, the first valve lowers the pitch to B♭, the third valve lowers it to A♮. For the low G the first valve is used in combination with the third, but its tubing is tuned to give the interval from C to B♭, and as the instrument when the third valve is down is virtually in A♮, the tubing of the first valve is not sufficiently long to flatten the pitch a true tone from A to G. This defect is intensified when all three valves are used together to produce D♭ and G♭. A numerical illustration may make this more clear: let the first valve tubing be one-eighth the length of the instrument, and the third valve tubing one-fifth, the length of the instrument being unity; one-fifth added thereto will lengthen it in the right proportion to lower its pitch a minor third — *i.e.* from C to A♮. To produce G, we should be able to lower the instrument one tone from A♮, but the first valve will increase the length only one-eighth of unity, and not one-eighth of $1 + \frac{1}{5}$. G will therefore be somewhat sharp.

Thus far with reference to instruments with three valves, but the defect is aggravated in those with four. Any actual lengthening of the valve slides by mechanism connected with the valve is practically inadmissible, as the lightness and rapidity of action of the valve would be thereby interfered with, but in the compensating pistons a lengthening of the valve slides is brought about as follows. The tubing connected with the third valve is passed through the first and second in such a way that when the third is pressed down, the vibrating column of air passes through passages in the first and second, in addition to the two passages in the third, as in the common arrangement; and for the purpose of bringing additional tubing into action in connection with the first and second valves, as required for correct intonation (when they are either or both used in combination with the third), two air-passages are added to each of these valves, and in connection with each pair of passages a loop or circuit of tube of the required length, which is added to the effective length of the instrument only when the third valve is used in connection with the others. Such additional tubing compensates for the lowering of the pitch due to pressing down the third valve. No extra moving parts are introduced, and the established fingering is preserved.

In the above description an instrument with three valves is assumed, but it will be readily understood that the system is applied to the greatest advantage on four-valved instruments.

The only brass instrument which has gained nothing from the introduction of the valve system is the trombone. This instrument, from its peculiar proportions, lends itself admirably to the telescopic slide principle by which changes of pitch corresponding to those obtained by valves can be obtained by six different 'shifts.' It is impossible to apply the slide principle, however, to instruments which have little cylindrical tubing, and it is the invention of the valve which has made possible the variety in tone-quality, and the chromatic compass of modern brass instruments. D. J. B.

VAMP, TO, is to extemporise an accompaniment to a song or instrumental solo. The name and the thing are confined to the least artistic class of musical performances, but real skill in 'vamping' requires no small knowledge of the usual harmonic transitions and great quickness in following the solo performer. The word is generally considered to be more or less slang of a modern date, but the following extract from a song in *The Merry Musician or a Cure for the Spleen*, vol. i., 1716, p. 68, shows that it has at least some degree of antiquity.

Next Morphew the harper with his pig's face
Lies tickling a treble and vamping a base. F. K.

VAMPYR, DER. Opera in four acts; words by C. G. Häser, music by Marschner. Produced at Leipzig, March 28, 1828; in London, at the Theatre Royal English Opera-House, in three acts, August 25, 1829. G.

VAN BREE, Johann Bernhard, son of a musician, born at Amsterdam, Jan. 29, 1801. He was taught chiefly by his father, and first came before the public as a player of the violin, on which he was much renowned in Holland. In 1829 he was appointed conductor of the Felix Meritis Society of Amsterdam, and held the post with great distinction till his death, Feb. 14, 1857. Van Bree was an industrious

composer, and left behind him a mass of works in all the regular departments of music. [An opera, 'Sapho,' was produced in 1834.] In England he is known to Choral Societies by three masses for men's voices, and a cantata for St. Cecilia's Day, all published by Novellos. Van Bree was the founder (1840) of the Cecilien-Vereen of Amsterdam, which he conducted till his death, and was also head of the music school of the Society for the encouragement of music (Maatschappij tot bevordering der Toonkunst). G.

VANBRUGHE, GEORGE, a popular song-composer in the early part of the 18th century. Besides many single songs, and those found in different collections, he issued two thin folio books of songs, the earlier being 'Mirth and Harmony; Consisting of Vocal and instrumental Musick; as songs, and ariets, for one and two voices,' London, Walsh, for the author, *c.* 1713. The later is 'Modern Harmony or a desire to pleasing,' London, Walsh, *c.* 1720. No biographical details of him appear to be extant. F. K.

VAN DEN EEDEN, GILLES, Beethoven's first instructor in music. Of his birth and death nothing seems to be known, but he was doubtless son or nephew of Heinrich van den Eede, who in 1695 was Hofmusicus to the then Elector of Cologne. In 1722 the name occurs again as a vocalist, but the first certain mention of Gilles is in 1728, when he represents to the Elector that he has been employed as organist for a year and a half without pay, on which 100 gulden is allotted him, increased, on his further petition (July 5, 1729), to 200 gulden.[1] He thus entered the Elector's service before Beethoven's grandfather. [See vol. i. p. 216*b*.] [In 1774 he was composer to the court of Bonn.] In 1780 we find him as teacher to the little Ludwig; when the teaching began or of what it consisted beyond the organ is not known. There is reason to believe, however, that Beethoven had no instructor in composition before NEEFE. He often spoke of his old teacher, with many stories which have not been preserved.[2] [He died in June 1782, and was buried on the 20th of the month. The statement in the article NEEFE, vol. iii. p. 359*a* that he died on the 29th, requires correction.] G.

VAN DER EEDEN, JEAN BAPTISTE, born at Ghent, Dec. 26, 1842, was a pupil of the Conservatoire of his native town and of Brussels, gaining at the latter the first prize for composition with a cantata, 'Fausts laatste nacht,' and became director of the music school at Mons in 1878 in succession to Huberti. Cantatas, 'Jacqueline de Bavière,' 'Jacob van Artevelde,' 'Brutus,' 'Het Woud,' and 'De Wind'; an oratorio, 'Le jugement dernier,' 'Judith' (Le siège de Béthulie), a piece of considerable extent for three voices; a symphonic poem, 'La lutte au XVI^e^ siècle,' smaller orchestral and choral works are his chief compositions (Riemann's *Lexikon*). M.

VANDER STRAETEN, EDMOND, distinguished Belgian musician, and writer on music, was born at Oudenarde in Flanders, Dec. 3, 1826. He was educated for the law, first at Alost, and afterwards in the University of Ghent. On his return to Oudenarde he continued the cultivation of his taste for music, in combination with numismatics and archæology, the last-named pursuit powerfully influencing the determination of his career. While in his native town he organised and directed performances of excerpts from operatic works, and in 1849 himself set to music a three-act drama, entitled 'Le Proscrit.' At this early age he began that research in the rich musical archives of his native country which he has since given to the public in his literary works. M. Vander Straeten next became secretary to Fétis, who was then Director of the Brussels Conservatoire, at the same time continuing his studies in harmony and counterpoint, the latter under Fétis, with whom he entered into active collaboration, in cataloguing the historical section of the Royal Library and contributing numerous articles to Fétis's biographical dictionary. He thus spent fourteen years in preparation for his own historical productions. During this time he acted as musical critic to *Le Nord*, *L'Écho du Parlement*, and *L'Étoile Belge*, and wrote, as well, in various reviews. [His early books are *Coup d'œil sur la musique actuelle à Oudenarde* (1851); *Charles Félix de Hollandre* (1854); *Les Carillons d'Oudenarde* (1855); *Recherches sur la musique à Oudenarde avant le XIX^e^ siècle* (1856); *Examens des chant populaires des Flamands de France* (1858); *Jacques de Goüy* (1863); and *J. F. J. Janssens* (1866).]

The first volume of his great work, *La musique aux Pays-Bas*, appeared in 1867, and the eighth in 1888; it marks the period of his entire devotion to the publication of his archæological discoveries. He had formed an important library of materials for the musical history of the Low Countries, and had also collected musical instruments bearing upon his studies, including his beautiful Jean Ruckers clavecin of 1627, figured in his third volume.

The Belgian Government now charged M. Vander Straeten with artistic and scientific missions which involved his visiting Germany, Italy, France, and Spain. He visited Weimar in 1870, for the model representations of Wagner's operas, and his reports are alike distinguished by æsthetic sentiment and clearness of analytical vision. He was appointed by his government, in concert with the Académie Royale, on the committee for the publication of ancient Belgian compositions. [The titles

[1] Thayer, vol. i. pp. 10, 17, 24 (2nd ed. pp. 10, 25, etc.). The name is spelt Vandeneet, and Van den Eede.
[2] Thayer, vol. i. p. 114 (2nd ed. pp. 125 ff.); Schindler (1st ed.), p. 19.

of his later works, which are of comparatively slight importance, are given in Riemann's *Lexikon.*] The most important are: *Le Théâtre Villageois en Flandre,* 2 vols. (1874 and 1880); *Les Musiciens néerlandais en Italie* (1882); *Les Musiciens néerlandais en Espagne* (first part, 1885); *Charles V. musicien* (1894), and *Les Willems luthiers gantois du XVII^e siècle* (with C. Snoeck, 1896). Vander Straeten died at Oudenarde, Nov. 25, 1895. A complete bibliography of his works to 1877 is appended to an interesting biographical notice, written by M. Charles Meerens, and published at Rome. A. J. H.

VAN DER STUCKEN, Frank, American composer and conductor, was born in Fredericksburg, Gillespie Co., Texas, Oct. 15, 1858. His father was a Belgian, his mother a German, and at the close of the Civil War, when the lad was eight years of age, the family returned to Europe to live. Their home was made in Antwerp, where the boy studied music with Benoit. He also studied with Reinecke and was befriended, while seeking recognition for his compositions, by Grieg and Liszt. In 1881–82 he was conductor of the City Theatre in Breslau, accepted an invitation to be director of the Männergesangverein Arion of New York in 1884, and became Musical Director of the College of Music in Cincinnati and conductor of the Cincinnati Orchestra in 1895. He occupied the latter post twelve years. In 1906 he succeeded Theodore Thomas as director of the Cincinnati May Music Festivals (*q.v.*). Among his compositions are music to 'The Tempest,' an unpublished opera 'Vlasda,' symphonic prologues 'Paxtriumphans' and 'William Ratcliffe,' some orchestral marches and many songs. H. E. K.

VAN DYCK, Ernest Marie Hubert, born April 2, 1861, at Antwerp. After studying law at the universities of Louvain and Brussels he became a journalist in Antwerp and Paris. In the latter city he was taught singing by Saint Yves-Bax, and in June 1883 he sang at short notice at the 'Concours de Rome' concerts in Vidal's 'Gladiator' at the request of the composer's master Massenet *vice* Warotill. On Dec. 2 and 9 of this year he made his début at the Lamoureux Concerts in Bach's 'Phœbus and Pan' cantata, and in the Choral Symphony. In 1886 he married the sister of the violoncellist François Servais. On May 3, 1887, he made his début on the stage as Lohengrin at the production at the Eden Theatre, Paris, but the opera was only given twice, owing to overwhelming opposition in Paris to Wagner and his works at the time. In 1888 he sang as Parsifal at Bayreuth with very great success, having previously studied the part under Mottl at Carlsruhe. Later in the year he was engaged at Vienna, where he remained some time. On leave of absence, on May 19, 1891, he made his début at Covent Garden as Des Grieux in 'Manon' with great success, and in the same season as Faust. In the autumn he sang as Lohengrin on the successful revival of that work at the Paris Opéra, and in Jan. 1892 sang as the hero in Massenet's 'Werther' on its production at Vienna. He sang for several seasons at Covent Garden (creating the title-part in Kienzl's 'Evangelimann,' July 2, 1897), and in Wagner operas in Paris, also in Brussels, the United States, etc. He has written the librettos of several musical pieces. In 1907 he was manager of a winter season of German opera at Covent Garden, where he revived 'Fidelio,' 'Der Freischütz,' 'Lustige Weiber,' and 'Verkaufte Braut,' but the season was pecuniarily a failure. In 1908 he sang as Tristan and Tannhäuser at the Paris Opéra, and as Siegfried on the production of 'Götterdämmerung' there.

Van Dyck has held a high position among the best Wagner singers, being particularly successful as Loge, Siegmund, and Parsifal. He is an admirable actor, but his dramatic power leads him to force his voice unnecessarily, and consequently to sing often out of tune. A. C.

VAN ROOY, Antonius Maria Josephus, known as Anton, was born Jan. 1, 1870, at Rotterdam. According to Baker, he sang treble in a church choir, but after mutation his voice became a fine baritone, on account of which he left a cigar business and studied singing with Stockhausen at Frankfort. After singing in concerts he was engaged at Bayreuth in 1897, through the recommendation of Frau Wagner's daughter Frau Prof. Thode, who had heard him sing very finely at a concert 'Wotan's Farewell.' At Bayreuth he made an instant success as Wotan in the three parts of the Trilogy, on account of his commanding presence, his sonorous voice, and his dignified acting. In the winter he sang these parts at Berlin, and on May 11, 1898, he made his début at Covent Garden as Wotan in 'Die Walküre' with great success. Since then he has sung at that theatre almost every season, being identified with the Wagner parts, Wolfram, Kurwenal, Hans Sachs, etc. For many years he has sung these parts also in America, besides Escamillo and Valentine. Herr Van Rooy is also an admirable lieder singer, and in 1899 and 1900 gave two recitals at St. James's Hall with Carl Friedberg the pianist, when he sang the entire 'Dichterliebe' of Schumann, and songs ranging from Haydn to Richard Strauss and Hugo Wolf. He has been frequently in request at the Bayreuth Festivals and elsewhere. A. C.

VANINI. [See Boschi, vol. i. p. 366*a*.]

VARIANT (Germ. *Variante*) is the usual expression for varying versions or readings of a piece of music. Thus in the principal editions of Bach's instrumental works, besides the adopted text of a piece, other copies containing various changes are printed in an appendix, and entitled Varianten. [It is used by students of folk-

song to denote the slight differences in different versions, and in a special sense, is employed by Riemann to describe the sudden changes from major to minor, or *vice versa*, which occur frequently in modern music without involving modulation, and of which the ancient TIERCE DE PICARDIE is the prototype.] G.

VARIATIONS. In the days when modern music was struggling in the earliest stages of its development, when most of the forms of art which are familiar in the present day were either unknown or in their crudest state of infancy, composers who aimed at making works of any size laboured under great disadvantages. They were as fully conscious as composers are now of the necessity of some system of structure or principle of art to unify the whole of each work, and to carry on the interest from moment to moment; but as they had not discovered any form which could extend for more than a few phrases or periods, their only means of making the music last any length of time was to repeat, and to disguise the repetition and give it fresh interest by artistic devices.

In choral music they took some old familiar piece of plain-song, or a good secular tune, put it into very long notes, and gave it to one of the voices to sing; and then made something ostensibly new upon this basis by winding round it ingenious and elaborate counterpoint for all the other voices. The movement lasted as long as the tune served, and for other movements — if the work happened to be a mass, or work necessarily divided into separate pieces — they either took a new tune and treated it in the same way, or repeated the former one, and sometimes sang it backwards for variety, with new turns of counterpoint each time.

Similarly, in instrumental music, as soon as their art was enough advanced to produce good, clear, and complete dance-tunes and songs, they extended the musical performance by repeating the tunes, with such other touches of fresh interest as could be obtained by grace-notes and ornamental passages, and runs inserted in the bass or other parts. In this way the attention of composers came to be very much drawn to the art of varying a given theme, and presenting it in new lights; and they carried it to a remarkably advanced stage when scarcely any of the other modern forms of art had passed the period of incubation.

In choral music the art was limited to the practice of using a given tune as the central thread to hold the whole work together; and it almost died out when maturer principles of structure were discovered; but in instrumental music it has held its own ever since, and not only plays a part of great importance in the most modern sonatas and symphonies, but has given rise to a special form which has been a great favourite with all the greatest masters, and is known by the name of Variations.

The early masters had different ways of applying the device. One, which appears to have been a favourite, was to write only one variation at a time, and to extend the piece by joining a fresh theme to the end of each variation, so that a series of themes and single variations alternated throughout. In order to make the members of the series hang together, the variations to the different themes were often made in similar style; while the successive themes supplied some little contrast by bringing different successions of harmony into prominence. There are several pieces constructed in this fashion by Byrd and Bull and Orlando Gibbons, who were among the earliest composers of instrumental music in modern Europe; and they consist chiefly of sets of Pavans, or Galliards, or neat little tunes like Bull's 'Jewel.' Many are interesting for ingenuity and originality of character, but the form in this shape never rose to any high pitch of artistic excellence. Another form, which will be noticed more fully later on, was to repeat incessantly a short clause of bass progression, with new figures and new turns of counterpoint over it each time; and another, more closely allied to the modern order of Variations, was a piece constructed upon a theme like 'Sellenger's Round,' which did not come to a complete end, but stopped on the Dominant harmony and so returned upon itself; by which means a continuous flow of successive versions of the theme was obtained, ending with a Coda.

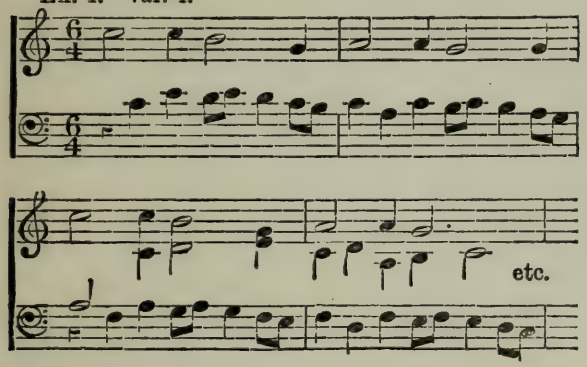
These early masters also produced examples of a far more mature form of regular theme and variations, not unlike thoroughly modern works of the kind; in which they showed at once a very wide comprehension of the various principles upon which variations can be constructed, and an excellent perception of the more difficult art of varying the styles of the respective members of the series so as to make them set off one another, as well as serve towards the balance and proportion of the whole set.

Two of the works which illustrate best the different sides of the question at this early date are Byrd's variations to the secular tune known as 'The Carman's Whistle' and Bull's set called 'Les Buffons.' These two represent respectively two of the most important principles upon which variations are made, since the first series is almost entirely melodic and the second structural; that is, each variation in the first series is connected with the theme mainly through the melody, whereas in the second the succession of the harmonies is the chief bond of connection; both themes are well adapted to illustrate these principles, the tune of the first having plenty of definite character and the harmonies of the second being planned on such broad and simple lines as are most likely to remain in the memory.

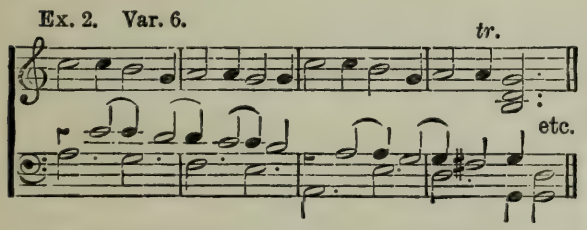
Byrd's series consists of eight variations, in all of which, except the last, the melody is brought

very prominently forward; a different character being given to each variation by the figures introduced to accompany it. The way in which the various styles succeed one another is very happy. The first is smooth and full, and the second rugged and forcible; the third quiet and plaintive, and the fourth lively and rhythmic; and so on in similar alternation to the last, which is appropriately made massive and full, and is the only one which is based exclusively on the harmonies, and ignores the tune. The two following examples give the opening bars of the fourth and sixth variations, and illustrate the style and way of applying the characteristic figures very happily. The upper part is the tune of the theme.

Ex. 1. Var. 4.

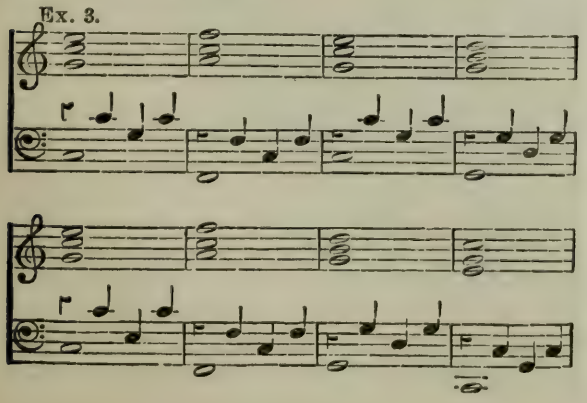



Ex. 2. Var. 6.



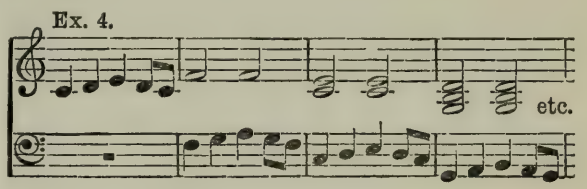

Byrd's variations are remarkable not only for their intrinsic qualities, but also as rare examples of melodic treatment in those early days, when composers were more inclined to notice the bass than the tune. Bull was by no means so great a genius as Byrd, but he had a vein of melody, a good deal of vivacity, and a considerable sense of effect. In 'Les Buffons' the former gift is scarcely brought into play, but the two latter are very serviceable. The theme is the simplest possible succession of chords, as follows: —

Ex. 3.

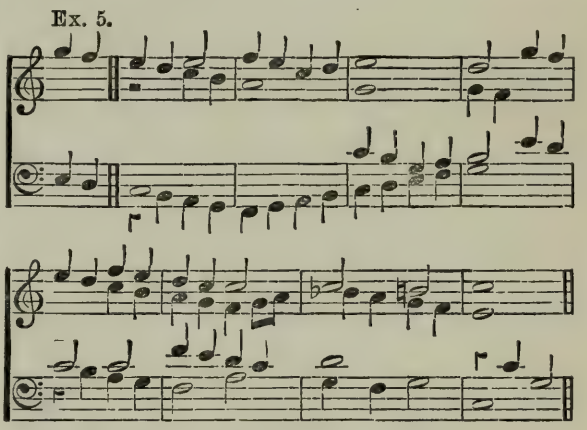


Upon this fourteen variations are constructed, which are varied and contrasted with one another throughout, upon the same general principles of succession as in Byrd's series. Many of them are merely made of scale passages, or rather commonplace figures; but some are well devised, and the two following are interesting as examples of the freedom with which composers had learnt to treat structural variations even in such early days. Ex. 4 is the beginning of the second variation, and Ex. 5 is the thirteenth, which flows out of the one preceding it.

Ex. 4.
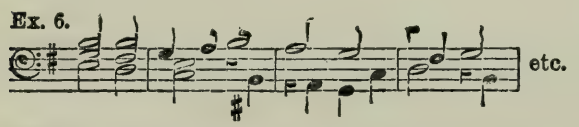



Ex. 5.
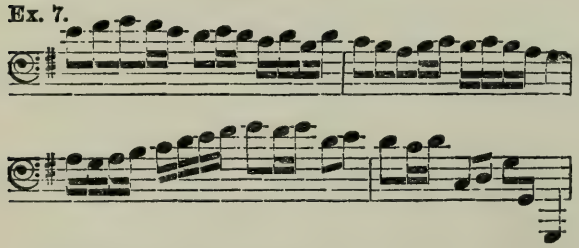


In the time which followed Byrd and Bull the best energies of composers were chiefly directed to the development of such instrumental forms as the Suite and the Canzona, and the earlier kinds of Sonata; and sets of Variations were not so common. There are a few examples among Frescobaldi's compositions; as the 'Aria detta Balletto' in the second book of Toccatas, Canzonas, etc., which is curious on account of the way the variations are put into different times; but his works of the kind are on the whole neither so interesting nor so satisfactory as Byrd's. It is also common to meet with an occasional variation on one or more of the regular dance-movements in the Suites; and in that position they were commonly called Doubles. There is a curious and unusual experiment in a Suite of Kuhnau's in E minor, in which the Courante in 6–4 time is a complete variation of the Allemande in common time that precedes it; [and in a sonata by Pergolesi in C minor the giga is a variation of the foregoing gavotte. Some suites of the same period have a virtual identity of theme throughout]. But the art of varying a theme of some sort was cultivated to a greater extent about this time under other guises. In Germany composers were fond of harmonising their Chorales in all sorts of ingenious ways, such as are found

later in perfection in Bach's Cantatas and Passions; they also used the Chorales as a kind of Canto fermo upon which they based elaborate movements for the organ, full of ingenious and effective figures and various devices of counterpoint; and not a little of the great development of organ-playing, which culminated in J. S. Bach, was carried on by the cultivation of this form of art. Another form which was more obviously allied to the sets of variations, and indeed can in some cases hardly be distinguished from them, was the ground-bass or *basso ostinato*, which was a very favourite form of art all over Europe during the greater part of the 17th century. The principle of following the bass of the theme is indeed constantly made use of in variations, and in theory the only difference between the two forms is that in a ground-bass the bass passage, which is repeated over and over again, is the whole bond of connection which joins the series together; while in variations the bass may change entirely so long as the theme is recognisable either by means of the melody or the succession of the harmonies. But in practice, though there are many examples in which a good clear bass figure is made to persist with obstinate regularity in this form, it often gave place to the succession of the harmonies, or was itself so varied as to become scarcely recognisable. For instance, a so-called Ground by Blow in E minor, with twenty-eight divisions, begins with a section that is much more like a theme for variations; and though the bass moves in good steps, it has no very decided figure whatever. A comparison of the first half of the so-called ground with the corresponding part of the bass of the twentieth division will show that the view musicians then took of the repetitions was at least a liberal one: —

Ex. 6.




Ex. 7.



In this case the outline of the bass as defined by the successive steps downwards is pretty well maintained, but in a few other divisions which are more elaborately constructed, not only is the bass altered, but even harmonies which do not strictly correspond to the originals are introduced. Such treatment clearly destroys the individuality of the form of art, and makes the work to all intents a theme with variations, under limitations. The real type of movement constructed on a ground-bass has a decided character of its own, as the obstinate reiteration of a good figure is necessarily a striking bond of connection throughout the piece; and if the figures built upon it are well varied it can be made very amusing. In Purcell's use of this form, which he was evidently fond of, the type is kept much purer, and the divisions on the ground are really what they pretend to be. A quotation of the bass of a ground in one of his Suites will illustrate better than any description the difference between the real thing and a hybrid like Blow's: —

Ex. 8.



But even so genuine a specimen as Purcell's is closely allied to a theme with variations; and at a time when the form was so popular that it was not only a favourite with composers, but the constant resource of performers with any talent for extemporising to show off their skill in two directions at once, it seems very likely that the more elastic but less pure form adopted by Blow and others should have been easily allowed to pass in the crowd of experiments; and thus composers were constantly developing the form of 'Theme and Variations' under another name.

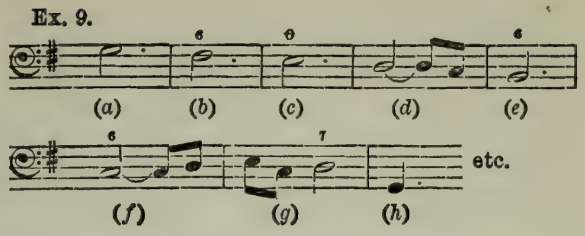
A celebrated example which bears upon this question is the twelfth and last Sonata of Corelli's Opera Quinta, which is called 'La Follia.' This is sometimes described as a Theme and twenty-two variations, and sometimes as Divisions on a ground. The bass of the theme was well known in those days as Farinelli's Ground, from the inventor G. B. Farinelli, and was commonly used by musicians and composers, as for instance by Vivaldi. Hawkins speaks of it as 'the favourite air known in England as Farinelli's Ground,' showing a confusion in his mind even as to the difference between a 'ground' and a tune. In Corelli's work the bass is not repeated at all regularly, so it is to all intents and purposes a series of free variations. These are most of them very simple, being different forms of arpeggios on the harmonies of the theme, but they are well devised so as to contrast and set off one another, and are effective in their way for the violin. The tempos vary from Adagio and Andante to Allegro and Vivace, and the time-signatures also as 3–4, 4–4, and 3–8. Corelli evidently took an easy view of variations, for both in this set and in the Chaconne in the twelfth Sonata of op. 2 the harmonies are not at all strictly followed, and occasionally have next to nothing to do with the theme for several bars together; and this appears to have been rather a characteristic of the Italian style of writing such things. The treatment of the form in this instance and in many others of nearly the same period (as those by Blow, and many by Locatelli and others a little later), together

with the lax way in which Hawkins speaks of the subject, tend to the conclusion that this popular form of Ground-bass movement was gradually becoming mixed up with the form of Theme-and-Variations, and trenching on its province. Even the length of the bass in the 'Follia' and other examples is in favour of this view, because the effect of the ground-bass is lost when it extends beyond very moderate limits. The best examples are after such a concise fashion as the bass quoted from Purcell, and such superb specimens as the 'Crucifixus' in Bach's Mass, his Passacaglia in C minor, and similar works by Buxtehude for the organ. If the ground-bass has several clauses, as in Corelli's 'Follia' or Blow's piece (Ex. 6), it loses its effect and has to be treated after the manner of a theme; and the adoption of long periods led composers to that treatment, at the same time that the habit of looking at their subject in the direction of the bass rather than the upper part influenced their manner of dealing with variations.

This condition of things throws an interesting light upon J. S. Bach's thirty Variations on an Aria in G major for a harpsichord with two rows of keys, which is the first very important work of its kind, and still among the most remarkable in existence, though it is very seldom played in public in consequence of the difficulty of giving due effect on the single keyboard of the pianoforte to the rapid crossing passages which are written for two. The Aria which serves for theme is not after the manner of a modern aria, but is a dance movement like those in the Suites. It is in fact a Sarabande of the expressive and elaborate kind familiar among Bach's works; it has plenty of fine melody but no catching tune, and nothing to invite melodic variations of the modern kind. On the other hand, it is constructed of very broad and simple successions of harmony, with the bass moving a step of some sort in almost every bar; and upon this motion of bass or harmonies the whole series of variations is really constructed. It is therefore actually almost as much of a ground-bass movement as Corelli's 'Follia,' or Blow's example. The actual bass figure is not repeated, but either the steps by which it moves or the regular changes of the harmony are always represented in some way under the elaborate texture of the figures. In fact, what Bach does is to take out the harmonic framework upon which the Aria is built, and use it to build thirty other little movements upon. The way in which these are developed from the original will be best understood by a comparison of the opening bars of some of the variations with the corresponding portion of the bass of the theme.
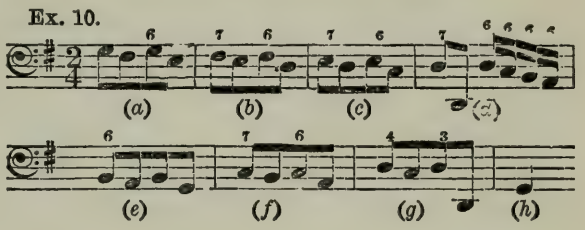
The following is the bass of the first eight bars of the Aria, with figures to represent the principal harmonies: —

Ex. 9.



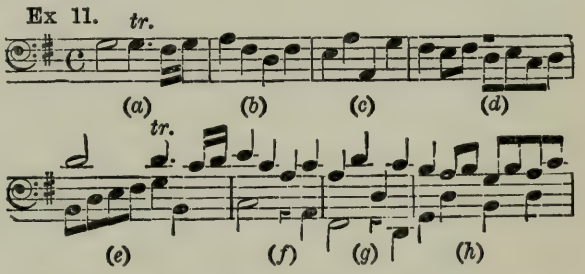

In a good many variations, such as the 1st, 2nd, 4th, 12th, and 22nd, these steps are very clearly maintained. The bass figure of the 2nd variation will serve to illustrate this: —

Ex. 10.




It is very rare, however, that the same positions of the chords are rigidly adhered to throughout. All positions are held to be interchangeable. This would be less possible in dealing with a modern theme with weak or irregular motions of harmony; but where the changes are so strict and clear, the successions are traceable even through a looser treatment of the original. An example which will illustrate Bach's method of interchanging positions of the same chords, and the ingenuity with which he builds one form upon another, is the opening of the tenth variation, which is a complete little four-part Fughetta: —

Ex 11.

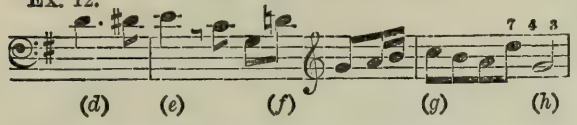



In bar (*b*) the first position of the chord of the Dominant is implied instead of its first inversion; in bar (*c*) there is a similar interchange, and in bars (*d*) and (*g*) the principal emphasis of the bar falls upon a first inversion instead of a first position of the same chord.

In other variations he goes much farther still. In the ninth the strict succession of chords is frequently altered, but in such a way that the character and general contour of the harmonic succession is still to be felt in the background. For instance, in the passage corresponding to bars (*e*) and (*f*) the harmonies of E minor and G are forced in in the place of those of G and A. Then the harmony of C and A, which really represents bar (*f*), is driven into the bar corresponding with (*g*); and in order to make the final chord of the cadence answer in position with the original, all that appears of the chord

corresponding to bar (*g*) is the last quaver. The following example will show the nature of the change, beginning at the half-bar corresponding with (*d*) where the first half close falls, up to the first close in the principal key in bar (*h*): —

Ex. 12.
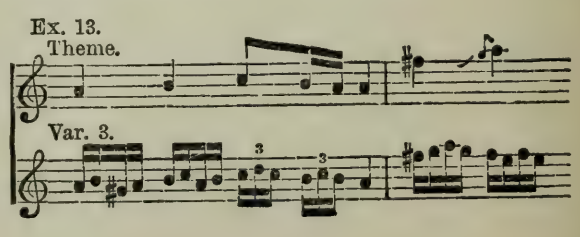


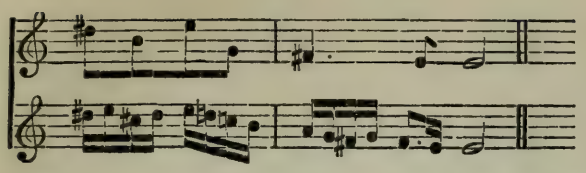

This appears to be rather an extreme instance, but in reality the change is caused by nothing more than the happy idea of turning the passing note in bar (*d*) in an opposite direction, and so leading to the intrusion of the chord of E; thus causing the chords of G and C, which follow in their proper order, to come one step too late, and forcing the penultimate chord of the cadence into very close quarters. But the form of the cadence is preserved all the same, and so the change turns out to be more in superficial appearance than reality; while the regularity of the succession is still sufficiently obvious to identify the theme.

The manner in which all the variations are written is contrapuntal, and in many cases they are cast in some one or other of the old contrapuntal forms. Every third variation throughout, except the last, is a Canon of some sort, with a free bass which generally follows the outlines of the bass of the theme. These take all the intervals in regular order — a Canon at the unison in the 3rd variation, a Canon at the second in the 6th, and so on up to a Canon at the ninth in the 27th variation, the Canons at the fourth and fifth being complicated by making them in contrary motion. Variation 10 is a complete Fughetta, and Variation 16 an Overture after the French model, managed by making the part which represents the first half of the theme into the Maestoso movement, and the latter part into the fugal one. The last variation is a 'Quodlibet'; that is, a movement in which several bits of familiar tunes are worked in together. The tunes are 'Volkslieder' of a very bright and happy type. It begins with one to the words 'Ich bin so lang nicht bei dir g'west,' on the top of which another, 'Kraut und Rüben haben mich vertrieben,' is introduced; and the fragments of the two, and probably bits of others which are not identified, are mixed up together in amusing but artistic confusion throughout, always following the harmonic succession of the original aria. After the Quodlibet the theme is directed to be played again, so as to make the cycle complete — a plan followed by Beethoven more than once, most notably in the last movement of his Sonata in E, op. 109. Every variation in the series has a perfectly distinct character of its own, and is knit together closely and compactly by the figures used; which vary from the most pointed vivacity to the noblest dignity and calm; and are so distributed as to keep the action always going, and the interest alive at every step; the result of this many-sided technical workmanship being a perfectly mature art-form. In this respect, as in many others, Bach seems to sum up in his own lifetime the labours of several generations, and to arrive at a point of artistic development which the next generation fell far behind; for a height equal to that of his work was not again reached till Beethoven's time. But the aspect of Bach's work is peculiar to himself and his time. The technical side is brought into extreme prominence. This is shown most obviously in the canons and fugues, but it is also shown in the texture of the other variations. Some few are extremely expressive and beautiful, but it was not with the paramount object of making them all so that Bach attacked his problem, for his variations are rather developments of ideas embodied in vigorous and regular rhythmic figures than romantic or dramatic types. Both the ideas and the way of treating them belong to the old contrapuntal school, and that style of variation-writing which is most richly and comprehensively shown in this series of variations comes to an end with Bach.

He produced several other sets in the same manner, notably the famous Chaconne in the Suite in D for violin solo; but it is not necessary to analyse that work, since the same principles are observed throughout, even to the repetition of the theme at the end to clench it all together. As in the previous case, the basis of the variation is the harmonic framework of the theme; and the melody hardly ever makes its reappearance till its resumption at the end. The bass steps are just as freely dealt with as in the previous case, from which it may be gathered that Bach considered the harmonic structure the chief thing in a Chaconne (which has the reputation of being a movement on a ground-bass) as much as in a regular Theme and variations. He also produced an example of a different kind, in a little set of eight variations on a very beautiful and melodious theme in A minor. In this the harmonic framework is not nearly so noticeable, and the variations are not made to depend upon it so much as in the other cases. Some few of them are constructed on the same principles as the great set of thirty, but more often the melody of the theme plays an unmistakable part. This may be seen from a comparison of the melody of the 3rd, 4th, and 5th bars of the theme, with the same portion of the third variation.

Ex. 13.

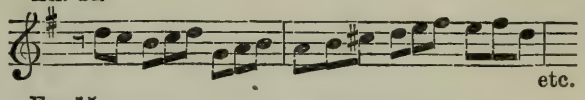




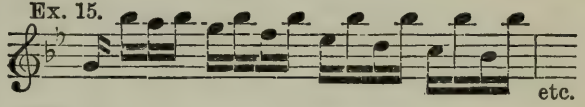
The influence of the tune is similarly apparent in several other variations, putting a new complexion upon variation-making, in the direction cultivated by the next generation; but the result is neither so vigorous nor so intrinsically valuable as in other works more after Bach's usual manner, though historically interesting as an experiment in a line which Bach generally thought fit to let alone.

Handel's way of treating variations was very different from Bach's, and more like the methods of the Italian school, as illustrated by Corelli. In most cases, indeed, he regarded the matter from the same point of view as Bach, since he looked upon the harmonic framework as the principal thing to follow; but he reduced the interest of his representation of that framework in new figures to a minimum. Where Bach used ingenious and rhythmical figures, and worked them with fascinating clearness and consistency, Handel was content to use mere empty arpeggios in different forms. In many of his sets of Variations, and other works of the same kind, he makes the effect depend chiefly upon the way in which the quickness of the notes varies, getting faster and faster up to the brilliant but empty conclusion. The set which has most musical interest is the 'Harmonious Blacksmith' in the Suite in E; and in this the usual characteristic is shown, since the variations begin with semiquavers, go on to triplet semiquavers, and end with scale passages of demisemiquavers. The extraordinary popularity of the work is probably owing chiefly to the beauty of the theme, partly also to the happy way in which the style of the variations hits the mean between the elaborate artistic interest of such works as Bach's and the emptiness of simple arpeggios, and partly to the fact that their very simplicity shows to advantage the principles upon which a succession of variations can be knit together into an effective piece, by giving all the members of the series some relative bearing upon each other. In this set the connection and function of each is so thoroughly obvious that the most ordinary musical intelligence can grasp it, and it is to such grounds of effect that Handel trusted in making all his sets, whether in such an example as the Passacaglia in the G minor Suite or the Chaconne with sixty variations. Only in very few cases does he even appear to attempt to make the separate numbers of the series interesting or musically characteristic, and yet the series as a whole is almost always effective. He is more inclined to allow the tune of his theme to serve as a basis of effect than Bach was. In the variations in the Suite in D it is very prominent, and in the earlier variations of the 'Harmonious Blacksmith' is clearly suggested; and in this way he illustrates the earlier stage of the tendency which came to predominate in the next generation. The following are types of the figures used by Handel in more than one set: —

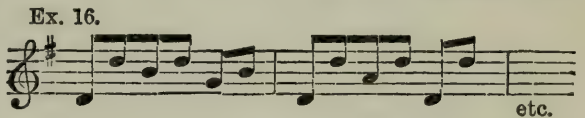
Ex. 14.




Ex. 15.




Ex. 16.




Another composer showed this tendency to follow the tune even more markedly. This was Rameau, who was born two years before Handel and Bach, but was brought more strongly under the rising influences of the early Sonata period, through his connection with the French operatic school, and the French instrumental school, of which Couperin was the happiest representative. These French composers were almost the first of any ability in Europe to give their attention unreservedly to tunes, and to make tune, and character of a tuneful kind, the object of their ambition. Rameau produced a number of charming tuneful pieces of a harmonic cast, and naturally treated variations also from the point of view of tune, studying to bring the tune forward, and to make it, rather than the harmonic successions, the basis of his variations. When operatic influences came into play and influenced the instrumental music of German composers, and when the traditions of the Protestant school gave place to those of the southern and Catholic Germans, the same result followed.
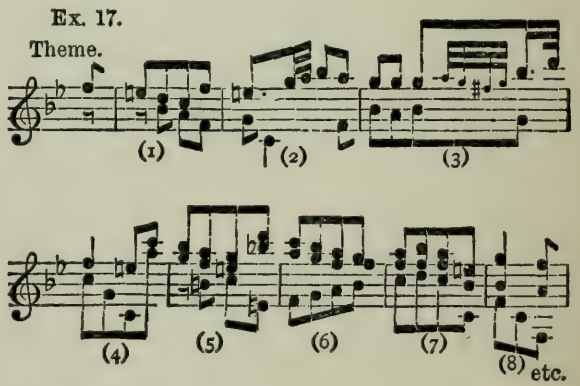
Other circumstances also affected the form unfavourably. The cause of the falling off in vigour, depth of feeling, and technical resource from the standard of Handel and Bach, is obvious enough in other departments; since men were thrown back, as they had been after Palestrina's time, through having to cope with new forms of art. In the case of variations — by this time an old and established form — the cause of such falling off is not easy to see; but in reality variations were just as amenable to unfavourable influences as the rest of instrumental music, since composers began to try to treat them in the same style as their sonata movements. They dropped the contrapuntal methods, with the opportunities afforded by them, and as they had not yet developed the art of expressing effective musical ideas in the modern style apart from the regular sonata form, their works of the kind seem, by the side of

Bach's, to be sadly lacking in interest. Moreover, the object of writing them was changing. Bach wrote up to the level of his own ideas of art, without thinking what would please the ordinary public; but the composers of the middle of the 18th century wrote their clavier music chiefly for the use or pleasure of average amateurs, on whom first-rate art would be thrown away; and aimed at nothing more than respectable workmanship and easy agreeable tunefulness. The public were losing their interest in the rich counterpoint and massive nobility of style of the older school, and were setting their affections more and more on tune and simply intelligible form; and composers were easily led in the same direction. The consequences were happy enough in the end, but in the earlier stages of the new style variation-making appears to have suffered; and it only regained its position in rare cases, when composers of exceptional genius returned, in spite of the tendency of their time, to the method of building a fair proportion of their variations on the old principles, and found in the harmonic framework equal opportunities to those afforded by the tunes.

How strongly Haydn and Mozart were drawn in the prevailing direction is shown by the number of cases in which they took simple and popular tunes as themes, and by the preponderance of the melodic element in their variations. This is even more noticeable in Mozart than in Haydn, who took on the whole a more serious and original view of the form. True, he did not write nearly so many sets as his younger contemporary, and several that he did write are of the very slightest and most elementary kind — witness that which forms the last movement of the clavier sonata in E♭, that on a tune in 'Tempo di Minuetto' in a sonata in A, and that in a sonata for clavier and violin in C. In these cases he is obviously not exerting himself at all, but merely treating the matter lightly and easily. But when he set about his work seriously, it has far more variety, interest, and many-sided ingenuity than Mozart's. This is the case with several of the sets in the string quartets, and with the remarkable one for clavier alone in F minor, and the beautiful slow movement in the sonata for clavier and violin in F. The things most noticeable in these are the remarkable freedom with which he treats his theme, and the original means adopted to combine the sets into complete and coherent wholes. Probably no one except Beethoven, Schumann, and Brahms took a freer view of the limits of fair variation; the less essential chords and root harmonies of the theme are frequently changed, even without the melody being preserved to make up for the deviation, and in certain cases whole passages appear to be entirely altered, and to have little if any connection with the theme beyond observance of the length of its prominent periods, and the fact that the final cadences come in the right forms and places. This occurs most naturally in a minor variation of a major theme, or *vice versa*, where a passage in the relative major is made to correspond to a passage in the dominant key, and the succession of chords is necessarily altered to a different course to make the passage flow back to the principal key at the same place, both in variation and theme. There is an extremely interesting example of such changes in the slow movement of the Quartet in E♭, No. 22 Trautwein. The theme is in B♭, and the first variation in B♭ minor. The second half of the theme begins in F, and has a whole period of eight bars, closing in that key, before going back to B♭. The corresponding part of the first variation begins with the same notes transferred from first violin to violoncello, and has the same kind of motion, and similar free contrapuntal imitation; but it proceeds by a chain of closely interlaced modulations through E♭ minor and A♭, and closes in D♭. And not only that, but the portion which corresponds to the resumption of the principal idea begins in the original key in D♭, and only gets home to the principal key for the last phrase of four bars, in which the subject again appears. So that for eleven bars the variation is only connected with the theme by the fact that the successive progressions are analogous in major and minor modes, and by a slight similarity in the character of the music. This was a very important position to take up in variation-writing, and by such action Haydn fully established a much broader and freer principle of representing the theme than had been done before. The following examples are respectively the first eight bars of the second half of the theme, and the corresponding portion of the 1st variation: —
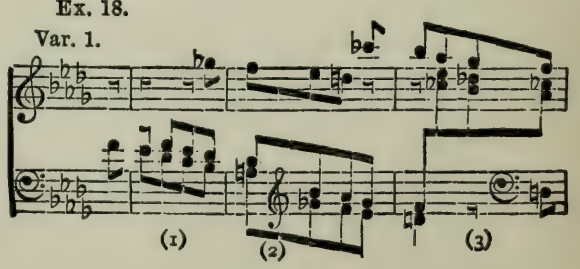
Ex. 17.
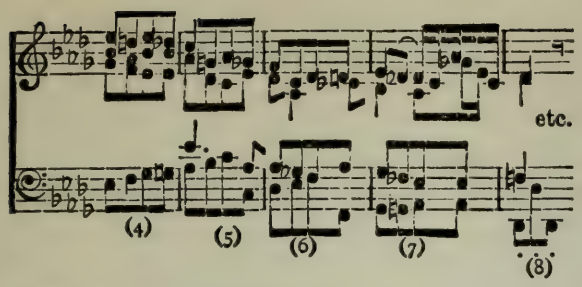
Theme.




Ex. 18.

Var. 1.



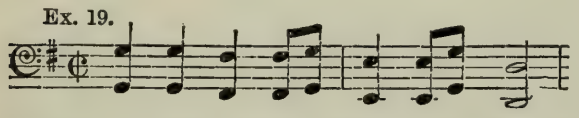



The other noticeable feature of Haydn's treatment of the variation-form is illustrated very happily by the 'Andante con Variazioni' in F minor for clavier solo, and by the movement in the F major sonata for clavier and violin; both showing how strongly he regarded the form as one to be unified in some way or other beyond the mere connection based on identity of structure or tune which is common to all the members of the series. The first of these is really a set of variations on two themes; since the principal theme in the minor is followed by a slighter one contrasting with it, in the major. The variations on these two themes alternate throughout, and end with a repetition of the principal theme in its original form, passing into an elaborate coda full of allusions to its principal figures. Thus there is a double alternation of modes and of styles throughout binding the members together; and the free development of the features of the theme in the coda gives all the weight and interest necessary to clench the work at the end. The slow movement for clavier and violin is somewhat different in system, but aims at the same object. After the theme comes an episode, springing out of a figure in the cadence of the theme and modulating to the dominant and back; then comes the first variation in full, followed by another episode modulating to B♭, with plenty of development of characteristic figures of the theme, coming back (after about the same length as the first episode) to a pause on the dominant chord of the principal key, and followed by another variation with demisemiquaver ornamental passages for the pianoforte. This variation deviates a little at the end, and pauses on the dominant chord again; and then the beautiful and serene theme is given out once more in its original form. This is therefore an ingenious kind of Rondo in the form of variations. The short contrasting episodes are quite in Rondo-form, the only difference being that the two middle repetitions of the theme are made unusually interesting by appearing in a fresh guise. One more point worth noting about Haydn's works of this kind, is that some of his themes are so rich and complex. In a few of the sets in the quartets the theme is not so much a tune as a network of figures combined in a regular harmonic scheme — see Ex. 17; and the same holds true of the 'Andante con Variazioni' mentioned above, which is long, and full of the most various and remarkable figures. It may be said finally that there is no branch of composition in which Haydn was richer and more truly polyphonic than in his best sets of variations.

Mozart, on the other hand, represents the extreme of the melodic form of variations. If in many of Haydn's slighter examples this tendency was perceptible, in Mozart it comes to a head. The variations which he makes purely out of ornamental versions of the tune of the theme are at least four times as many as his harmonic and more seriously conceived ones. As has been said before, Mozart wrote far more sets than Haydn, and many of them were probably *pièces d'occasion* — trifles upon which there was neither time nor need to spend much thought. It is scarcely too much to say, moreover, that variation-writing was not Mozart's best province. Two of his greatest gifts, the power of moulding his form with the most refined and perfect accuracy, and spontaneous melody, have here no full opportunity. The themes which necessarily decide the form are in many cases not his own, and, except in rare instances, it does not seem to have entered into his head to try to make new and beautiful melodies on the foundation of their harmonic framework. He seems rather to have aimed at making variations which would be easily recognisable by moderately-gifted amateurs; and it must be allowed that it takes a good deal of musical intelligence to see the connection between a theme and a variation which is well enough conceived to bear frequent hearing. It is also certain that the finest variations have been produced by scarcely any but composers of a very deep and intellectual organisation, like Beethoven, Bach, and Brahms. Mozart was gifted with the most perfect and refined musical organisation ever known; but he was not naturally a man of deep feeling or intellectuality, and the result is that his variation-building is neither impressive nor genuinely interesting. Its chief merits are delicate manipulation, illustrating the last phase of harpsichord-playing as applied to the Viennese type of pianoforte with shallow keys, and he obtains the good balance in each set as a whole without any of Haydn's interesting devices. A certain similarity in the general plan of several of the independent sets suggests that he had a regular scheme for laying out the succession of variations. The earlier ones generally have the tune of the theme very prominent; then come one or two based rather more upon the harmonic framework, so as to prevent the recurrence becoming wearisome; about two-thirds of the way through, if the theme be in the major, there will be a minor variation, and *vice versa;* then, in order to give weight to the conclusion and throw it into relief, the last variation but one has a codetta of some sort or an unbarred cadenza, or else

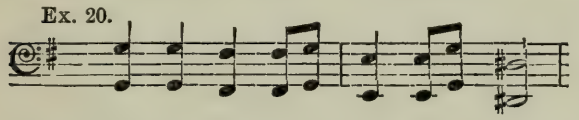
there is an unbarred cadenza dividing the last variation from the final coda, which usually takes up clearly the features of the theme. These unbarred cadenzas are a characteristic feature of Mozart's sets of variations, and indicate that he regarded them as show pieces for concerts and such occasions, since they are nothing but pure finger-flourishes to show off the dexterity and neatness of the performer. There are two — one of them a very long one — in the set on Paisiello's 'Salve tu Domine,' another long one in that on Sarti's 'Come un agnello,' a long one in that on 'Lison dormait,' and others of more moderate dimensions in the sets on Gluck's 'Unser dummer Pöbel meint,' Duport's minuet, 'Je suis Lindor,' and others. In his treatment of the harmonic framework, Mozart is generally more strict than Haydn, but he is by no means tied by any sense of obligation in that respect, and even makes excellent point out of harmonic digression. A most effective example, which contains a principle in a nutshell, is his treatment of the most characteristic phrase of 'Unser dummer Pöbel' in the fourth variation. The phrase is as follows: —

Ex. 19.



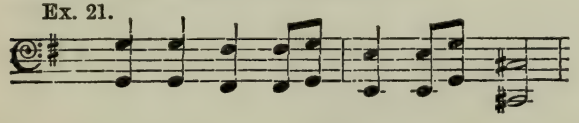
To this he gives a most amusing turn by, as it were, missing the mark by a semitone: —

Ex. 20.



then he goes on to the end of the half of the variation which contains the passage, and begins it again as if for repeat; and then again overshoots the mark by a semitone: —

Ex. 21.



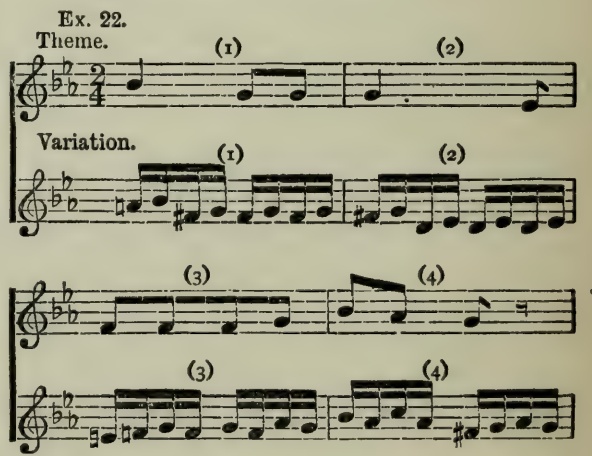
There is probably no simpler example of an harmonic inconsistency serving a definite purpose in variations. In a less obvious way there are some in which very happy effect is obtained by going an unexpected way round between one essential point of harmony and another, and in such refinements Mozart is most successful.

When he introduces sets of variations into sonatas and such works as his Clarinet Quintet, he seems to have taken more pains with them; there are proportionately more free and harmonic variations among them; and the element of show illustrated by the unbarred cadenza is not so prominent. There are good examples of variety of treatment and success in balancing the various members of the series in the variations in the fine Sonata in F for violin and pianoforte. True, the basis of the variations is for the most part melodic, but the principle is treated with more solid effect than usual. The same remark applies to the last movement of the PF. Sonata in D, written in 1777. This contains some extremely happy examples of the exclusive use of the harmonic principle, as in the 9th variation, in which the vigour and individuality of the figure give the variation all the appearance of an independent piece. Similarly in the 11th, Adagio cantabile, and in the last, in which the time is changed from 4–4 to 3–4, the melody is so devised as to appear really new, and not merely the theme in an ornamental dress.

An excellent use to which Mozart frequently puts variations is that of presenting the subjects of sonata-movements in new lights, or adding to their interest by new turns and ornaments when they reappear a second or third time in the course of the movement. One example is the recurrence of the theme in the 'Rondo en Polonaise' which forms the middle movement in the Sonata in D just referred to. Another is the slow movement of the well-known Sonata in C minor, connected with the Fantasia in the same key.

The cases in which Mozart ventured to give a variation a thoroughly independent character are rare. He seems to have thought it better to keep always in sight of his theme, and though he invented some charming and effective devices which have been used by later composers, as a rule the variations wait upon the theme too subserviently, and the figures are often too simple and familiar to be interesting. The following ('Je suis Lindor') is a fair sample of his way of ornamenting a tune: —

Ex. 22.




Beethoven's work forms an era in the history of variation-making. It was a branch of art eminently congenial to him; for not only did his instinct for close thematic development make him quick to see various ways of treating details, but his mind was always inclined to present the innermost core of his idea in different forms. This is evinced plainly enough in the way in which he perfects his subjects. His sketch-books show how ideas often came to him

in the rough; and how, sometimes by slow degrees, he brought them to that refined and effective form which alone satisfied him. The substratum of the idea is the same from first to last, but it has to undergo many alterations of detail before he finds the best way to say it. Even in this his practice differed extremely from Mozart's, but in the treatment of the actual form of 'Theme and variations' it differed still more. In principle Beethoven did not leave the line taken up by the composers of the Sonata period, but he brought the old and new principles more to an equality than before, and was also very much more daring in presenting his model in entirely new lights. The proportion of purely ornamental variations in his works is small; and examples in which the variations follow the theme very closely are more conspicuous in the early part of his life than later; but even among such comparatively early examples as the first movement of the Sonata in A♭ (op. 26), or the still earlier ones in the Sonata in G (op. 14, No. 2), and the set on Righini's air, there is a fertility of resource and imagination, and in the last case a daring independence of style, which far outstrip anything previously done in the same line.

In some sets the old structural principle is once more predominant, as in the well-known 32 in C minor (1806), a set which is as much of a Chaconne as any by Corelli, Bach, or Handel. The theme is in chaconne time, and the strong steps of the bass have the old ground-bass character. It is true he uses the melody of the theme in one or two instances — it would be almost impossible to avoid it at a time when melody counted for so much; but in the large majority the variation turns upon the structural system of the harmonies. Among other points this set is remarkable as a model of coherence; almost every variation makes a perfect complement to the one that precedes it, and sets it off in the same way. In several cases the variations are grouped together, externally as well as in spirit, by treating the same figures in different ways; as happens with the 1st, 2nd, and 3rd, with the 7th and 8th, and with the 26th and 27th and others. The 12th marks a new departure in the series, being the first in the major, and the four that follow it are closely connected by being variations upon that variation; while at the same time they form the single block in the major mode in the whole series. Every variation hangs together as closely as those in Bach's great set of thirty by the definite character of the figures used, while the whole resembles that set in the vigour of the style.

In most of the other remarkable sets the principles of treatment are more mixed. For instance, in that on the Ballet Air from the 'Men of Prometheus,' some have a technical interest like Bach's, and some have an advanced ornamental character after the fashion of Mozart's. Among ingenious devices which may fairly be taken as types, the sixth variation is worth noting. The tune is given intact at most available points in its original pitch and original form, but the harmonies are in a different key. A marked feature in the series is that it has an introduction consisting merely of the bass of the theme, and three variations on that are given before the real theme makes its appearance; as happens also in the last movement of the Eroica Symphony, which has the same subject, and some of the same variations, but is not a set of variations in the ordinary sense of the word, since it has various episodes, fugal and otherwise, as in the movement from Haydn's violin and pianoforte sonata described on p. 225.

Others of Beethoven's sets have original external traits; such as the set in F (op. 34), in which all the numbers are in different keys except the theme and the last two variations, the others going in successive steps of thirds downwards. The variations themselves are for the most part based on the melody, but a most ingenious variety of character is kept up throughout, partly by changing the time in each successively.
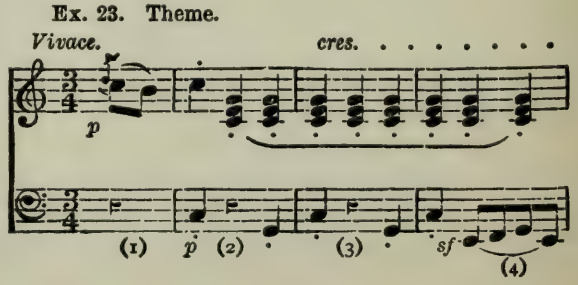
The sets so far alluded to belong to the early or middle period of Beethoven's life, but the finest examples of his work of this kind belong to the last period, such as those in the Quartet in E♭, and the variations 'In modo lidico' in the Quartet in A (op. 132), those in the Trio in B♭, in the Sonatas in E (op. 109), and C minor (op. 111), the two in the Ninth Symphony, and the thirty-three on the waltz by Diabelli. These last five are the finest and most interesting in existence, and illustrate all manner of ways of using the form. In most cases the treatment of the theme is very free, and is sometimes complicated by the structure of the movement. In the slow movement of the Ninth Symphony for instance the theme and variations are interspersed with episodes formed on a different subject and by passages of development based on the principal theme itself. In the choral part the variations are simply based upon the idea, each division corresponding to a variation being really a movement made out of a varied version of the theme adapted in style to the sentiment of the words, and developed without regard to the structure of the periods or plan of the tune.

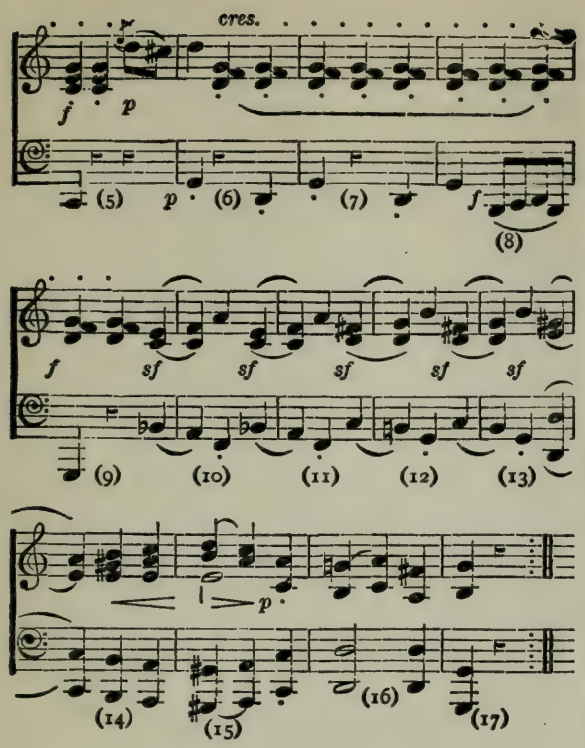
The sets in the two Sonatas are more strict, and the harmonic and structural variations are in about equal proportions. Their coherence is quite as strong as that of the thirty-two in C minor, or even stronger; while there is infinitely more musical interest in them. In fact, there is a romantic element which colours each set and gives it a special unity. The individual character given to each variation is as

strong as possible, and such as to give it an interest of its own beyond its connection with the theme; while it is so managed that whenever the freedom of style has a tendency to obliterate the sense of the theme, a variation soon follows in which the theme is brought forward clearly enough to reëstablish the sense of its presence as the idea from which the whole series springs. The set in op. 109 is an excellent model of the most artistic way of doing this, without the device being so obvious as it is in the works of the earlier masters. The first variation has such a marked melody of its own that it necessarily leads the mind away from the theme. But the balance is reëstablished by the next variation, which is a double one, the repeats of the theme being given with different forms of variations, severally like and unlike the original. The next variation is also double, but in a different sense, the repeats being given in full with different treatment of the same figures. Moreover the balance is still kept up, since the first half is chiefly structural, and the second resumes the melody of the theme more clearly. The next two are more obscure, and therefore serve all the better to enhance the effect of the very clear reappearance of the theme in the final variation. This plan of making double variations was a favourite one with Beethoven, and he uses it again in the fourth variation in op. 111, and in the Diabelli set. In op. 111 it is worth noticing that there is an emotional phase also. The first two variations gradually work up to a vehement climax, culminating in the third. After this outburst there comes a wonderful stillness in the fourth (9–16), like the reaction from a crisis of passion, and this stillness is maintained throughout, notwithstanding the two very different manners of the double variation. Then there is a codetta and a passage wandering through mazes of curious short transitions, constantly hinting at figures of the theme; out of which the theme itself emerges at last, sailing with wind and tide in perfect fruition of its freedom; the last variation of all seems to float away into the air as the tune sings through the haze of shakes and rapid light passages that spin round it, and the whole ends in quiet repose. In such a sense Beethoven gave to his variations a dramatic or emotional texture, which may be felt, by those who understand it, to be true of the innermost workings of their emotions, but can hardly be explained in words.

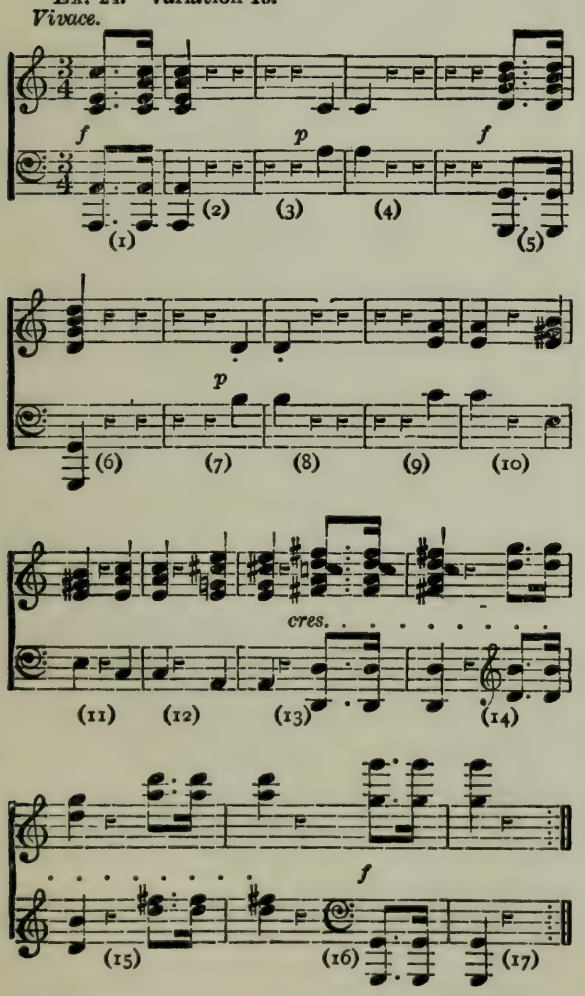
Technically the most remarkable set of all is that of thirty-three on the Diabelli waltz. In this appear many traits recalling those in Bach's set of thirty. For instance, there is a fughetta, cast in the structural mould of the theme; there are imitative variations, of thoroughly modern type; and there are also examples of the imitations being treated by inversion in the second half, as was the manner of Bach. But in style there is little to recall the methods of the older master, and it is useless to try and lay down hard and fast technical rules to explain the detailed connection of theme and variation. In all these last sets, and in the Diabelli set especially, Beethoven is making transformations rather than variations. He takes the theme in all its phases — harmonic, melodic, or rhythmic — and having the idea well in his mind, reproduces it with unlimited variety in different aspects. At one moment a variation may follow the melody of the theme, at another the harmonic structure, at another it will be enough that some special trait like the persistence of an inner portion of the harmony in thirds or otherwise is reproduced, as in the second phrase of Variation No. 8. At other times he will scarcely do more than indicate clearly the places where the cadences and signs of the periods fall, as in Variation 13, with the long pauses; while at other times he works by nothing more than analogy, as in the relations of the end of the first half and beginning of the second half of Variation 5, and the beginnings of the second halves of Nos. 9, 13, and 22. In other cases there are even more complicated reasons for the connection. An example occurs as early as the first variation. The strong type of figure, moving by diatonic steps, adopted at the beginning, is worked out in longer reaches in the second half, until it forces the harmony away from the lines of the theme into short transitional digressions. These occur in two successive periods, which are brought round again and rendered externally as well as ideally intelligible by the way in which the periods are made to match. In a few other cases nothing but the strong points of the periods is indicated, and the hearer is left in doubt till he hears the strong cadence of the period, and then he feels himself at home again directly, but only to be immediately bewildered by a fresh stroke of genius in a direction where he does not expect it. The happiest example of this is Variation 13, already alluded to, which is principally rhythmic, just indicating by a sort of suggestion here and there a humorous version of the theme, and making all the progressions seem absurdly wrong at first sight, though they come perfectly right in the end. The two following examples are the first halves of the theme and of Variation 13: —

Ex. 23. Theme.
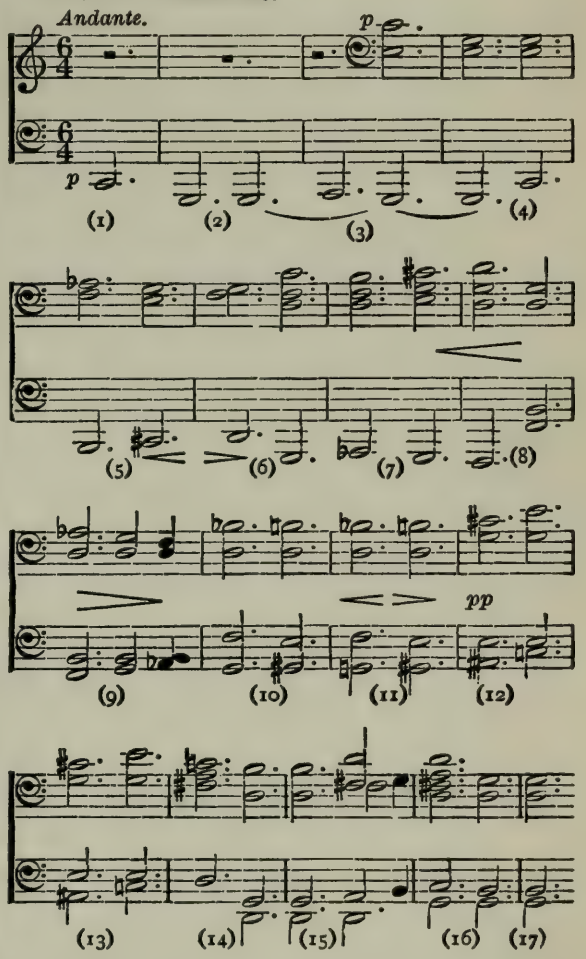





Ex. 24. Variation 13.




Another most wonderful variation is the twentieth, in which again there is a mere suggestion of the theme woven into mazes of transitions, passing away from the harmony of the theme in the less essential points, but always restoring the balance at the close, melodic and structural principles being mixed up almost inextricably. Example 25 shows the portion of this variation corresponding to the part of the theme given in Ex. 23: —

Ex. 25. Variation 20.




In almost all the variations except the fugue (No. 32) the periods are kept quite clear, and match the original faithfully; and this is the strongest point in helping the hearer or reader to follow the connection. The free fugue, which comes last but one, is exactly in the very best place to break any sense of monotony in the recurrence of these exact periods, while the last variation sets the balance even again in a very distinct and weighty way, in favour of the plan and melody of the theme.

In connection with the point illustrated by the fugue in this set, it is noticeable that Beethoven from the first seems to have aimed at relieving in some striking and decisive way the monotony which is liable to result from the constant recurrence of short sections, and the persistence of one key. His codas are frequently very long and free, and often contain extra variations mixed up with telling passages of modulation. The early set of variations on a theme by Righini (1790) affords one remarkable

illustration of this, and the twelve on the Russian air from 'Das Waldmädchen' (1797), another. In the last movement of op. 111 the same end is gained by the string of transitions in the body of the movement before the last two variations; a similar passage occurs in the slow movement of the Ninth Symphony; and in a few instances he gained the same end by putting some of the variations in a different key, as in those of the E♭ Quartet, which also contain a modulating episode near the end.
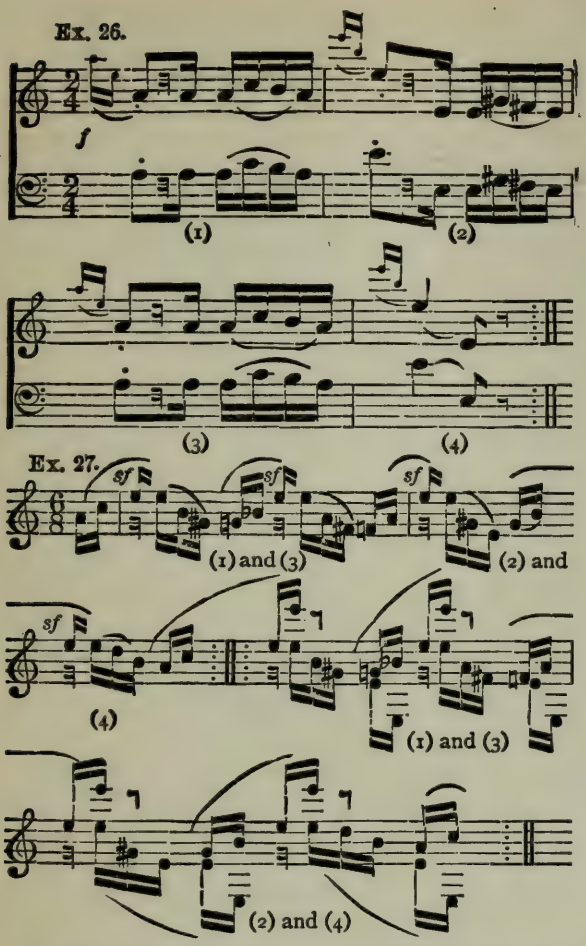
The history of variations seems to be summed up in the set we have just been considering. In the earlier stages of the art the plan of the bass and the harmonies indicated by it was generally the paramount consideration with composers, and great technical ingenuity was expended. In characteristic sets of the earlier sonata-period the melody became paramount, and technical ingenuity was scarcely attempted. In Beethoven's latest productions structural and melodic elements are brought to a balance, and made to minister in all the ways that artistic experience and musical feeling could suggest to the development of the ideas which lie in the kernel of the theme, and to the presentation of them in new lights.

No composer had ever before attempted to produce variations on such principles as Beethoven did, and the art has hardly progressed in detail or in plan since his time; but several composers have produced isolated examples, which are really musical and interesting. Schubert is particularly happy in the variations on the 'Tod und Mädchen' theme in the D minor Quartet, in which there is great beauty of sound, charm of idea, and contrast of style, without anything strikingly original or ingenious in principle. Weber produced numbers of very effective and characteristic sets for pianoforte. Mendelssohn left one or two artistic works of the kind, of which the 'Variations sérieuses' is the best. In this set there are happy instrumental effects, and the whole makes an effective pianoforte piece; but Mendelssohn's view of this branch of art was only at the level of the simple standard of Mozart, and not even so free and spontaneous as Haydn's; and in his application of melodic and structural principles he is extremely strict. Far more interesting is Schumann's treatment of the form in such examples as the Andante and Variations for two pianos, and the well-known 'Études Symphoniques.' His view of the art tended to independence as much as Mendelssohn's did to rigidity, and at times he was even superfluously free in his rendering of the structural aspect of the theme. His devices are less noticeable for ingenuity than for the boldness with which he gives a thoroughly warm, free, and romantic version of the theme, or works up some of its characteristic figures into a movement of nearly equal proportions with it.

By far the finest variations since Beethoven are the numerous sets by Brahms, who is akin to Beethoven more especially in those characteristics of intellect and strong emphatic character, which seem to make variations one of the most natural modes of expressing ideas. In the Variations and Fugue on a theme of Handel (op. 24), the superb set for orchestra on a theme of Haydn (op. 56*a*), those for four hands on a theme of Schumann's (op. 23), the two Paganini sets, and the fine set on an original theme in D (op. 21, No. 1), he has not only shown complete mastery and perception of all aspects of the form, but a very unusual power of presenting his theme in different lights, and giving a most powerful individuality both of rhythm and figure to the several members of each series. His principles are in the main those of Beethoven, while he applies such devices as condensation of groups of chords, anticipations, inversions, analogues, sophistication by means of chromatic passing notes, etc., with an elaborate but fluent ingenuity which sometimes makes the tracing of the theme in a variation quite a difficult intellectual exercise. But analysis almost always proves the treatment to be logical, and the general impression is sufficiently true to the theme in broad outline for the principle of the form to be intelligible. He uses double variations with the happiest effect, as in those on the theme by Haydn, where the characteristic repetition of halves is sometimes made specially interesting by building one variation upon another, and making the repetition a more elaborate version of the first form of each half of the variations. Where the variations are strongly divided from one another, and form a string of separate little pieces, the contrasts and balances are admirably devised. In some cases again the sets are specially noticeable for their continuity, and for the way in which one variation seems to glide into another; while they are sometimes connected by different treatment of similar figures, so that the whole presents a happy impression of unity and completeness. Brahms is also, like Beethoven, most successful in his codas. Two very large ones are the fugue in the Handel set, and the fine, massive coda on a ground-bass derived from the first phrase of the theme, in the Haydn variations. Another on a large scale, but in different style, is that which concludes the Hungarian set (op. 21, No. 2).

In the following examples — which show the first four bars of the theme, and the corresponding portion of the third variation in the first Paganini set — the nature of several very characteristic devices, such as anticipation, insertion of new chords between essential points of the harmonic succession, doubling the variation by giving the repetition of each half in full, with new touches of effect, etc., is illustrated.

Ex. 26.



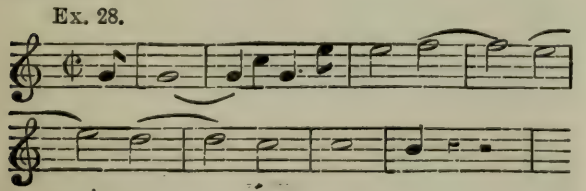

Ex. 27.




A peculiar adaptation of the Variation-principle to the details of other forms of art remains to be noticed. In this also Beethoven led the way. A very fine example is the conclusion of the Marcia Funebre of the Eroica symphony, where the subject is made to express a terrible depth of grief by the constant breaks of the melody, which seem to represent sobs. A similar device — in that case amounting to a complete variation — is the repetition of the short 'Arioso dolente' in A♭ minor in the middle of the final fugue in the Sonata in A♭ (op. 110). Here again the object is obviously to intensify the sadness of the movement by constant breaks and irregularities of rhythm. Another passage of the same kind is the end of the overture to 'Coriolan.'

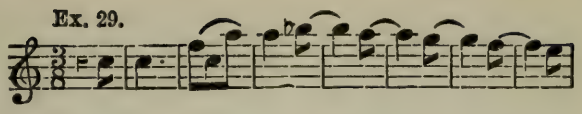
With a similar view Berlioz has given varied forms of his 'idée fixe' in the 'Episode de la vie d'un artiste,' adapting it each time to the changed conditions implied by the movement in which it appears. Its original form is as follows: —

Ex. 28.



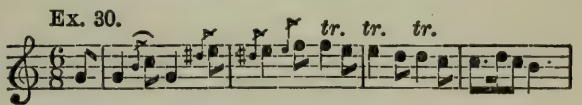
In the ball scene it takes a form appropriate to the dance motion: —

Ex. 29.



Another form occurs in the 'Scéne aux Champs,' and in the final 'Nuit de Sabbat' it is purposely brutalised into the following: —

Ex. 30.



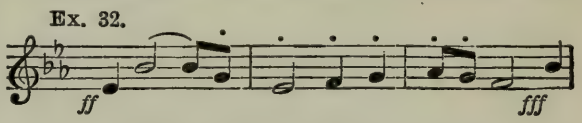

Wagner, carrying out the same method on a grander scale, has made great use of it in adapting his 'leitmotiven' to the changed circumstances of the individuals or ideas to which they belong. One of the most remarkable instances is the change from one of Siegfried's tunes as given by his own horn in his early days, representing his light-hearted boyish stage of life —

Ex. 31.



to the tune which represents him as the full-grown hero bidding adieu to Brünnhilde, which is given with the whole force of the orchestra.

Ex. 32.




Liszt has frequently made characteristic variations of his prominent figures for the same purposes, as in the 'Faust' symphony, and 'Les Préludes.'

Among the devices known as 'æsthetic,' variations again play a most prominent part; movements of symphonies and sonatas, etc., being often linked together by different forms of the same idea. Interesting examples of this are to be met with in Schumann's Symphonies in D minor and C, and again in Brahms's Symphony in D. [See SYMPHONY, vol. iv. pp. 788–790, 795–6.]

In such a manner the principle of variation has pervaded all musical art from its earliest days to its latest, and appears to be one of its most characteristic and interesting features. In its early stages it was chiefly a mechanical device, but as the true position of ideas in music has come more and more to be felt and understood, the more obvious has it become that they can be represented in different phases. Thus the interest of the development of instrumental movements in modern symphonies and sonatas is frequently enhanced by the way in which the subjects are varied when they are reintroduced according to the usual principles of structure; in operas and similar works ever since Mozart's time characteristic features are made all the more appropriate by adapting them to different situations; and it is even possible that after all its long history the Variation still affords one of the most favourable opportunities for the

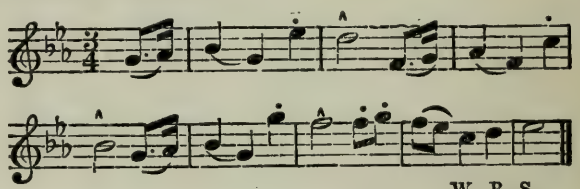
exercise of their genius by composers of the future. C. H. H. P.

[It is impossible to ignore the noble work in variation-form which the writer of the above article has given to the world. The 'Nineteen Variations' for pianoforte solo and the 'Characteristic Variations' for orchestra are both preëminently worthy of study and close analysis; in both the prevailing figure of many of the variations is started not at the beginning, but in the course of each, so that the whole is unified in a remarkable degree, although the casual hearer finds that both works make exceptional demands upon his attention. Elgar's 'Enigma' variations for orchestra are among the most remarkable of modern achievements in the form. They are separate little pieces, in which the ostensible theme is the groundwork, a subject of which the identity has not yet been revealed, being the actual foundation of the work. In variety, charm, and effect, they have no rival among the composer's works.]

VARLAMOV, Alexander Igorovich, born in Moscow, Nov. 15 (27), 1801, was the son of a nobleman of Moldavian extraction. He entered the court choir as a chorister at ten years of age, and his uncommon abilities soon attracted the attention of Bortniansky. His voice having broken and failing to regain its sweetness and power, he left the Imperial choir in 1819, and was appointed director of the choir of the chapel of the Russian embassy at the Hague, being also attached to the Court of the Princess (Anna Pavlovna) of Orange. He returned to Russia in 1823, and settled in Moscow as a teacher. Besides singing, he taught also the violin and the guitar. From 1829 to 1831 Varlamov was again employed in the Imperial Court choir as teacher of choral singing. But he soon drifted back to his native town where he now settled once more as a teacher. His first nine songs were published about 1833, and soon became popular. Varlamov died suddenly of heart disease in St. Petersburg, in Oct. 1848. The entire collection of his songs, numbering 223, was published by Stellovsky in twelve books. Numerous other editions exist. In style and technical method they are closely allied to the songs of Alabiev. In the majority of them the use of Russian sentiment and colour is very superficial. The most famous is the 'Red Sarafan,' which is often mistaken for a genuine folksong, and is known all over the world. This air and another one by the same composer ('I saddle the horse') have been used by Wieniawski in his popular fantasia for violin 'Souvenir de Moscou.' R. N.

VARNEY, Pierre Joseph Alphonse, born in Paris, Dec. 1, 1811, was educated at the Conservatoire as a violinist, and was a pupil of Reicha's for composition. He was successively conductor at the Théâtre historique and the Théâtre lyrique, at Ghent, the Hague, Rouen, the Bouffes Parisiens, and at Bordeaux (1865–78). Several short operas and operettas of slight construction by him were brought out at the various places where he worked. He is best known as having furnished the music for the celebrated Chant des Girondins, 'Mourir pour la Patrie,' the words of which were by Dumas, and which played so important a part in the revolution of 1848. Varney died in Paris, Feb. 7, 1879. His son, Louis, born about 1850 in Paris, wrote upwards of thirty-five operettas, most of them produced with success in Paris from 1876 onwards. The three-act 'Les Forains' (1894) was given at Vienna in 1895, as 'Olympia,' and in the same year at Berlin as 'Die Gaukler.' 'Le Pompier de service' (1897) and 'Les Demoiselles de Saint Cyr' (1898) were very successful (Baker's *Dictionary*). M.

VARSOVIANA. A dance very similar in character to the Polka, Mazurka, and Redowa. It is probably of French origin, and seems to have been introduced by a dancing-master named Désiré in 1853. Somewhat later it was much danced at the Tuileries balls, and is said to have been a favourite with the Empress Eugénie. The music is characterised by strong accents on the first notes of the second and fourth bars, corresponding to marked pauses in the dance. The tempo is rather slow. The following is the tune to which the Varsoviana was generally danced: —



W. B. S.

VASCELLO FANTASMA, IL. An Italian version of Wagner's 'Flying Dutchman.' See Fliegende Holländer.

VATERLÄNDISCHE KÜNSTLERVEREIN (Society of Artists of the Fatherland). A name which has become famous through Beethoven's op. 120. 'The Fatherland' here means Austria. Schindler (*Life of Beethoven*, ii. 34) says that in the winter of 1822–23, the publishing firm of Diabelli & Co. in Vienna formed a plan for issuing a collective set of variations for the pianoforte. No fewer than fifty-one composers, among whom were the first Viennese masters of the time,[1] consented to contribute to the collection, which was published in two large oblong books (Nos. 1380–81) under the title of 'Vaterländische Künstlerverein, Veränderungen über ein vorgelegtes Thema, componirt von den vorzüglichsten Tonsetzern und Virtuosen Wiens und der k. k. oesterreichischen Staaten.' ('Society of Artists of the Fatherland. Variations on a given theme, written by the most prominent composers and

[1] It is curious that the names of Seyfried and Weigl are not in the list.

performers of Vienna and the Imperial States of Austria.') It is an indication of the position held by Beethoven among the musicians of Vienna, that the whole of the first book is taken up with his variations, thirty-three in number, while the other fifty composers are represented by a single variation each. Beethoven's composition has the separate title: '33 Veränderungen über einen Walzer für das Pianoforte componirt und der Frau Antonia von Brentano, gebornen Edlen von Birkenstock, hochachtungsvoll zugeeignet von Ludwig van Beethoven. 120 Werk. Wien bey Cappi und Diabelli.' The work was published in June 1823. On the 16th of the month the following notice appeared in the *Oesterreichisch Kaiserliche priviligirte Wiener Zeitung:* — 'We offer to the world in this work no variations of the ordinary kind, but a great and important masterpiece, worthy of being ranked with the immortal creations of the classical composers of past times, and of a kind that could be produced by none but Beethoven, the greatest living representative of *true* art. The most original forms and ideas, the boldest passages and harmonies, are here exhausted, all such characteristic pianoforte effects as are founded upon a solid style are employed, and a further interest attaches to the work from the circumstance that it is founded upon a theme which would not have been supposed capable of such treatment as our great master, alone among our contemporaries, could give it. The splendid fugues, Nos. 24 and 32, will delight every lover of the grave style, while Nos. 6, 16, 17, 23, etc., will charm brilliant performers; in short all these variations, by the novelty of ideas, the skill of their workmanship, and the artistic beauty of their transitions, can claim a place beside Seb. Bach's well-known masterpiece in the same kind. We are proud of the opportunity of presenting this composition to the public, and have devoted the greatest care to combining elegance of printing with the utmost correctness.

The original manuscript of op. 120, formerly in the possession of C. A. Spina, subsequently in that of Dr. Steger of Vienna, was offered for sale at 42,000 marks (£2100) by Karl W. Hiersemann of Leipzig and in the *Zeitschrift* of the Int. Mus. Ges. of Sept. 1908. Interesting information concerning the sketches for the composition is given in Nottebohm's *Zweite Beethoveniana*, Leipzig, 1887. Beethoven was fond of presenting copies of the printed work to his friends, and the writer possesses two such copies with autograph dedications.

The second book of the variations appeared in the latter half of 1823 or early in 1824. Anton Diabelli, the composer and publisher, had meanwhile dissolved partnership with Cappi, and the name of the firm was now 'A. Diabelli & Co.' As in the first book (Beethoven's portion) so here the theme by Diabelli precedes the variations. It consists of thirty-two bars, and, although of slight importance in itself, is well fitted for variation-writing. The waltz is followed by fifty variations: — (1) Ignatz Assmayer; (2) Carl Maria von Bocklet; (3) Leopold Eustache Czapek; (4) Carl Czerny; (5) Joseph Czerny; (6) Moritz Graf Dietrichstein; (7) Joseph Drechsler; (8) A. Emanuel Förster ('his last composition'); (9) Jakob Freystaedtler; (10) Johann Gänsbacher; (11) Abbé Gelinek; (12) Anton Halm; (13) Joachim Hoffmann; (14) Johann Horzalka; (15) Joseph Hugelmann; (16) J. N. Hummel; (17) Anselm Hüttenbrenner; (18) Frederic Kalkbrenner ('written during his stay in Vienna'); (19) Friedrich August Kanne; (20) Joseph Kerzkowsky; (21) Conradin Kreutzer; (22) Eduard Baron von Lannoy; (23) M. J. Leidesdorf; (24) Franz Liszt ('a boy of eleven years old, born in Hungary'); (25) Joseph Mayseder; (26) Ignatz Moscheles; (27) Ignatz F. Edler von Mosel; (28) W. A. Mozart *fils;* (29) Joseph Panny; (30) Hieronymus Payer; (31) J. P. Pixis; (32) Wenzel Plachy; (33) Gottfried Rieger; (34) P. J. Riotte; (35) Franz Rozer; (36) Johann Schenk; (37) Frank Schoberlechner; (38) Franz Schubert; (39) Simon Sechter ('Imitatio quasi Canon a tre voci'); (40) S. R. D. ; (41) Abbé Stadler; (42) Joseph de Szalay; (43) Wenzel Tomaschek; (44) Michael Umlauf; (45) Fr. Dionysius Weber; (46) Franz Weber; (47) Ch. A. de Winkhler; (48) Franz Weiss; (49) Johann Wittassek; (50) J. H. Worzischek.

(The Graf Dietrichstein, mentioned under No. 6, was the leading aristocratic musician of the time. Schubert's 'Erlkönig' is dedicated to him. The initials S. R. D. under No. 40 probably indicate the name of some other aristocratic amateur.) A long coda by Carl Czerny is appended to the variations. The MS. of Schubert's variation, No. 38, which is in the Imperial Library of Vienna, bears the date March 1821. According to this the later date given by Schindler for the inception of the plan must be incorrect. M. F.

VAUCORBEIL, Auguste Emmanuel, whose real name was Veaucorbeille, born at Rouen, Dec. 15, 1821, son of an actor long a favourite at the Gymnase under the name of Ferville. He entered the Paris Conservatoire in 1835. where he was patronised by Queen Marie Amélie, who made him an allowance. Here he studied seven years, Dourlen being his master for harmony, while Cherubini gave him some advice on composition. He took the second solfeggio prize in 1838. He first tried to earn his living by singing-lessons. As a skilled musician, and man of polished manners, he made friends, and became the pet composer of certain amateur circles. His first publication was twenty-two songs, of which a 'Simple Chanson' had a well-earned success. His

chamber music — two string-quartets, some sonatas for PF. and violin, and one for viola, and two suites for PF. — is well constructed, with ideas at once ingenious and refined, qualities which also form the leading features of a three-act Opéra-Comique, 'La Bataille d'Amour' (April 13, 1863), and a *scena* with chorus, 'La Mort de Diane,' sung by Mme. Krauss at a Conservatoire concert (1870). Of an unpublished opera, 'Mahomet,' we know only some fragments played in 1877, but as far as we can judge, the fire, energy, knowledge of effect, and passion, required for success on the stage were not qualities possessed by M. Vaucorbeil. Finding that composition offered no prospect, he resolved to try a different branch, and in 1872 accepted the post of government commissary of the subsidised theatres. In 1878 he obtained the title of Inspecteur des Beaux-Arts, and soon after was made director of the Opéra for seven years, entering on his functions by agreement with M. Halanzier, July 16, 1879. A new era seemed to have opened for the first opera-house in Paris; but instead of securing the services of such artists as Faure, Gayarré, Mme. Fidès-Devriès, etc., he chose his singers from among the young prize-winners at the Conservatoire — a system of 'reducing expenses' which has not been to the advantage of French composers. M. Vaucorbeil himself was a victim of his endeavours to manage this unmanageable theatre. He died after a short illness, Nov. 2, 1884. G. C.

VAUDEVILLE, a French word, which has had successively four meanings: (1) a popular song, generally satirical; (2) couplets inserted in a play; (3) the play itself; and lastly (4) a theatre for plays of this kind, with songs. Most etymologists derive the word from Vaux de Vire, the name given to songs sung in the valleys (*vaux*) near Vire by a certain fuller and song-writer named Olivier Basselin, who died at Vire in the 15th century. His songs were collected and published in 1610 by an *avocat* named Jean le Houx, who may virtually be considered their author.[1] They contain such lines as these:

> Faisant l'amour, je ne saurais rien dire
> Ni rien chanter, sinon un *vau de vire.*

Others[2] maintain that vaudeville comes from *voix de ville*, quoting as their authority the 'Recueil des plus belles et excellentes chansons en forme de voix de villes' (Paris, 1575) by Jean Chardavoine, a musician of Anjou, but we, with Ménage, prefer the former derivation. It is at any rate certain that the word 'vaudeville' was employed by writers in the 16th century to denote a song sung about the town, with a catching tune. Many lampoons, such as the *Mazarinades*, are vaudevilles. The word was used in this sense, for some time, as is evident from a passage from Rousseau's *Confessions:* 'A complete collection of the vaudevilles of the court and of Paris for over fifty years, contains a host of anecdotes which might be sought in vain elsewhere, and supplies materials for a history of France, such as no other nation could produce.'

It was about 1700 that the mere street-song passed into 'topical' verses in a dramatic piece. The plays at the fairs of St. Germain and St. Laurent contained vaudevilles generally adapted to well-known tunes, so as to ensure their immediate popularity. Occasionally fresh music was written for them, and the vaudevilles composed by Joseph Mouret (a Provençal, called by his contemporaries 'le musicien des Graces'), Gillier, Quinault the elder, and Blavet, had great success in their day.

The next step was to conclude the play with a *vaudeville final*, in which each character sang a verse in turn. Of this Beaumarchais's 'Mariage de Figaro' (1784) gives a well-known example.

The rage for vaudevilles gave rise to pieces entirely in verse, and parodies of operas, and largely contributed to the creation of the opéra-comique. To distinguish between these different classes of pieces the name *comédies à ariettes* was given to what are now called opéras-comiques, and the others became successively 'pièces en vaudevilles,' 'comédies mêlées de vaudevilles,' then 'comédies-vaudevilles,' and finally 'vaudevilles.'

II. It is thus evident that the word would afford material for a book embracing some most curious chapters in the history of French dramatic literature; for the vaudeville includes all styles, the comedy of intrigue, scenes of domestic life, village pieces, *tableaux* of passing events, parodies, and so forth. It was therefore natural that from having found a home wherever it could, it should at last have a special house erected for it. The Théâtre du Vaudeville was built in 1792, on the site of a dancing-saloon called 'Vauxhall d'hiver,' or the 'Petit Panthéon,' between the Rue de Chartres and the Rue St. Thomas du Louvre, on the site of the Hôtel Rambouillet, and on ground now occupied by the Galerie Septentrionale, and by a part of the new court of the Louvre. This theatre was burnt down in 1838, when the company removed to the Théâtre des Nouveautés, in the Place de la Bourse. This new Théâtre du Vaudeville having disappeared in its turn, was replaced by the present pretty house in the Boulevard des Capucines, at the corner of the Rue de la Chaussée d'Antin. We cannot enumerate here the authors who have contributed to its success; suffice it to say that *vaudeville*, born so to speak simultaneously with the French Revolution, crystallised into one of the most characteristic forms of the old

[1] The *Vaux de Vire of Jean Le Houx of Vire* were published in English by J. P. Mulrhead (London, 1875).
[2] See Fétis, *Biographe*, under 'Leroy,' p. 280*b*.

French 'esprit'; that later, as has been justly remarked, it launched boldly into all the speculations of modern thought, from the historic plays of Ancelot and Rozier, and the Aristophanesque satires of 1848, down to the works — as remarkable for variety as for intense realism — of Emile Augier, Dumas fils, Théodore Barrière, Octave Feuillet, George Sand, and Victorien Sardou.

This last period, so interesting from a literary and philosophical point of view, is, musically, well-nigh barren, while the early days of Vaudeville were enlivened by the flowing and charming inspirations of Chardin (or Chardiny) and Wecht, Doche (father and son), Henri Blanchard, and others less known. Most of the vaudevilles composed by these musicians are to be found in 'La Clé du Caveau' (1st ed., 1807, 4th and most complete, 1872). The airs are in notation without accompaniment. In the library of the Paris Conservatoire is a MS. collection of vaudevilles in eighteen volumes, with an index, made by Henri Blanchard. These have an accompaniment for four strings.

The Comédie vaudeville, or vaudeville proper, has now been abandoned for the Comédie de genre, but it is not improbable that it may be revived. At any rate, the couplet is not likely to die in a land where, as Beaumarchais said, everything ends with a song. Since his day manners in France have, it is true, greatly changed, but the taste for light, amusing, satirical verses, with a catching refrain remains, and is likely to remain. Unfortunately the vaudeville, in the old sense of the word, has taken refuge in the Café-concerts, where the music is generally indifferent, and the words poor, if not objectionable. Occasionally in the Revues at the small Paris theatres a smart and witty vaudeville may still be heard. G. C.

VAUGHAN, Thomas, born in Norwich in 1782, was a chorister of the cathedral there under Dr. Beckwith. In June 1799 he was elected a lay-clerk of St. George's Chapel, Windsor. On May 28, 1803, he was admitted a gentleman of the Chapel Royal, and about the same time obtained the appointments of vicar-choral of St. Paul's and lay-vicar of Westminster Abbey. In March 1806 he resigned his place at Windsor and in the same year married Miss Tennant, who had appeared as a soprano singer about 1797, and from 1800 had sung at the Concert of Ancient Music and the provincial festivals, and for some years occupied a good position. Becoming estranged from her husband she appeared on the stage at Drury Lane (as Mrs. Tennant) in secondary parts, and eventually subsided into a chorus-singer at minor theatres. In 1813 Vaughan was chosen to succeed Samuel Harrison as principal tenor at the Concert of Ancient Music and the provincial festivals, which position he occupied for more than a quarter of a century. His voice was a genuine tenor, the deficiency of natural power in which was concealed by purity of tone, great distinctness of pronunciation, and faultlessness of intonation. Harrison's style was chaste, refined, and unaffectedly sublime. Vaughan sang the tenor part in Beethoven's Ninth Symphony on its production by the Philharmonic Society, London, March 21, 1825. He died at Birmingham, Jan. 9, 1843, and was buried Jan. 17, in the west cloister of Westminster Abbey. W. H. H.

VAUTOR, Thomas, published in 1619 'The *First Set:* Beeing Songs of diuers Ayres and Natures, of Fiue and Sixe parts: Apt for *Vyols* and *Voyces* . . . London: Printed by *Thomas Snodham,* for *Matthew Lownes* and *Iohn Browne.*' In the Dedication to George Villiers, Marquess (afterwards Duke) of Buckingham, the composer tells his patron that he was 'an indiuiduall appendant of your . . . noble Mothers house and name,' and says of his songs that 'some were composed in your tender yeares, and in your most worthy Fathers house, (from whom, and your most honourable Mother, for many yeares, I receiued part of my meanes and liuelyhoode).' From this it seems that Vautor must have been a domestic musician in the house of Sir George Villiers (the father of Buckingham) and his wife. She was Mary, daughter of Anthony Beaumont of Glenfield, Leicestershire, and before her marriage had been a waiting-woman in the household of her cousin, Lady Beaumont (of Cole Orton); another member of which branch of the Beaumont family was Sir Thomas Beaumont of Stoughton, who died in 1614; his death is celebrated by Vautor in 'An Elegie, on the death of his right worshipfull Master, Sir Thomas *Beaumont,* Knight, of Stoughton in Leicestershire.' Sir George Villiers died in 1606, and after his death Lady Villiers lived with her sons at Goadby, a village in the north-eastern corner of the county: this connection with both Stoughton and Goadby entitles Vautor to be regarded as a Leicestershire musician. The only other biographical details that are known about him are that on May 11, 1616, he was dispensed for not hearing the lectures of the 'praelector musicae' at Oxford, 'being in practice in the country' and that on the same day he supplicated for the degree of Bachelor of Music, being described as of Lincoln College. His request was granted by grace, on the condition that he should compose 'hymnum choralem sex partium'; he was admitted Bac. Mus. on July 4, 1616, after which he disappears from musical history. So far, no music by Vautor has been discovered except the work published in 1619, which is one of the rarest music-books of the early 17th century. The compositions contained in it show a curious striving after originality, displayed not only in the selection of the words set, but also in a fondness for various musical devices peculiar

to the composer. The last number in the collection, the great six-part madrigal 'Shepherds and Nymphs of Diana' is a direct imitation in its words of the 'Oriana' madrigals published eighteen years earlier, while its music echoes, not unsuccessfully, the style of Wilbye. But probably the real Vautor may be better detected in the five-part 'Sweet Suffolk Owle' and the Latin 'Mira cano,' with its curious effects of full chords repeated ten times in succession. Though he was evidently far below the greater English musicians of his day, Vautor is an interesting figure, and deserves to be better known. So far, only three of his compositions have been reprinted: 'Mother, I will have a husband' and 'Sweet Suffolk Owle' in 'Euterpe' (edited by C. Kennedy Scott), and 'Shepherds and Nymphs of Diana' in 'Ausgewählte Madrigale' (edited by the present writer). W. B. S.

VAUTROLLIER, THOMAS, an early printer, who printed several music-books in England during Elizabeth's reign. He was a Huguenot, came from either Paris or Rouen, and settled in London about 1564, although his first book is dated 1570. His printing-office was at Blackfriars, and his wife appears to have greatly assisted him in his business; for, leaving her in charge of his affairs, he went to Edinburgh, and traded there as a bookseller. After his return he again went to Scotland and established a press at Edinburgh in 1584. In 1586 he came back to London and died shortly before March 1587.

According to Johnson's *Typographia*, 1824, Vautrollier printed, in octavo, *A Brief Introduction to Musicke*. The present writer is not able to identify this. Another book bearing his imprint is 'Cantiones quae argumento Sacrae Vocantur, quinque et sex partium,' by Tallis and Byrd. This beautifully printed music-book is in oblong 8vo, and dated 1575. It contains at the end of the book the full text of the patent of music-printing granted to Tallis and Byrd. Besides the copy in the British Museum, there is one in the York Minster library. With the date 1587 there were two editions of the 'Psalmes of David in metre,' printed by Vautrollier, or his wife. F. K.

VAUXHALL GARDENS. In 1615 one Jane Vaux, widow of John Vaux, was tenant, as a copyholder of the manor of Kennington, of a tenement situate near to the Thames. About 1660 this house, with the grounds attached to it, was opened as a place of public entertainment. The earliest mention of it as such is in Evelyn's Diary, under date July 2, 1661: 'I went to see the New Spring Garden at Lambeth, a pretty contrived plantation.' Pepys at later dates frequently mentions it, and from him we learn that there was an older place of the same name and description in the neighbourhood. On May 29, 1662, he says, 'With my wife and the two maids and the boy took boat and to Fox-hall. . . . To the old Spring Garden. . . . Thence to the new one, where I never was before, which much exceeds the other.' The musical entertainment appears to have been of the most primitive description. Pepys (May 28, 1667) says, 'By water to Fox-hall and there walked in Spring Garden. . . . But to hear the nightingale and other birds, and here fiddles, and there a harp, and here a Jew's trump [JEW'S HARP], and here laughing and there fine people walking, is mighty diverting.' Addison, in *The Spectator*, mentions the place as much resorted to. In 1730 Jonathan Tyers obtained a lease of it and opened it June 7, 1732, with an entertainment termed a 'Ridotto al fresco,' then a novelty in England, which was attended by about 400 persons. This became very attractive, and was frequently repeated in that and following seasons; and the success attending it induced Tyers to open the Gardens in 1736 every evening during the summer. He erected a large covered orchestra, closed at the back and sides, with the front open to the Gardens, and engaged a good band. Along the sides of the quadrangle in which the orchestra stood were placed covered boxes, open at the front, in which the company could sit and sup or take refreshments. These boxes were adorned with paintings by Havman from designs by Hogarth. There was also a rotunda in which the concert was given in bad weather. In 1737 an organ was erected in the orchestra in the Gardens, and James Worgan appointed organist. An organ concerto formed, for a long series of years, a prominent feature in the concerts. On the opening of the Gardens on May 1, 1738, Roubiliac's statue of Handel (expressly commissioned by Tyers), was first exhibited.[1] In 1745 [Tyers increased the orchestra and introduced instrumental solos;] Arne was engaged as composer, and Mrs. Arne, Reinhold, and Lowe as singers. [Richard Collet led the band, Hebden played the bassoon, Valentine Snow the trumpet, and Thomas Vincent the oboe.] In 1749 Tyers adroitly managed, by offering the loan of all his lanterns, lamps, etc., and the assistance of thirty of his servants at the display of fireworks in the Green Park on the rejoicings for the peace of Aix-la-Chapelle, to obtain permission to have the music composed by Handel for that occasion publicly rehearsed in Vauxhall, prior to its performance in the Green Park. The rehearsal took place on Friday, April 21, by a band of 100 performers, before an audience of 12,000 persons admitted by 2s. 6d. tickets. The throng of carriages was so great that the traffic over London Bridge (then the only metropolitan road between Middlesex and Surrey) was stopped for nearly three hours. After Lowe withdrew, Vernon was the principal tenor singer. On the death of

[1] This statue remained in the Gardens, in various situations, sometimes in the open air and sometimes under cover, until 1818, when it was removed to the house of the Rev. Jonathan Tyers Barrett, D.D. (to whom the property in the Gardens had devolved, and who then contemplated a sale of it), in Dufke Street, Westminster, where it remained until his death. It was purchased at auction in 1833 by Mr. Brown, a statuary, who in 1854 sold it to the Sacred Harmonic Society. It now belongs to Mr. Alfred H. Littleton.

Jonathan Tyers in 1767 he was succeeded in the management by his two sons, one of whom, Thomas, who had written the words of many songs for the Gardens, soon afterwards sold his interest in the place to his brother's family. In 1774 Hook was engaged as organist and composer, and held these appointments until 1820. [See HOOK, JAMES.] In his time the singers were Mrs. Martyr, Mrs. Wrighten, Mrs. Weichsell, Miss Poole (Mrs. Dickons), Miss Leary, Mrs. Mountain, Mrs. Bland (probably the most universally favourite female singer who ever appeared in the Gardens), Miss Tunstall, Miss Povey, Vernon, Incledon, Dignum, Charles Taylor, Collyer, Mahon, etc. etc. Parke, the oboist, was for many years the principal solo instrumentalist. On May 29, 1786, the Gardens were opened for the season, for the first time under the name 'Vauxhall Gardens' (the old name of 'Spring Garden' having been continued up to that time), with a jubilee performance in commemoration of their first nightly opening by Tyers fifty years before. In 1798 fireworks were occasionally introduced, and afterwards became one of the permanent attractions of the place. The favour shown by the Prince of Wales (afterwards George IV.), made the Gardens the resort of the fashionable world, and the galas given during the Regency, on the occasions and the anniversaries of the several victories over Napoleon, attracted immense numbers of persons. During that period the prosperity of the establishment culminated. In 1815 the celebrated performer on the tight rope, Madame Saqui, appeared, and excited universal astonishment by her ascent on the rope to the summit of the firework tower (60 feet high), during the pyrotechnic display. She continued one of the principal attractions of the Gardens for many years. In 1818, the Gardens having become the property of the Rev. Dr. Jon. Tyers Barrett, who deemed the receipt of an income from them inconsistent with his sacred calling, they were submitted to auction (on April 11), but bought in. In 1822, however, they passed into the hands of Messrs. Bish, Gye, and Hughes. Great changes then took place in the character of the entertainments; and a theatre was erected, in which at first ballets, and afterwards vaudevilles, were performed. The concert, however, was retained as a leading feature, and in 1823 the singers were Miss Tunstall, Miss Noel, Miss Melville, Goulden, Collyer, Clark, and Master Longhurst. In 1826 Miss Stephens, Mme. Vestris, Braham, Sinclair, De Begnis, etc., were engaged. In 1827 horsemanship was introduced and a mimic representation of the Battle of Waterloo (which proved attractive for several seasons), given on the firework ground. Miss Graddon, T. Phillips, Horn, and Mr. and Mrs. Fitzwilliam were the singers, and Blewitt, T. Cooke, and Horn the composers. In 1828 Blewitt, T. Cooke, and R. Hughes were the composers, and Misses Helme, Knight, and Coveney, Benson, Williams, and Tinney the singers. In 1829 Rossini's 'Il Barbiere di Siviglia' was performed in the theatre by Miss Fanny Ayton, Mesdames Castelli and De Angioli, and Signori Torri, Giubilei, De Angioli, and Pellegrini; the orchestral concert being supported by Misses Helme and P. Horton (afterwards Mrs. German Reed), George Robinson, W. H. Williams, and George Smith; Blewitt and T. Cooke continuing as composers. In 1830 Bishop was placed at the head of the musical department, and continued so for three years. He produced during that period the vaudevilles of 'Under the Oak,' and 'Adelaide, or the Royal William,' 1830; 'The Magic Fan,' 'The Sedan Chair,' and 'The Battle of Champagne,' 1832, and many single songs, amongst which was the still popular ballad, 'My Pretty Jane,' written for the sweet-toned alto voice of George Robinson. His singers included Miss Hughes and Mrs. Waylett. Balloon ascents formed a main feature of the attractions a few years later. As far back as 1802 Garnerin had made an ascent from the Gardens, but that was an isolated case. In 1835 Charles Green ascended and remained in the air all night. On Nov. 7, 1836, Green, Monck Mason, and Holland ascended in the large balloon, afterwards known as the 'Nassau,' and descended next morning near Coblentz, having travelled nearly 500 miles in eighteen hours. In July 1837, Green ascended, with Cocking attached in a parachute beneath the balloon, when the latter was killed in his descent by the failure of his machinery. The Gardens now rapidly declined. In 1840 an attempt was made to sell them, but they were bought in at £20,000. In 1843 they were under the management of Wardell; masquerades, frequented by the most disreputable classes of the community, were given; matters grew worse and worse, until in 1855 they came into the hands of Edward Tyrrell Smith, and reached their lowest depth of degradation. The musical arrangements were beneath contempt; a platform for promiscuous dancing was laid down; and everything lowered in quality. They were not afterwards regularly opened, but speculators were forthcoming who ventured to give entertainments for a few nights in each year, 'for positively the last nights,' until 1859, when the theatre, orchestra, and all the fittings were sold by auction. On July 25 in that year the trees were felled and the site handed over to builders. Vauxhall Gardens had a longer existence than any public gardens in England, and assisted in maintaining a taste for music as a source of rational enjoyment, although they did little or nothing towards promoting its advancement. W. H. H.

Arne and Worgan seem to have begun the practice of publishing books of songs sung at Vauxhall about 1750; they were followed by

Walsh and Johnson. James Hook issued one or two books annually from 1769 till early in the 19th century; they were published successively by Welcker, Thomson, Preston, Bland & Weller, and Dale. On Bland & Weller's issues are pretty vignettes of the gardens. Other views are in Bickham's 'Musical Entertainer,' and several are reproduced in Wroth's *London Pleasure Gardens*, 1896. F. K.

VECCHI,[1] or VECCHII, ORAZIO,[2] was born, it seems, at Modena, in or about the year 1551. He became the pupil of a monk named Salvatore Essenga, who was himself not unknown as a composer, and who published a volume of 'Madrigali,' containing a piece (doubtless his first essay) by Vecchi, in 1566. The latter entered holy orders and was made first, in 1586, canon, and then, five years later, archdeacon, of Correggio. Soon afterwards, however, he seems to have deserted his office in order to live at his native town; and by April 1595 he was punished for his non-residence by being deprived of his canonry. Possibly the real reason of his absence or of his deprivation, or both, was the singular excitability and quarrelsomeness of his disposition, of which several stories are told. Be this as it may, in Oct. 1596 he was made chapel-master of Modena Cathedral; and two years later received the same post in the court, in which capacity he had not only to act as music-master to the ducal family, but also to furnish all sorts of music for solemn and festival occasions, grand mascarades, etc. Through this connection his reputation extended widely. He was summoned at one time to the court of the Emperor Rudolf II.; at another he was requested to compose some particular music for the King of Poland. In 1604 he was supplanted in his office by the intrigue of a pupil, Geminiano Capi-Lupi; and within a year, on Feb. 19, 1605, he died, it is said, of mortification at his ill-treatment.

Among Orazio's writings the work which calls for special notice, and which gives him an important place in the history of music, is his 'Amfiparnasso, commedia harmonica,' which was produced at Modena in 1594 and published at Venice three years later. The 'Amfiparnasso' has been claimed as the first example of a real opera, but on insufficient grounds. It marks, it is true, a distinct step towards the creation of the idea; but it is not itself an opera. [It is an attempt to translate into music the 'commedia dell' arte,' the characteristic figures of which (Pantalone, Arlecchino, Brighella, the Dottor Graziano, etc.) were to be seen at every village fair in North Italy, during the 16th and 17th centuries. The work is a series of Madrigals, grouped in three acts and preceded by a prologue, in which it is clearly and unmistakably stated that the work is intended to appeal to the ear only, and not to the eye. The lines

> Ma voi sappiat' intanto
> Che questo di cui parlo
> Spettacolo si mira con la mente
> Dov' entra per l' orecchie, e non per gl' occhi,

are proof positive that it was never intended to be acted, even in dumb show, as has generally been suggested. The characters of the comedy would be as well known to an Italian audience as Punch and Judy are to English children, and the various dialects employed would differentiate the characters at once, especially as Vecchi has represented their characteristic rhythms and cadences in his music with great skill. The 'Amfiparnasso,' although deservedly ranked as a masterpiece, is by no means the first attempt in this style. Orlando Lassus had already treated the same subject on a smaller scale, and Striggio's 'Cicalamento delle Donne al Bucato' appeared as early as 1567. For a complete analysis of the 'Amfiparnasso' see the *Monthly Musical Record* for March and April 1906. Specimens of Vecchi's madrigals are in the second volume of Torchi's 'L'Arte Musicale in Italia,' and the third of 'Arion.' For list of works see *Quellen-Lexikon.*] R. L. P.; with additions in square brackets by E. J. D.

VEILED PROPHET OF KHORASSAN, THE. An opera in three acts; words by W. Barclay Squire, after Moore; music by C. V. Stanford. Produced at the Court Theatre, Hanover, as 'Der verschleierte Prophet' (German version by Ernst Frank, Feb. 6, 1881). The overture and other portions were given at the Crystal Palace, etc., and the PF. score is published by Boosey & Co. The opera was given in an Italian version by G. Mazzucatos as 'Il Profeta Velato' at Covent Garden for a single performance after the close of the regular season, July 26, 1893. G.

VEILED VOICE (*Voce velata*). A voice is said to be veiled when it is not clear, but sounding as if it passed through some interposed medium. The definition found in some dictionaries, namely, 'a husky voice,' is incorrect. Huskiness is produced by an obstruction somewhere along the line of the vocal cords, a small quantity of thick mucus which obstinately adheres to them, or an abrasion of the delicate membrane which lines them, from cold or over-exertion. But the veil is due to a special condition, temporary or permanent, of the entire surface of the vocal chords, which affects the tone itself without producing a separate accompanying sound. There are two distinct kinds of veil — that which is natural, proceeding from the special aforesaid condition of the vocal cords in a healthy state, and that which proceeds from a defective position

[1] Vecchi = old, and this may possibly mean that Orazio was the elder of two brothers or of the elder branch of his family.

[2] Orazio's separate compositions are indexed in Eitner's 'Bibliographie des xvi. und xvii. Jahrhunderts,' pp. 890–895; they consist of sixty-two Italian and forty-four Latin numbers; besides forty-two (in German collections) with German words, many of which are presumably identical with compositions differently entitled in Italian or Latin.

of the vocal organs (bad production), overwork, or disease. Almost every fine dramatic voice has a very slight veil upon it, scarcely recognisable as such, but imparting to it a certain richness and pathos often wanting in voices of crystalline clearness. It is in sound like atmosphere in a picture. The veil is therefore not a defect in every degree. Some great singers have had it to a considerable extent. Amongst these, Pasta, one of the first who united classic acting to fine singing, could never overcome a veil that was sufficient at times to be very much in the way, but was counterbalanced by her other great qualities; and Dorus-Gras, the French soprano, was a remarkable instance of the possession of large powers with a veil upon the voice, that would in most cases have been a serious impediment to vocal display. She, however, made the most brilliant singing pierce the impediment, like the sun shining through the mist. The slight veil on the voice of Jenny Lind (Madame Goldschmidt) gave it volume and consistency, and the same may be said of Salvini the actor, who had, perhaps, the finest speaking voice that ever was heard.

Let no student of singing endeavour to cultivate a veil because some great singers have had it naturally. A superinduced veil means a ruined voice. H. C. D.

VEILLONS AU SALUT DE L'EMPIRE. A political song written by Ad. S. Roy in 1791, and adapted by him to the popular air 'Vous qui d'amoureuse aventure,' from Dalayrac's 'Renaud d'Ast' (produced at the Comédie Italienne, July 19, 1787). The song, which bears the sub-title of 'Chant de Liberté,' was one of the first lyrical utterances suggested by the French Revolution, and it is a great error to suppose that it was adapted for use under the first Empire, for the democratic ideas expressed in Roy's verses were absolutely interdicted under the first Napoleon. The word 'Empire,' which has given rise to this widely-spread impression, refers here to the State, not to the imperial Government. The success of the song was enormous, and it required nothing less than the 'Marseillaise' to drive it out of popular favour. The first three verses alone are by Roy; the fourth was added in 1840, when the song was for a time rescued from the oblivion into which it had fallen. A. J.

VELLUTI, Giovanni-Battista, born at Monterone (Ancona) in 1781, was the last of the great male soprani of Italy. At the age of fourteen he was taken up by the Abbate Calpi, who received him into his house and instructed him in music. After the traditional six years of solfeggi, he made his début, in the autumn of 1800, at Forlì; and for the next two or three years continued to sing at the little theatres of the Romagna. In 1805, appearing at Rome, he earned a great success in Nicolini's 'Selvaggia'; and two years later, in the same city, he sang the 'Trajano' of the same composer, by which he established his position as the first singer of the day. With no less éclat he appeared in 1807 at the San Carlo in Naples, and at the Scala in Milan, during the Carnival of 1809, in 'Coriolano,' by Nicolini, and 'Ifigenia in Aulide,' by Federici. After singing at Turin, and again at Milan, he appeared in 1812 at Vienna, where he was crowned, medallised, and celebrated in verse. On his return to Italy, he continued to reap golden honours at Milan and other places until 1825, when he came to London. Here he was the first sopranist whom that generation of opera-goers had ever heard, the last (Roselli) having ceased to sing in 1800, at the King's Theatre; and a strong prejudice was rather naturally felt against the new singer. 'His first reception at concerts was far from favourable, the scurrilous abuse [1] lavished upon him before he was heard, cruel and illiberal; and such was the popular prejudice and general cry that unusual precautions [2] were deemed necessary to secure a somewhat partial audience, and prevent his being driven from the stage on his very first entry upon it. The very first note he uttered gave a shock of surprise, almost of disgust, to inexperienced ears, but his performance was listened to with attention and great applause throughout, with but few *audible* expressions of disapprobation, speedily suppressed. The opera he had chosen [performed July 23, 1825] was "Il Crociato in Egitto," by a German composer named Mayerbeer (*sic*), till then totally unknown in this country.' [3]

It must be remembered that Velluti at this time was no longer young, and doubtless had lost much of the vigour and freshness of his splendid voice, which had formerly been one of large compass. When he first sang in England, the middle notes had begun to fail, and many of them were harsh and grating to the ear, though the upper register was still exquisitely sweet, and he had retained the power of holding, swelling, and diminishing his tone with delightful effect. The lower notes were full and mellow, and he showed great ingenuity in passing from one register to the other, and avoiding the defective portions of his scale. His manner was florid, but not extravagant; his embellishments, tasteful and neatly executed, and not commonplace. His usual style was suave, but rather wanting in variety; he never rose to *bravura*. In appearance he had been remarkably handsome, and was still good-looking. Velluti received £600 for his services during that (part) season, but was re-engaged for the next at a salary of £2300, as director of the music as well as singer. He then appeared in Morlacchi's 'Tebaldo ed Isolina,' which he considered his best opera. He was much less

[1] The wits of the day called him 'non vir, sed veluti.'
[2] This statement is contradicted by Ebers (*Seven Years*).
[3] Lord Mount-Edgcumbe.

admired, however, in this than in the former work; and his favour sensibly declined. For his benefit he sang in Rossini's 'Aureliano in Palmira,' but in connection with this got into a dispute about extra pay to the chorus, and the case was decided against him in the Sheriff's Court.

In 1829 Velluti came to London once more and sang on a few occasions. On one of these he was heard by Mendelssohn,[1] with an effect only of intense loathing. His voice, indeed, had completely lost its beauty, and he was not engaged. He returned to Italy, and died in the early part of Feb. 1861, at the age of eighty. Velluti was a man of kind and benevolent disposition, and equally gentlemanly feeling and deportment; his private habits were of the most simple and inoffensive kind. In society, his apparent melancholy gave way to a lively and almost playful exuberance of good humour, and he never failed to interest. It is strange that no fine portrait should exist of so great a singer and so handsome a man: the only ones known are an oval by Jügel, after Mouron, representing him as Trajano, and a woodcut, in which he appears as Tebaldo. J. M.

VELOCE, CON VELOCITÀ, VELOCISSIMO — 'Swiftly; with the utmost rapidity.' A term invented by the 'Romanticists,' generally used of an *ad libitum* passage in a quick movement, as, for instance, a scale-passage, or similar figure, in a cadenza. It indicates an increased rate of speed — not, like *accelerando*, a gradual quickening of the time, but an immediate access of celerity, lasting evenly until the end of the passage or figure to which it is applied. The original time is then resumed without the words *a tempo* being required. In the large majority of cases the term is only applied to loud passages, as frequently in the works of Chopin, and in the finale of Schumann's Sonata in F♯ minor, op. 11; but in one instance at least, the slow movement of his second concerto, the former composer applies it to a soft passage, coupling *velocissimo* with *delicatissimo*. No instance of its occurrence is to be found in the works of the 'classical' masters strictly so-called; its earliest use would seem to be in that work of Chopin's which Schumann's criticism immortalised, the 'Là ci darem' Variations, where, however, it is applied to an entire variation. Under such conditions it must be regarded as equivalent to *Presto confuoco*. It is worthy of notice that in Czerny's 'Études de la Vélocité' the direction occurs only once, and then in the superlative, applying, moreover, to an entire study. M.

VENETIAN SWELL. The first Swell Organ produced its effect by placing the front of the box containing the pipes under the control of the player, who by means of a pedal could raise or lower the panel at will, so releasing or muffling the sound. This plan was first adopted in the organ at St. Magnus, London Bridge, built in 1712. [See ORGAN, vol. iii. pp. 536–37 and SWELL-ORGAN, vol. iv. p. 761.] The first Harpsichord Swell made its crescendo by the raising of the lid. These clumsy contrivances were superseded by the Venetian Swell, an invention patented by Shudi in 1769 [see SWELL, HARPSICHORD], and so called from its resemblance to the laths of a Venetian blind. This ingenious device was first applied to the Harpsichord, but was soon adopted by organ builders. The louvres are generally in horizontal rows and are so hung as to close by their own weight; but in very large Swell Organs the size and number of these shutters made them too heavy for control by the foot, and they are now often placed vertically and closed by a spring. The old form of Swell could only be left either quite open or completely closed: in recent years a balanced Swell has been introduced which allows the shutters to be left at any angle. [Mr. T. Elliston has introduced a ratchet swell pedal which enables the performer to fix the swell open at any degree of power.] In almost all cases the control is given to the foot of the player — generally the right foot. This arrangement has had disastrous effects upon the pedalling of many players. Several ingenious attempts have been made to enable the organist to open and close the box by other means. In the large organ built by Mr. Willis for the 1862 Exhibition, a crescendo could be made by blowing into a small pipe. This, however, was liable to inconvenient sudden sforzandos. Mr. R. H. M. Bosanquet used a movable back attached to the seat by a hinge. A strap fastened to this is passed over one shoulder and under the other arm of the player. When the player leans forward he pulls on the back of the seat, and this opens the Swell. The action of the back Swell and Swell Pedal are distinct, so that acting on the former may not depress the latter. W. P^a.

VENI CREATOR SPIRITUS. The Hymn appointed, in the Roman Breviary, to be used at Vespers on the Feast of Pentecost, when the first verse is sung kneeling: —

Veni creator Spiritus
Mentes tuorum visita,
Imple supernâ gratiâ
Quae tu creasti pectora.

It is also sung at Ordinations, and on all other occasions introducing a solemn invocation to the Holy Ghost. The Latin text is supposed to have been written about 800, and is often ascribed to Charlemagne. The English version, by Bishop Cosyn, in the Book of Common Prayer — 'Come, Holy Ghost, our souls inspire' — is in Long Measure, answering, so far, to the eight syllables of the original hymn, and susceptible of adaptation to the melody (see 'Hymns Ancient and Modern,' ed. 1904, No. 180). The

[1] Letter of May 19, 1829, to Devrient.

second version — 'Come, Holy Ghost, Eternal God' — being in Common Measure, is, of course, less manageable.[1]

The Plain-song Melody will be found in the Antiphonarium, the Vesperal, and the Directorium Chori; also in 'Hymns Ancient and Modern.' Among polyphonic settings, the finest is that by Palestrina, in the 'Hymni totius anni' (Rome, 1589). A beautiful movement from a 'Magnificat' by Palestrina was adapted, many years ago, to the English version, and published by Messrs. Burns & Lambert; but is now out of print. Tallis has also written a little setting, in the form of a very simple Hymn Tune, adaptable to the English Common Measure version. W. S. R.

VENI SANCTE SPIRITUS. A Prose or Sequence sung in the Roman Church on Whitsunday, and during the Octave of Pentecost, between the Epistle and Gospel. The text, in Trochaic Dimeter Catalectic, arranged in strophes of three verses, the two first of which rhyme together, while the third verse in every strophe ends in the syllable 'um,' was written in the 10th century, by King Robert of France, and in graceful and touching simplicity has never been surpassed. Whether or not King Robert also composed the old Ecclesiastical Melody — a very fine example of the use of Mode I. — it is impossible to say. It is, however, quite worthy of the text, both in sentiment and in graceful freedom of construction. [See 'Hymns Ancient and Modern' (ed. 1904), No. 184.]

Veni Sancte Spiritus has not been so frequently treated by the Polyphonic Composers as some of the other Sequences. Palestrina, however, treated it more than once, in settings of the highest order of excellence. W. S. R.

VENICE. The frequent and laudatory references made by foreigners to the Conservatorios of Venice abundantly prove the reputation which they enjoyed during the 17th and 18th centuries. The President de Brosses, in his *Lettres Historiques* (tom. i.), speaks in the highest terms of the pleasure he received from Venetian music generally. 'The passion of the nation for this art is,' he says, 'inconceivable'; but 'the music *par excellence* is the music of the Hospitals; . . . the girls sing like angels; they play the violin, the flute, the organ, the hautboy, the violoncello, the bassoon, in short no instrument is large enough to frighten them. . . . Nothing can be more delightful than to see a young and pretty novice dressed in white with a bunch of pomegranate flowers behind her ear, conducting an orchestra and beating the time.' Casotti (*Lettere*, July 29, 1713) assures us that at Vespers in the Incurabili they do not chant, they enchant (non cantano ma incantano). Rousseau (*Confessions*, vii.) bears similar testimony to the charm of the singing in the Venetian Conservatoires; and readers of Dr. Burney's letters will not have forgotten his extreme delight at the music which he heard at the Incurabili under Galuppi's direction; 'I ran away,' he says, 'from the music at Santa Maria Maggiore, to the Incurabili, where Buranello and his nightingales . . . poured balm into my wounded ears.' Finally, at the close of the 18th century, Mancini wrote thus, 'I am of opinion that in all Italy there are no schools of music worthy the name, save the Conservatoires of Venice and Naples and the school conducted by Bartolommeo Nucci of Pescia.'

The Venetians were always a music-loving race. Not only did the people display a natural ability for the art in the popular music of the streets and the songs of the gondoliers, but the city long possessed schools of cultivated music in the choir of St. Mark's, in the theatres, and above all in the four great Scuole or Conservatoires, which were attached to the pious foundations of the Pietà, the Mendicanti, the Ospedaletto, and the Incurabili. So famous did these schools become that the greatest masters of Italy, and even of Europe, applied for the post of director, and were proud to write oratorios, motets, and cantatas for the pupils. The names of Lotti, Galuppi, Scarlatti, Hasse, Porpora, Jommelli, Cimarosa, to take a few only, must always shed a lustre upon the Conservatoires over which they presided; and there is a tradition that Mozart, when under contract to produce an opera for the Fenice, promised an oratorio for the Incurabili choir.

The four hospitals were not, in their origin, designed as schools of music. They were built and endowed by the munificence of private citizens, to receive the poor and infirm; their position as Conservatoires was only gradually developed. The Pietà at San Giovanni in Bragola, was founded in the year 1348, by Fra Pierazzo d'Assisi as a succursal to the Foundling Hospital at San Francesco della Vigna. After the death of Pierazzo both hospitals were united at San Giovanni, and placed under the Ducal supervision. The institution was supplied with wood and corn free of charge, and enjoyed a rental of nearly three hundred thousand ducats. The children of the hospital were taught singing, among other accomplishments, and the school of music gradually developed until it came to enjoy the highest reputation in Venice. At the time of de Brosses' visit the Pietà possessed the finest orchestra in the city. The Hospital of the Pietà was the only one of the Conservatoires which survived the downfall of the Republic and escaped the financial collapse which overtook so many pious foundations of Venice.

The Hospital of the Mendicanti was first founded in the 13th century, for the reception

[1] The Hymn 'Come, Thou Holy Spirit, come,' is not 'englyshed' from the 'Veni Creator,' but from the Sequence for Whit Sunday, 'Veni Sancte Spiritus,' to which, indeed, the Common Measure version bears quite as much resemblance as it does to the 'Veni Creator' itself.

of lepers. In the year 1225 these unfortunates were all collected at SS. Gervasio e Protasio; and in 1262 they were removed to the island of San Lazzaro in the lagoon. As the leprosy gradually disappeared from Venice, the institution and its funds were devoted to the assistance of mendicants and impotent persons. In the 17th century Bartolommeo Bontempelli and Domenico Biava, two wealthy citizens, built and endowed the Hospital at SS. Giovanni e Paolo. — The School of Music at the Mendicanti sprang up in the same way as the school at the Pietà had grown; and, towards the close of the 18th century, it had acquired a high repute. In the year 1775, on May 28, the Emperor Joseph II. was entertained at the Mendicanti, and a new oratorio was performed in his honour. The contemporary account of the visit describes how 'the whole party betook themselves to hear the new oratorio sung by the girls of the Mendicanti orphanage. The Emperor's suite occupied places reserved for them in the tribune opposite the grille which enclosed the choir where the girls sang. But the Emperor and his brother, the Grand Duke of Tuscany, attempted to enter the choir. They were not recognised at first by the lady guardians of that door, forbidden to all men without distinction of person, and admittance was refused. The Emperor, however, was presently recognised and admitted. He amused himself by turning over the leaves of the music, and by taking part in a full chorus with his own well-modulated voice. In the year 1777, owing to financial difficulties and mismanagement, the hospital of the Mendicanti was closed, though the choir continued to take part in concerts and oratorios for some time longer. The buildings of the Mendicanti, now form part of the great Civic Hospital of Venice.

The Ospedaletto was founded in 1527, at SS. Giovanni e Paolo, as a poorhouse and orphanage. S. Girolamo Miani was among its early benefactors, and so too, by report, was Ignatius Loyola. The Conservatoire of the Ospedaletto seems to have been the least renowned of the four Venetian Schools, though Dr. Burney expresses himself much satisfied with the singing which he heard there, ranking it after the Incurabili.

The Incurabili, on the Zattere, an hospital for incurables, was founded in 1522, by two noble ladies, Maria Malipiero and Maria Grimani, under the inspiration of San Gaetano Thiene. The first building was of wood; but the new church was begun in 1566 and finished in 1600. The education of the girls who were admitted to the hospital was supervised by a committee of twelve noble ladies. Dr. Burney gives the palm to the orchestra and choir of the Incurabili. This Conservatoire was raised to its high position by the labours of the two famous masters Lotti and Galuppi. Galuppi, called Il Buranello, was the last maestro of the Incurabili choir, and wrote for it the last oratorio performed before the closing of the institution in 1776, the 'Moyses de Sinai revertens.' Six years later the concert-room of the Incurabili was opened once more for a performance of Galuppi's 'Tobias,' in honour of Pope Pius IV. The Procurator Manin, at his own charges, caused the hall to be painted with scenes from the life of Tobias, and decorated with mirrors. The oratorio was given by a picked choir and orchestra chosen from the four Conservatoires; and the performers were all dressed in black silk.

The girls who were admitted to the four great Conservatorios of Venice, were by rule required to prove poverty, ill-health, and Venetian birth. This rule was sometimes relaxed in favour of exceptionally promising voices. The state dowered the girls either for marriage or for the convent. The pupils were divided into two classes, the novices and the *provette* or pupil teachers, whose duty it was to instruct the novices in the rudiments of music under the guidance of the maestro. The number of scholars in each Conservatoire varied from sixty to eighty. Every Saturday and Sunday evening the choirs performed full musical Vespers or a motet, usually written by their own maestro. The churches were crowded, and the town divided into factions which discussed, criticised, and supported this or that favourite singer. The opera-singers attended in large numbers to study the method of the more famous voices. On great festivals an oratorio was usually given. The words of the libretto were originally written in Italian; but for greater decorum Latin was subsequently adopted. The libretto was divided into two parts, and printed with a fancy border surrounding the title-page, which contained the names of the singers and sometimes a sonnet in their praise. The libretto was distributed gratis at the door of the church; and each of the audience was supplied with a wooden stool or chair. The choir sang behind a screen, and was invisible. Admission to the choir was forbidden to all men except the maestro; but Rousseau, by the help of M. le Blond, French Consul, succeeded in evading this rule, and was enabled to visit the choir of the Mendicanti and to make the acquaintance of the young singers whose voices had so delighted him. Special tribunes, called Coretti, were reserved for ambassadors and high state officials. Inside the church applause was forbidden, but the audience marked their approval by drawing in the breath and by shuffling their chairs on the ground.

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VENITE. The name familiarly given to the 95th Psalm — in the Vulgate 'Venite exultemus Domino' — which in the Anglican Service is sung immediately before the Psalms of the day at Matins. For some time after the introduction of the English service the Venite was set to music in the same manner as the Te Deum or Jubilate. Instances of this are found in the services by Tallis, Strogers, Bevin, Byrd, Gibbons,[1] Mundy, Parsons, and Morley, in Barnard's Church Music. The custom was, however, discontinued, and Dr. Giles, who died 1633, was probably the last composer to conform to it.[2] Since then the Venite has been chanted like an ordinary psalm, thus returning to the practice of the Roman Church — a practice which indeed must have been partly followed from the first, since in Tallis's service a chant is given for it in addition to the other setting. G.

VENOSA, Carlo Gesualdo, Prince of, nephew of Alfonso Gesualdo, archbishop of Naples, was born about the middle of the 16th century. He became the pupil of Pomponio Nenna of Bari, and excelled both as a composer and performer on the organ, clavichord, and lute; on the last he is said to have had no equal in his day. Of his history nothing is recorded; we only know that he was living in 1613. His compositions are contained in a single volume of madrigals published at Genoa in parts, 1585, and in score, 1613. The latter bears the following title: 'Partitura delli sei libri de' madrigali a cinque voci dell' illustrissimo et eccellentissimo principe di Venosa, D. Carlo Gesualdo.'

The prince of Venosa is mentioned by Pietro della Valle,[3] in company with Peri and Monteverde, as one of those who followed a new path in musical composition, and as perhaps that one to whom mainly the world was indebted for the art of effective singing, 'del cantare affettuoso.' This judgment is sustained by modern examination of the prince's works. Burney indeed found them almost repulsive in their irregularity of form and rhythm, and their want of conformity with the strict canons of part-writing. But it is this very irregularity which attracts more recent critics. By swift transitions of keys and bold modulation, Gesualdo produced a singularly rich effect, full of surprises and highly individual. His style is peculiarly distinguished by its pathetic vein. But it is the change of method in his productions that calls for special notice. Gesualdo, in fact, as a skilful instrument player, was able to use his voices in a freer manner than had commonly been allowed; and, though a brilliant contrapuntist when he chose, he preferred to work consciously on lines which brought him near to the discovery of a genuine harmonic treatment.[4] R. L. P.

VENTADOUR, THÉÂTRE. Ventadour, which has given its name to a street and a lyric theatre in Paris, is a village in the Limousin, created a duchy in 1568 in behalf of Gilbert de Levis, whose descendants have since borne the name of Levis de Ventadour. The Rue Ventadour, opened in 1640 as the Rue St. Victor, took the name it still bears in 1672.[5] The Theatre was built to replace the Salle Feydeau, and a new street being planned to run from the Rue des Petits Champs to the Rue Neuve St. Augustin, and to be called the Rue Neuve Ventadour, it was decided to place the theatre in the middle of the street, and call it by the same name. The street in which the principal façade stands is now called Rue Méhul, and that at the back Rue Monsigny. The building was erected by the architect Huvé, superintended by M. de Guerchy, and cost, including site, 4,620,000 francs (£184,800) which was paid for out of the Civil List, and it was sold to a company of speculators for 2,000,000 francs (£80,000); a disastrous transaction, in keeping with much of the financial history of the Théâtre Ventadour.

The company of the Opéra-Comique left old Salle Feydeau for its new quarters on Easter Monday, April 20, 1829. The audience, a very distinguished one, expressed great satisfaction with the luxury and comfort which pervaded the new Theatre Royal. The programme on the opening night included 'Les deux Mousquetaires,' by Berton; Méhul's overture to 'Le jeune Henri,' and 'La Fiancée,' a three-act opera by Scribe and Auber. In spite of this happy commencement the theatre was destined to frequent collapses, and after two years of vicissitudes the company were obliged to move to the Théâtre des Nouveautés in the Place de la Bourse, where they performed for the first time Sept. 22, 1832. During the two years they played a considerable number of new works, such as Boieldieu's last opera, 'Les deux Nuits' (May 20, 1829): 'Fra Diavolo,' first given as 'L'Hôtellerie de Terracine' (Jan. 28, 1830), and 'Zampa' (May 3, 1831). The theatre reopened June 10, 1834, as the Théâtre Nautique, with 'real water' on the stage. The Théâtre Nautique came to an end early in 1835, and the Théâtre Ventadour was resuscitated (Jan. 30, 1838) for an Italian company cast adrift by the burning of the Salle Favart, and comprising Rubini and Zamboni,

[1] Reprinted by Ouseley in his 'Collection of the Sacred Compositions of Orlando Gibbons.' Boyce has not given the Venite in his edition of Tallis, Byrd, or Gibbons.
[2] Jebb, p. 269.
[3] Ambros, *Geschichte der Musik*, iv. 248 note.
[4] See especially Ambros, iv. 236–248.
[5] It begins at No. 26 in the Avenue de l'Opéra, and ends at No. 57 in the Rue des Petits Champs.

Lablache, Tamburini, Morelli, Grisi, Persiani, and Albertazzi; but only one opera new to the French, 'Parisina,' was given before the season closed (March 31).

With the autumn of 1838 the theatre again changed its name, and entered on a new but still struggling existence as the Théâtre de la Renaissance. Anténor Joly, the new director, aimed at maintaining a third French lyric theatre in Paris, and produced during two years, besides plays by Victor Hugo, Alexandre Dumas, and Casimir Delavigne, 'Lady Melvil' (Nov. 15, 1838), Albert Grisar's first opera; Donizetti's 'Lucie de Lammermoor' (Aug. 6, 1839), translated into French by A. Royer and G. Vaez; and 'La chaste Susanne' (Dec. 27, 1839), the best work of Monpou. The charming Anna Thillon, who had a brilliant career in France before returning to her native England, appeared in all three operas with striking success. [See THILLON.]

From Oct. 2, 1841, to the 'année terrible,' 1870–71, the Théâtre Ventadour became the rendezvous of the Paris plutocracy, as well as of the amateurs of Italian music. The building, rearranged by Charpentier, was perfect and most commodious, the pit was converted into orchestral stalls, and open to ladies as well as gentlemen. Many an impresario looked to making a fortune by this Italian theatre, and among those who made the attempt we may mention Lumley, Calzado, Bagier, and Strakosch. The list of distinguished singers heard here during twenty years of more or less continuous prosperity embraces the great artists of that time almost without exception. Besides the old répertoire, these artists introduced to the Paris world all Verdi's operas, the favourite works of Mercadante, Donizetti, and other modern masters, and a few complete novelties. Among the latter, written or translated expressly for the Théâtre Ventadour, we will only specify Rossini's 'Stabat Mater' (Jan. 7, 1842); 'Don Pasquale' (Jan. 4, 1843); Flotow's 'Marta' (Feb. 11, 1858), and 'Stradella' (Feb. 19, 1863). Here, too, Vieuxtemps, Sivori, Liszt, Mme. Pleyel, Emile Prudent, and other celebrated artists gave their best concerts; Berlioz produced his 'Harold en Italie,' the 'Francs Juges,' and 'Carnaval Romain' overtures (May 3, 1844); Félicien David conducted the 'Désert' (Dec. 8, 1844) with enormous success; and Wagner produced fragments from 'Tannhäuser,' 'Tristan und Isolde,' and 'Lohengrin' (Jan. 25 and 31, 1860).

From the war of 1870–71 till its final close on Jan. 11, 1879, the Théâtre Ventadour had a hard struggle against the indifference of the public. Several fruitless attempts were made to resuscitate the taste for Italian music. The most interesting events of this last period were the rival performances by the French Opéra (beginning Jan. 19, 1874) and the Italian artists, after the burning of the Salle Le Peletier; the first performance of 'Aida' (April 22, 1876); and of Verdi's 'Requiem' (May 30, 1876); the transformation of the Italian theatre into the French Théâtre Lyrique, and the representation of the Marquis d'Ivry's opera 'Les Amants de Vérone' (Oct. 12, 1878). On Jan. 20, 1879, the Théâtre Ventadour was sold to a financial company, and its pediment, still decorated with statues of the Muses, now bears the words 'Banque d'escompte de Paris,' a truly exasperating sight.

There is an excellent *Histoire du Théâtre Ventadour* (large 8vo, 162 pp., 1881), by the lamented Octave Fouque (born 1844), who died in 1883, just as he had attained the first rank among French musical critics. G. C.

VENTIL is the German term for the valve in brass instruments. 'Ventilhorn' and 'Ventiltrompet' are therefore equivalent to Valve-horn and Valve-trumpet. [See VALVE.] G.

VENTO, IVO DE, a contemporary of Orlando Lassus at the Bavarian Court. His nationality and birthplace have not been ascertained, though he may more reasonably be considered a Netherlander by birth than a Spaniard. He is first heard of in 1568 as Capellmeister to the Chapel of Duke William of Bavaria at Landshut. In 1569 he was appointed organist to the Ducal Chapel at Munich where Lassus was Capellmeister. His name appears in the Chapel Accounts preserved in the Munich Archives till 1575, when his death is indicated as having taken place after Michaelmas (see Sandberger's *Beiträge zur Geschichte der Bayerischen Hofkapelle*, Drittes Buch, Documente). Vento's works, all published by Adam Berg of Munich, consist of Latin Motets and German sacred and secular songs, with titles and dates as follows: —

1. Latinae Cantiones quas vulgo Motteta vocant 4 voc, suavissima melodia etiam instrumentis . . . 1569.
2. Latinae Cantiones . . . 5 voc. 1570.
3. Liber Motetorum, 4 vocum. 1571.
4. Mutetae aliquot sacrae, 4 voc. 1574.
5. Quinque Motetae, duo Madrigalia, Gallicae cantiones duae et quatuor Germanicae. 5–8 voc . . . 1576.
6. Neue Teutsche Liedlein mit 5 Stim. 1569.
7. Neue Teutsche Lieder mit 4, 5, 6 Stim. 1570.
8. Neue Teutsche Lieder mit 4 St. sampt 2 Dialogen mit 7 u. 8 Stim. 1570.
9. Schöne auserlesene neue Teutsche Lieder mit 4 Stim. 1572
10. Neue Teutsche Lieder mit 3 Stim. 1572.
11. Teutsche Lieder mit 5 Stim. sampt einens Dialogo mit 8. 1573.

Vento's German songs would appear to have been received with much favour, as repeated editions of each book appeared from time to time up to 1591. Eitner considers them to have more of German character and sentiment in them than the similar works of Scandelli or Regnart. Commer, in his collection 'Geistliche und weltliche Lieder aus dem xvi.–xvii. Jahrhundert' has republished five, two with sacred texts *a* 5, and three secular *a* 4. Schöberlein's *Schatz* contains a setting *a* 4 of 'Also hat Gott die Welt geliebt.' Of the Latin works there is only a short Motet *a* 4, 'Factum est silentium,'

republished in Lück's 'Sammlung.' Various Masses by Vento have remained in MS. J. R. M.

VENTO, MATTHIAS, an Italian musician who came to England at the suggestion of Giardini about 1763. He composed a number of operas, as 'Demofoonte,' 1764, 'La Conquista de Messico,' 1767, 'Artaxerxes,' *circa* 1771, etc. His collections of 'Lessons' for the harpsichord and similar pieces were very numerous; he also composed vocal duets and solo songs. He died about 1777. Most of his work was published by Bremner, and afterwards by Welcker. Burney speaks not very highly of his music, but implies that Vento's numerous scholars were sufficient to enable him to publish his pieces successfully. F. K.

VENTURI, STEFANO, a composer of the 16th century Venetian School, of whose life nothing is known. He published several books of Madrigals *a* 4 and 5 from 1592 to 1598. Two of his Madrigals *a* 5 adapted to English texts appeared, one in Yonge's 'Musica Transalpina,' 1597, the other in Morley's collection of 1598. Morley also refers to him approvingly in his *Plain Introduction*, classing him as a Madrigalist along with Vecchi, Giovanelli, and Croce. No independent publication of sacred works by Venturi is known, but in Caspar Hassler's Collection, 'Symphoniae Sacrae,' 1600, there appeared three Motets by him, one *a* 7, two *a* 8, which have since been republished in modern times by F. Commer. J. R. M.

VÊPRES SICILIENNES, LES. Opera in five acts; libretto by Scribe and Duveyrier, music by Verdi. Produced June 13, 1855, at the Grand Opéra, Paris. It was translated into Italian as 'Giovanna de Guzman,' and produced at the Scala, Milan, Feb. 4, 1856, for Mme. Barbiere Nini; at the Royal Italian Opera, Drury Lane, London, July 27, 1859, as 'I Vespri Siciliani.' G.

VERACINI, ANTONIO, a violinist and composer who lived during the second half of the 17th century at Florence. [He was then in the service of the Grand Duchess Victoria of Tuscany. The second violin and organ parts of a set of Sonatas by Antonio Veracini in the British Museum are dedicated to the Grand Duchess, and bear the arms of the Grand Duke (Ferdinand II.) and his wife 'Vittoria' on the covers. The dedication is dated 'Firenze, 8th Dec. 1692.'] According to Fétis he published three sets of sonatas. His nephew and pupil,

FRANCESCO MARIA VERACINI, a celebrated violinist and composer, was born at Florence about 1685, and was known as 'Il Fiorentino.' He appears to have settled early at Venice, where Tartini was so much impressed by his style as to leave Venice without appearing in public, and retire to Ancona for further study after the model of Veracini. [TARTINI.] He visited England for the first time in 1714, acting as leader of the Italian Opera band, and appearing as soloist between the acts. He was then 'regarded as the greatest violinist in Europe' (Burney, *Hist.* vol. iv. p. 640). [His début at the King's Theatre took place on Saturday, Jan. 23, 1714, when he was advertised as 'The Famous Signor Veracini lately arrived from Italy.' He continued to play 'symphonies' between the acts of the operas at the King's Theatre until Dec. 24, 1714. He played for the 'Baroness' at her benefit concert of March 17, and gave his own 'Benefit' concert at Hickford's Rooms on April 22, when he performed 'an Extraordinary concert of Music both vocal and instrumental of his own compositions, viz. several solos for violin never performed before.'] In 1720 he accepted an appointment as solo-player to the Elector of Saxony at Dresden. There he threw himself out of a high window, and in consequence was lamed for life. According to one version he did this in a fit of insanity; but another report goes to the effect that Pisendel, the leading German musician at Dresden, in order to prepare a humiliation to Veracini, who by his conceit and arrogance had incurred the hostility of the Germans, asked him to play a concerto at sight before the Court, and afterwards made a violinist of the orchestra repeat the piece. As the latter had carefully prepared his music, the audience, to Veracini's mortification, gave the preference to his performance and applauded him greatly. Be this as it may, Veracini left Dresden for Prague (1723) and Italy. In 1735 we find him again in London, where he achieved a signal success as a composer. His opera 'Adriano' was performed seventeen times during the winter of 1735–36, an enormous run in those days. ['Adriano' was first performed at the King's Theatre 'by his Majesty's command' on Nov. 25, 1735. The artists who took part were Farinelli, Senesino, Bertolli, Montagnana, and Cuzzoni. Many of the songs from this opera were printed separately by Walsh.] As a violinist Geminiani, then a rising star, appears to have impaired his success. [Dr. Burney heard Veracini lead the band in Hickford's Rooms in 1745. He seems to have been greatly impressed with the veteran violinist's bold style.] He is reported to have died in reduced circumstances at Pisa in 1750. [The *Quellen-Lexikon*, quoting Fürstenau (*Beiträge zur Geschichte der Kgl: Sächs: Kapelle*), says that Veracini died in London in 1750.]

Veracini's general success in Italy, England, and Germany, and the special testimony of Tartini, are sufficient proofs of his eminence as a player. At the same time, his compositions, though few of them have been published, show him to have been a musician of remarkable originality and solid attainments. His style is much more modern than that of Corelli and even of Tartini. The pathetic element, so predominant

in the works of these masters, although not entirely absent in his works, is yet much less prominent than vivacity, grace, and piquancy. His forms are sometimes very extended, his modulations and harmonies not only rich and varied, but often so unusual and bold that it is not surprising to find that 'his compositions were too wild and flighty for the taste of the English at that time' (Burney).

He published two sets of twelve sonatas each (Dresden and Amsterdam, 1721; London and Florence, 1744). For London he composed the operas 'Adriano,' 1735; 'Roselinda,' 1744; 'L'Errore di Salomone,' 1744. A number of concertos, sonatas, and symphonies for two violins, viola, violoncello and basso have remained in manuscript, and some of them are in the public libraries of Florence and Bologna. Some of his sonatas have been edited by Ferd. David (Breitkopf & Härtel) and von Wasielewski (Senff, Simrock), and have been played by Joachim and others. [In addition to the above, a set of Veracini's sonatas for violin and flute was published in Venice in 1716. He also wrote two Cantatas, 'Nice e Tirsi' and 'Parla al ritratto dell' Amante,' a canon for two sopranos, 'Ut relevet miserum,' and an air for soprano and quartet, 'M'assalgono affanno fierezza.' The 'Sonate Accademiche a Violino Solo' (London and Florence, 1744), op. 2, are dedicated to Augustus III., Elector of Saxony, Veracini's patron, and were licensed for publication in England by George II. on March 13, 1744. An engraved portrait of Veracini playing the violin faces the title-page of these sonatas. (See PISENDEL.)

Caffi, M., *Storia di San Marco;* Mattheson, *Grundlage einer Ehrenpforte;* Burney, *History of Music;* Fürstenau, *Beiträge zur Geschichte der Kgl: Sächs: Kapelle; Daily Courant,* from March 21 to Dec. 24, 1714; Wasielewski, *Die Violine;* Dubourg, *The Violin;* Vidal, *Les Instruments à Archet;* Hart, *The Violin;* Lahee, *Famous Violinists;* Fétis, *Biog. des Mus.*, Choron & Fayolle, etc.] P. D.; with additions in square brackets by E. H. A.

VERDELOT,[1] PHILIPPE, a Flemish composer of the early part of the 16th century, appears to have settled in Italy when young, since his first work — a motet — was printed in the 'Fior de' Motetti e Canzoni' published, as is believed, at Rome in 1526, and since he is found to have resided at Florence [as maestro di musica in San Giovanni] at some time between 1530 and 1540. It is certain, however, that he was previously attached to the singing staff of the church of S. Mark at Venice, and we have the authority of Guicciardini[2] for the statement that he was already dead by the year 1567. His earliest composition is in a collection of Juntas in 1526 (Ambrose, *Gesch.* vol. iii. p. 287), and his latest publication, 'Electiones diversorum motetorum,' is dated 1549.

Verdelot is commemorated by Cosmo Bartoli, and by Vincenzo Galilei, who printed two lute pieces by him in 'Fronimo.' His works had reached France and were printed in French collections as early as the year 1530. The great Willaert thought so highly of him as to arrange some compositions of his in tablature for lute and a solo voice. The two Venetian masters indeed, together with Arcadelt, may be taken as the representative madrigalists of their time, and ranked among the earliest writers and chief promoters of that style of composition. Verdelot's[3] remarkable skill in the science of music is well shown in the fifth part which he added to Jannequin's 'Bataille.' But his distinction is not simply that of a learned writer; his productions also display a certain feeling for beauty and appropriateness of expression which is his highest characteristic.[4] His works consist exclusively of madrigals, motets, psalms, and masses, and are enumerated by Fétis and Eitner. R. L. P.

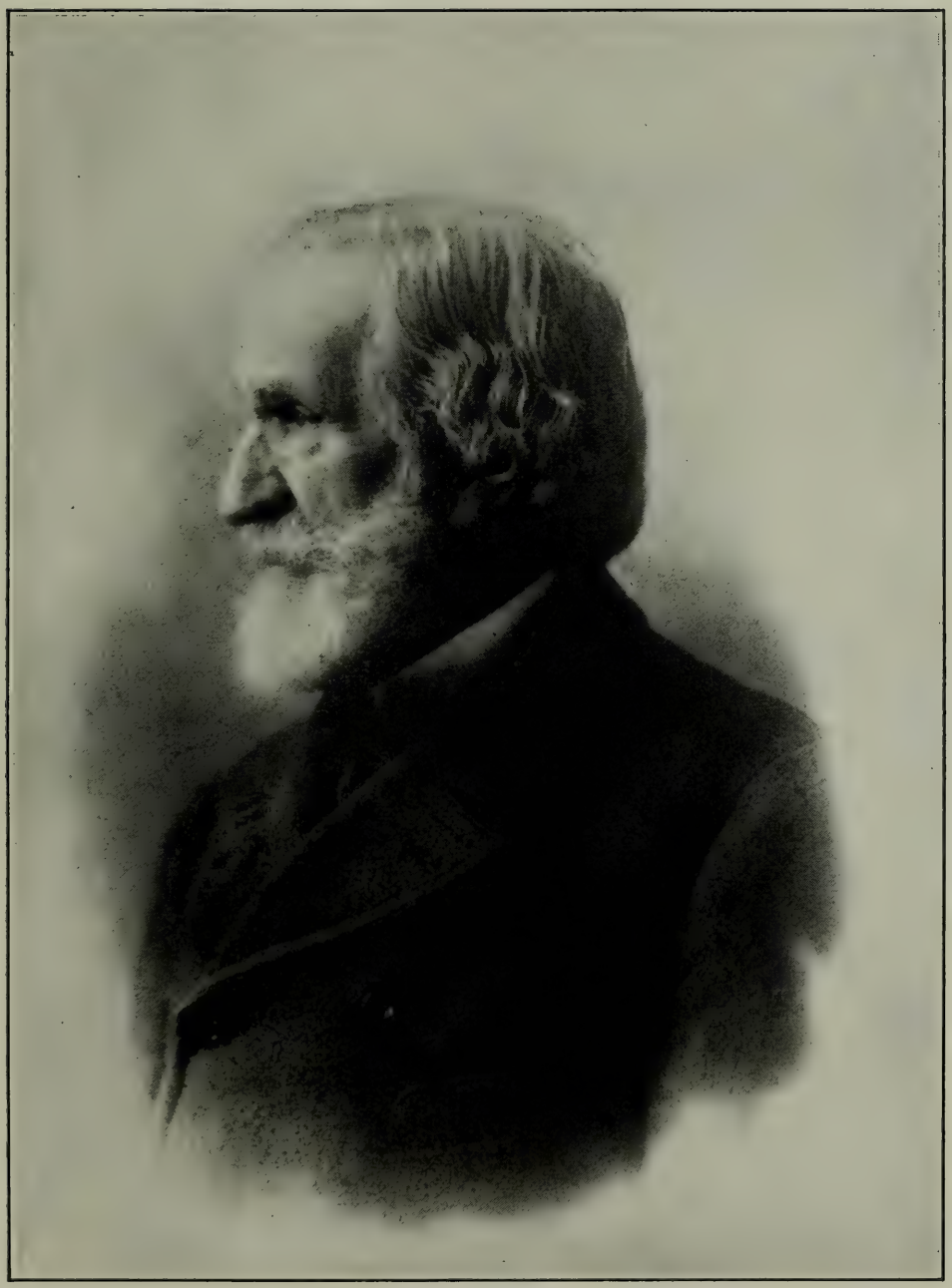
Antonio Gardano, the publisher, when introducing in 1541 [the reprint of a] collection of six-part madrigals by Verdelot, describes them on the title-page as the most divine and most beautiful music ever heard ('la più divina e più bella musica che se udisse giammai'). It has long been the question who is the real creator of the madrigal as a musical form. Adrian Willaert has often been represented as the first composer of madrigals. But more recent investigation would seem to prove that Verdelot has a better claim than Willaert to this position. Besides the fact insisted on by Eitner (*Monatshefte für Musik-Geschichte,* vol. xix. p. 85) that only a very few of Willaert's secular compositions are properly madrigals, the most of them being rather in the lighter style of villanellas, his first composition of the kind appeared only in 1538, while as early as 1536 Willaert himself had arranged in lute tablature for solo voice and lute accompaniment twenty-two madrigals by Verdelot ('Intavolatura degli Madrigali di Verdelotto da cantare et sonare nel lauto . . . per Messer Adriano,' Venice, 1536). Apart from the early mention of the name in the 14th century, the earliest known volume of musical pieces described as madrigals bears the date 1533, and Verdelot is the chief contributor. It is entitled 'Madrigali Novi de diversi excellentissimi Musici.' (See Eitner, *Bibliographie der Sammelwerke,* p. 27). If any one might dispute the claim of Verdelot to be the first real madrigalist, perhaps it is Costanzo Festa, who also appears as a contributor to this volume, and whose name other-

[1] Two notices cited by M. Vander Straeten, *La Musique aux Pays-Bas,* vol. vi. p. 322, suggest that the name of 'Verde lot' is an appellative: if so we are ignorant of the composer's real name. One of the cases referred to is connected with the town of Bruges.

[2] Quoted by Vander Straeten, vol. i. p. 44.

[3] Ambros, *Geschichte der Musik,* vol. ii. p. 513.

[4] See generally Fétis, vol. viii. pp. 319–321; Ambros, vol. iii. p. 293 f; Vander Straeten, vol. vi. pp. 321 f., 366.



GIUSEPPI VERDI

wise as a composer appears earlier in print than that of Verdelot. (It should be mentioned that this first book of madrigals is not perfectly preserved, two part-books only existing in the Königl. Staatsbibliothek at Munich.) From 1537 onwards various collections of Verdelot's madrigals for four, five, and six voices were made by enterprising publishers, such as Scotto and Gardano, but generally mixed up with the works of other composers. Eitner says that no independent collection of Verdelot's madrigals is known to exist (but see the *Quellen-Lexikon*, s. v.). Out of the miscellaneous collections he reckons up about 100 as composed by Verdelot, although with regard to many of them some uncertainty prevails from the carelessness of the publishers in affixing names, and perhaps also their wish to pass off inferior compositions as the work of the more celebrated masters. Jannequin's 'Bataille,' with Verdelot's added fifth part, first appeared in Tylman Susato's tenth book of 'Chansons,' published at Antwerp in 1545, and has been reprinted in modern times by Commer. Besides madrigals, Verdelot appears as composer of motets in the various collections made by publishers from 1532 onwards. Forty are enumerated in Eitner's *Bibliographie*, several of them imperfectly preserved. Of the complete works which Ambros examined, he praises the masterly construction, and the finely developed sense for beauty and pleasing harmony. Only one Mass by Verdelot is known, one entitled 'Philomena,' in a volume of five Masses published by Scotto, Venice, in 1544. Fétis and Ambros say that several exist in manuscript in the archives of the Sistine Chapel at Rome; but Codex 38, to which Fétis refers, is shown by Haberl's *Katalog der Musikwerke im päpstlichen Archiv*, pp. 18 und 171, 172, to contain only three motets by Verdelot. (See also Vander Straeten, *Musique aux Pays-Bas*, vol. vi. p. 473). Three of Verdelot's madrigals are contained in Ott's Liederbuch, 1544, reprinted by Eitner, and one of these also reappeared in 'Arion,' vol. iii. J. R. M.

VERDI, Giuseppe, one of the greatest and most popular operatic composers of the 19th century, born at Roncole, Oct. 10, 1813. The following certificate settles once for all the questions so often raised concerning the place and the date of Verdi's birth.

Anno Dom. 1813, die 11 Octobris. — Ego Carolus Montanari Praepositus Runcularum baptizavi Infantem hodie vespere hora sexta natum ex Carolo Verdi q^m. Josepho et ex Aloisia Utini filia Caroli, hujus Parocciae jugalibus, cui nomina imposui — Fortuninus, Joseph, Franciscus. — Patrini fuere Dominus Petrus Casali q^d. Felicis et Barbara Bersani filia Angioli, ambo hujus Parocciae.

M. Pougin wrote a biographical sketch of Verdi in the right spirit, confining himself within the strict limits of the plain facts. Of this sketch an Italian translation was made by a well-known Paris correspondent of the Italian papers, under the *nom de plume* of 'Folchetto,' with notes and additions, forming altogether a volume of more than 150 pages, full of accurate and valuable information. Through the combined shrewdness and skill of 'Folchetto' and M. Giulio Ricordi we are enabled to present to our readers the most important period of Verdi's career, in words that are almost the great composer's own. A conversation that he had with Giulio Ricordi was by the latter faithfully put on paper the very night following the interview, and sent to 'Folchetto' for publication. Such is the basis of the following article.

Unlike many musicians that have passed their infancy and childhood amongst artistic surroundings, Verdi's musical genius had to fight for its development against many difficulties. Carlo Verdi and his wife Luigia Verdi Utini kept a small inn at Le Roncole, and in addition a little shop, where sugar, coffee, matches, tobacco, spirits, and clay pipes were sold retail. Once a week the good Carlo walked up to Busseto with two empty baskets, making his chief purchases from a certain Barezzi, dealer in spirits, drugs, and spices, a prosperous and hearty man who was destined to serve as a bridge to Giuseppe Verdi over many a chasm in his glorious way.

Giuseppe, though good and obedient, was rather of a melancholy character, never joining his playmates in their noisy amusements; one thing only, we are told, could rouse him from his habitual indifference, and that was the occasional passing through the village of a grinding organ; to the child who in after years was to afford an inexhaustible *répertoire* to those instruments for half-a-century all over the world, this was an irresistible attraction — he could not be kept indoors, and would follow the itinerant player as far as his little legs could carry him. This slight hint of his musical aptitude must have been accompanied by others which the traditions of Le Roncole have not transmitted, since we know that even in early childhood the boy was possessed of a spinet. For an innkeeper of Le Roncole, in 1820, to buy a spinet for his child to play on, is an extravagance which we could hardly credit if the author of 'Aida' had not preserved to the end of his life the faithful companion of his childhood. Signor Ghislanzoni, who saw it at S. Agata, thus speaks of it: —

At the villa of S. Agata, I saw the first instrument on which his little fingers had first practised. The spinet *emeritus* has no strings left, its lid is lost, and its keyboard is like a jaw with long and worn-out teeth. And yet what a precious monument! And how many recollections it brings back to the mind of the artist who during his unhappy childhood has so often wetted it with bitter tears! How many sublime emotions are caused by the sight of it!

I have seen it and have questioned it. I took out one of its jacks, on which I thought something had been written, and indeed I found some words

as simple as they are sublime, words that while revealing the kind attention of a good-hearted workman, contain something of a prophecy. My readers will be grateful to me for setting before them the inscription in its original simplicity. It would be a profanation to correct the mistakes in its orthography.

'Da me Stefano Cavaletti fu fato di nuovo questi Saltarelli e impenati a Corame, e vi adatai la pedagliera che io ci ho regalato : come anche gratuitamente ci ho fato di nuova li detti Saltarelli, vedendo la buona disposizione ehe ha il giovanetto Giuseppe Verdi d'imparare a suonare questo istrumento, che questo mi basta per essere del tutto sodisfatto. — Anno domini 1821' —

a quaint inscription which cannot be translated literally: —

I, Stephen Cavaletti, made these jacks anew, and covered them with leather, and fitted the pedal; and these together with the jacks I give gratis, seeing the good disposition of the boy Giuseppe Verdi for learning to play the instrument, which is of itself reward enough to me for my trouble.

How the spinet happened to be in such a condition as to require the workmanship of M. Cavaletti to set it right, is thus explained by 'Folchetto,' who had it from an old friend of Verdi's father: —

Nobody can imagine with what earnestness the boy practised on the spinet. At first he was satisfied with being able to play the first five notes of the scale; next he most anxiously endeavoured to find out chords. Once he was in a perfect rapture at having sounded the major third and fifth of C. The following day, however, he could not find the chord again, whereupon he began to fret and fume, and then got into such a temper, that taking up a hammer he began to break the spinet to pieces. The noise soon brought his father into the room, who seeing the havoc his son was playing, landed so heavy a blow on Giuseppe's ear, as once for all cleared his mind of any thought of again punishing the spinet for his inability to strike common chords.

Another evidence of Giuseppe's musical aptitude is given by the following fact, which occurred when he was only seven years old. He was then assisting the priest at the Mass in the little church of Le Roncole. At the very moment of the elevation of the Host, the harmonies that flowed from the organ struck the child as so sweet that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and the latter evidently not heeding him, the demand was repeated. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event Giuseppe's father engaged Baistrocchi, the local organist, to give him music lessons. At the end of a year Baistrocchi made a declaration to the effect that the pupil had learned all that the teacher could impart, and thereupon resigned his position as Verdi's teacher.

Two years after, having completed this first stage in his musical education, Verdi — then but ten years old — was appointed as organist in the room of old Baistrocchi. The dream of his parents was thus for the time realised: yet before long the mind of the elder Verdi began to be haunted with the thought that some knowledge of the three R's could but bring good to his son in after life: and after debating his scheme with his wife, he resolved upon sending Giuseppe to a school in Busseto. This would have been beyond the small means of the good Verdi, but for the fact that at Busseto lived a countryman and friend — a cobbler named Pugnatta. This Pugnatta took upon himself to give Giuseppe board and lodging, and send him to the principal school of the town, all at the very moderate price of threepence a day. And to Pugnatta's Giuseppe went: and while attending the school most assiduously, kept his situation as organist of Le Roncole, walking there every Sunday morning, and back to Busseto after the evening service.

One night, while the poor lad was walking towards Le Roncole, worn out by fatigue and want of sleep or food, he did not notice that he was in the wrong track, and of a sudden, missing his ground, he fell into a deep canal. It was dark, it was bitter cold, and his limbs were absolutely paralysed; and but for an old woman who was passing by the spot and heard his cries for help, the exhausted and chilled boy would have been carried off by the current.

The following story of another very narrow escape from death we give on the entire responsibility of M. Pougin. In 1814 Russian and Austrian troops had been passing through Italy, leaving death and destruction everywhere. A detachment having stopped for a few hours at Le Roncole, all the women took refuge in the church; but not even that holy place was respected by these savages. The doors were unhinged, and the poor helpless women and children ruthlessly wounded and killed. Verdi's mother, with the little Giuseppe in her arms, was among those who took refuge in the church; but when the door was burst open she did not lose her spirits, but ascending the narrow staircase of the belfry, hid herself and her baby among some timber that was there, and did not leave her hiding-place until the drunken troops were far beyond the village.

Giuseppe Verdi, after two years' schooling at Busseto, had learned to write, read, and cypher: whereupon the above-mentioned Barezzi began to take much interest in the talented Roncolese, gave him employment in his business, and opened a way to the development of his musical faculty.

Busseto must have been the Weimar of the Duchy of Parma. Music was uppermost in the minds of the Bussetesi, and no name of any inhabitant is ever mentioned without the addition of his being a singer, composer, or violinist. Barezzi himself was first flute in the cathedral orchestra; he could produce some notes on all kinds of wind instruments, and was particularly skilful on the clarinet, French horn, and ophicleide. His house was the residence of the Philharmonic Society, of which he was the president and patron, and it was there that

all rehearsals were held, and all Philharmonic concerts given, under the conductorship of Ferdinando Provesi, maestro di cappella and organist of the cathedral.

This was the fittest residence for a lad of Verdi's turn of mind, and he immediately felt it. Without neglecting his chief occupation, he regularly attended the rehearsals, and undertook the task of copying out the parts from the score; and all this in such earnest that old Provesi began to notice Giuseppe with approval, and give him the foundation of a sound musical knowledge. Provesi may be considered the man who led the first steps of Verdi into the right track, and lucky it was for the pupil to have come across such a man. He was an excellent contrapuntist, a composer of several comic operas, of which he had written both words and music, and a man well read in general literature. He was the first man in Busseto to understand Verdi's real vocation, and to advise him to devote himself to music. Don Pietro Seletti, the boy's Latin teacher, and a fair violinist, bore a grudge to Provesi for a certain poem the latter had written against the clergy. The fact that Provesi encouraged Verdi to study music was therefore enough for Don Pietro to dissuade him as strongly from it. 'What do you want to study music for? You have a gift for Latin, and it will be much better for you to become a priest. What do you expect from your music? Do you fancy that some day you may become organist of Busseto? . . . Stuff and nonsense. . . . That can never be!'

But a short time after this admonition there was to be a mass at a chapel in Busseto where Don Pietro Seletti was the officiating priest. The organist was unable to attend, and Don Pietro was induced to let Verdi preside at the organ. The mass over, Don Pietro sent for him. 'Whose music did you play?' said he; 'it was a most beautiful thing.' 'Why,' timidly answered the boy, 'I had no music, and I was playing extempore, just as I felt.' 'Ah! indeed,' rejoined Don Pietro; 'well, I am a fool, and you cannot do better than study music, take my word for it.'

Under the intelligent guidance of Provesi, Verdi studied until he was sixteen. During this period he often came to the help of his old master both as organist and as conductor of the Philharmonic Society. The archives of the society still contain several works written by Verdi at that time, and composed, copied, taught, rehearsed, and conducted by himself. None of these compositions have been published, though it would be a matter of interest to examine the first attempts of his musical genius. [See p. 260.]

It became evident that Busseto was too narrow a field for the aspirations of the young composer, and efforts were made to afford him the means of going to Milan, the most important Italian town, musically speaking. The financial question came again to the front, and, thanks to the good-will of the Bussetesi, it had a happy solution. The Monte di Pietà, an institution granting four premiums of 300 francs a year, each given for four years to promising young men wanting means for undertaking the study of science or art, was induced by Barezzi to award one of the four premiums to Verdi, with the important modification of allowing him 600 francs a year for two years, instead of 300 for four years. Barezzi himself advanced the money necessary for music lessons, board, and lodging in Milan; and Seletti gave him an introduction to his nephew, a professor there, who most heartily welcomed him, and would not hear of his finding lodgings for himself.

We come now to an incident of Verdi's artistic life to which a very undue importance has been often attached; we mean his being refused a scholarship at the Conservatorio di Musica of Milan, on the ground of his showing no special aptitude for music. If a board of professors were now to be found to declare that the author of 'Rigoletto,' 'Ballo in Maschera,' and 'Aida,' had no musical disposition, such declaration would undoubtedly reflect very little credit on the institution to which the board belonged, or on the honesty and impartiality of the professors; but things were not so bad at that time as we are made to believe they were — nay, it is probable that in the best-conducted musical schools of the world, some Verdi, Beethoven, or Bach is every year sent back to his home and his country organ, as was the case with Verdi. Without following Fétis in his study of the preposterous fact, we think that a true idea may be formed of it by looking at the way in which matters of this kind proceed nowadays, and will proceed so long as there are candidates, scholarships, and examiners.

To a vacant scholarship — for pianoforte, singing, or composition — there is always a number of candidates, occasionally amounting to as many as a hundred. A committee of professors under the presidence of the Principal is appointed to examine all the competitors, and choose the best. The candidates, male and female, have each a different degree of instruction, ranging from mere children with no musical education, to such as have already gone through a regular course of study. To determine whether there is more hope of future excellence in a girl who plays sixteen bars of an easy arrangement of a popular tune, a boy who can perhaps sing something by heart just to show that he has a certain feeling and a right perception of rhythm and tonality, or in an advanced pupil who submits the score of a grand opera in five acts (not impossibly written by some friend or forefather) — to be able to determine this is a thing beyond the power of the human intellect. The committee can only select one amongst those that

have the fewest disqualifications, but nobody can accuse them of ignorance or ill-will if the chosen candidate, after five years' tuition, turns out to be a mere conductor of operettas, while one of the ninety-nine dismissed, after ten years' hard study elsewhere, writes a masterpiece of operatic or sacred music. Not to get a scholarship does not imply that a candidate is unable to pursue a musical career; it means only that there being but one place vacant, and twenty who passed as good an examination as he, he shares with nineteen others the ill luck of not being the happy one chosen. Moreover, there are no settled rules as to the time when musical genius breaks out in unmistakable light. We are ready to believe that Mozart, when only three years old, gave unmistakable hints of what he was afterwards to become; yet we can say, on first-hand authority, that Arrigo Boito, the author of 'Mefistofele,' a man of undeniable musical genius, did not reveal any decided aptitude for musical composition until nineteen; while several amongst his school-fellows who promised to be the rightful heirs of Rossini and Bellini are now teachers and conductors of provincial schools or second-rate theatres. Let us then bear no grudge to Basily, the then principal of the Conservatorio of Milan, nor let us depreciate him for not having the foresight to recognise in the young and unprepossessing organist of Le Roncole the man who was destined to write 'Rigoletto' twenty years afterwards.

But though failing to be admitted to the Conservatoire, Verdi stuck to the career which he had undertaken, and, on the advice of Alessandro Rolla, then conductor of the Scala, he asked Signor Lavigna to give him lessons in composition and orchestration. Lavigna was a distinguished musician and a composer of no ordinary merit, his operas, 'La Muta per amore,' 'L'Idolo di se stesso,' 'L'Impostore avvilito,' 'Coriolano,' 'Zaira,' and several others, having been performed several times with favourable success. He consented to give the lessons, and to him actually belongs the honour of being the teacher of Verdi.

This was in 1831, when Verdi was eighteen. The two years from 1831 to 1833 passed in an uninterrupted succession of exercises in harmony, counterpoint, and fugue, and a daily study of Mozart's 'Don Giovanni.' In 1833 the death of Provesi brought an entire change to Verdi. He went back to Busseto for five years, and after this lapse of time returned to Milan to take his start as a composer. We give, in the words of Ercole Cavalli — for this particular period the best informed of the biographers, — the lively description of Verdi's residence at Busseto.

'In 1833 Ferdinando Provesi died. The trustees of the Monte di Pietà of Busseto, and the other contributors towards Verdi's musical training, had acted with the intention that, after Provesi's death, Verdi should be his successor both as Maestro di Cappella and Organist of the Cathedral, and also Conductor of the Philharmonic Society. Verdi felt very sorry for the death of Provesi; with him he had lost the man who first taught him the elements of his art, and showed him the way to excellence; and though Verdi felt a call to something nobler in life, yet he kept his word to his countrymen and went to Busseto to fill the place left vacant by his deceased professor. The appointment rested with the churchwardens of the Cathedral, men who either belonged to the clergy or were fanatical bigots, and therefore had but little liking for Verdi, whom they called "the fashionable maestrino," as being versed only in profane and operatic music; they preferred somebody cut a little more after their own pattern, and were anxious for a maestro well grounded in the Gregorian chant.

'Verdi's competitor, one Giovanni Ferrari, played indifferently on the organ, but had the strong support of two bishops; he gathered all the votes of the churchwardens, and the pupil of Provesi and Lavigna, for whom so many sacrifices had been made by the town, was blackballed. Upon hearing this decision, the Philharmonic Society, which for many years had made it a rule to enhance the solemnity of all the services in the cathedral by co-operating with their orchestra, lost all patience, and bursting tumultuously into the church, rummaged the archives and took away from them every sheet of music-paper belonging to the Society; thereby beginning a civil war that lasted several years, in a town that was formerly an example of tranquillity and peace.

'On this followed satires, insults, affrays, riots, imprisonments, persecutions, banishments, and the like; ending in decrees whereby the Philharmonic Society was prohibited to meet under any pretence whatever.'

Verdi next fell in love with Margherita Barezzi's eldest daughter, whose father, unlike most fathers, did not oppose Margherita's union to a talented though very poor young man.

'In 1836 they were married. The whole Philharmonic Society attended the wedding; it was a happy and glorious day, and all were deeply moved by the prospect already opening before the young man: who, though born in the poorest condition, was at twenty-three already a composer, with the daughter of a rich and much-respected man for his wife.'

In 1838 Verdi, with his wife and two children, left Busseto and settled in Milan, in the hope of performing his opera 'Oberto Conte di S. Bonifacio.' We are fortunately able to give the relation of this most important period of an artist's career, in words that may be said to be Verdi's own.

The first part of the narrative refers to the

time when he was in Milan, studying with Lavigna. On his return there his kind old master was gone — died while his pupil was at Busseto. And here is Verdi's narrative: —

'About the year 1833 or 1834 there was in Milan a Philharmonic Society composed of first-rate vocalists, under the direction of one Masini. The Society was then in the bustle and hurry of arranging a performance of Haydn's 'Creation,' at the Teatro Filodrammatico. Signor Lavigna, my teacher of composition, asked me whether I should like to attend the rehearsals, in order to improve my mind, to which I willingly answered in the affirmative. Nobody would notice the young man that was quietly sitting in the darkest corner of the hall. Three maestri shared the conducting between them — Perelli, Bonoldi, and Almasio; but one day it happened that neither of the three was present at the time appointed for rehearsal. The ladies and gentlemen were growing fidgety, when Masini, who did not feel himself equal to sitting at the piano and accompanying from the full orchestral score, walked up to me and desired me to be the accompanist for the evening: and as perhaps he believed in my skill as little as he did in his own, he added, "It will be quite enough to play the bass only." I was fresh from my studies, and certainly not puzzled by a full orchestral score; I therefore answered, "All right," and took my place at the piano. I can well remember the ironical smiles that flitted over the faces of the Signori dilettanti; it seems that the quaint look of my young, slender, and rather shabbily dressed person was not calculated to inspire them with much confidence.

'However, the rehearsal began, and in the course of it I gradually warmed up and got excited, so that at last, instead of confining myself to the mere piano part, I played the accompaniment with my left hand, while conducting most emphatically with my right. It was a tremendous success, all the more because quite unexpected. The rehearsal over, everybody congratulated me upon it, and amongst my most enthusiastic admirers were Count Pompeo Belgiojoso and Count Renato Borromeo. In short, whether the three maestri were too busy to attend the rehearsals, or whether there was some other reason, I was appointed to conduct the performance, which performance was so much welcomed by the audience that by general request it had to be repeated in the large and beautiful hall of the Casino dei Nobili, in presence of the Archduke and Archduchess Ranieri, and all the high life of those days.

'A short time afterwards, I was engaged by Count Renato Borromeo to write the music for a cantata for chorus and orchestra, on the occasion of the marriage of some member of the Count's family — if I remember right. I must say, however, that I never got so much as a penny out of all that, because the whole work was a gratuitous one.

'Masini next urged me to write an opera for the Teatro Filodrammatico, where he was conductor, and handed me a libretto, which, after having been touched up by Solera, became "Oberto, Conte di San Bonifacio."

'I closed immediately with the proposition, and went to Busseto, where I was appointed organist. I was obliged to remain there nearly three years, and during that time I wrote out the whole opera. The three years over, I took my way back to Milan, carrying with me the score in perfect order, and all the solo parts copied out by myself.

'But here difficulties began. Masini being no longer conductor, my chance of seeing my opera produced there was at an end. However, whether Masini had confidence in my talents, or wished to show me some kindness for the many occasions on which I had been useful to him, rehearsing and conducting for nothing, he did not give up the business, and assured me he would not leave a stone unturned until my opera was brought out at the Scala, when the turn came for the benefit of the Pio Istituto. Both Count Borromeo and Dr. Pasetti promised me their influence on Masini, but, as far as I am aware, their support did not go beyond some scanty words of recommendation. Masini, however, did his best, and so did Merighi, a violoncellist who had played under my direction, and had a certain opinion of the young maestro.

'The result was that the opera was put down for the spring of 1839, to be performed at La Scala for the benefit of the Pio Istituto; and among the interpreters were the four excellent artists Mme. Strepponi, Moriani, Giorgio Ronconi, and Marini.

'After a few rehearsals Moriani falls seriously ill, everything is brought to a standstill, and all hope of a performance gone! I broke down utterly, and was thinking of going back to Busseto, when one fine morning one of the theatre attendants knocked at my door and said sulkily, "Are you the maestro from Parma who was to give an opera for the Pio Istituto? Come with me to the theatre, the impresario wants to speak to you."

'"Is it possible?" said I, "but ——" And the fellow began again, "I was told to call on the maestro from Parma, who was to give an opera; if it is you, let us go." And away we went.

'The impresario was Bartolomeo Merelli. One evening crossing the stage he had overheard a talk between Strepponi and Ronconi, wherein the first said something very favourable to "Oberto," and the second endorsed the praise.

'On my entering his room, he abruptly told me that having heard my "Oberto" spoken of very favourably by trustworthy and intelligent persons, he was willing to produce it during the next season, provided I would make some

slight alterations in the compass of the solo parts, as the artists engaged were not the same who were to perform it before. This was a fair proposition. Young and unknown, I had the good luck to meet with an impresario willing to run the risk of mounting a new opera, without asking me to share in the expenditure, which I could not have afforded! His only condition was that he should share with me the sale of the copyright. This was not asking much for the work of a beginner. And in fact, even after its favourable reception, Ricordi would give no more than 2000 Austrian livres (£67) for it.

'Though "Oberto" was not extraordinarily successful, yet it was well received by the public, and was performed several times; and Merelli even found it convenient to extend the season and give some additional performances of it. The principal interpreters were Mme. Marini, Salvi, and Marini. I had been obliged to make some cuts, and had written an entirely new number, the quartet, on a situation suggested by Merelli himself; which proved to be one of the most successful pieces in the whole work.

'Merelli next made me an offer which, considering the time at which it was made, may be called a splendid one. He proposed to engage me to write three operas, one every eight months, to be performed either at Milan or Vienna, where he was the impresario of both the principal theatrical houses: he to give me 4000 livres (£134) for each opera, and the profits of the copyright to be divided between us. I agreed to everything, and shortly afterwards Merelli went to Vienna leaving instructions to Rossi to write a libretto for me, which he did, and it was the "Proscritto." It was not quite to my liking, and I had not yet brought myself to begin to set it to music, when Merelli, coming hurriedly to Milan during the spring of 1840, told me that he was in dreadful want of a comic opera for the next autumn, that he would send me a libretto, and that I was to write it first, before the "Proscritto." I could not well say no, and so Merelli gave me several librettos of Romani to choose from, all of which had already been set to music, though owing to failure or other reasons, they could safely be set again. I read them over and over and did not like any; but there was no time to lose, so I picked out one that seemed to me not so bad as the others, "Il finto Stanislao," a title which I changed into "Un Giorno di Regno."

'At that period of my life I was living in an unpretentious little house near the Porta Ticinesa, and my small family was with me — that is, my young wife and my two sons. As soon as I set to work I had a severe attack of angina, that confined me to my bed for several days, and just when I began to get better I remembered that quarter-day was only three days off, and that I had to pay fifty crowns. Though in my financial position this was not a small sum, yet it was not a very big one either, but my illness putting it out of my mind, had prevented me from taking the necessary steps; and the means of communication with Busseto — the mail left only twice a week — did not allow me time enough to write to my excellent father-in-law Barezzi, and get the money from him. I was determined to pay the rent on the very day it fell due, so, though it vexed me very much to trouble people, I desired Dr. Pasetti to induce Merelli to give me fifty crowns, either as an advance on the money due to me under the agreement, or as a loan for ten days, till I could write to Barezzi and receive the money wanted. It is not necessary to say why Merelli could not at that moment give me the fifty crowns, but it vexed me so much to let the quarter-day pass by without paying the rent, that my wife, seeing my anxieties, took the few valuable trinkets she had, went out, and a little while after came back with the necessary amount. I was deeply touched by this tender affection, and promised myself to buy everything back again, which I could have done in a very short time, thanks to my agreement with Merelli.

'But now terrible misfortunes crowded upon me. At the beginning of April my child falls ill, the doctors cannot understand what is the matter, and the dear little creature goes off quickly in his mother's arms. Moreover, a few days after the other child is taken ill too, and he too dies, and in June my young wife is taken from me by a most violent inflammation of the brain, so that on the 19th June I saw the third coffin carried out of my house. In a very little over two months, three persons so very dear to me had disappeared for ever. I was alone, alone! My family had been destroyed; and in the very midst of these trials I had to fulfil my engagement and write a comic opera! "Un Giorno di Regno" proved a dead failure; the music was, of course, to blame, but the interpretation had a considerable share in the fiasco. In a sudden moment of despondency, embittered by the failure of my opera, I despaired of finding any comfort in my art, and resolved to give up composition. To that effect I wrote to Dr. Pasetti (whom I had not once met since the failure of the opera) asking him to persuade Merelli to tear up the agreement.

'Merelli thereupon sent for me and scolded me like a naughty child. He would not even hear of my being so much disappointed by the cold reception of my work: but I stuck to my determination, and in the end he gave me back the agreement saying "Now listen to me, my good fellow; I can't compel you to write if you don't want to do it; but my confidence in your talent is greater than ever; nobody knows but some day you may return on your decision and write again: at all events if you let me know

two months in advance, take my word for it your opera shall be performed."

'I thanked him very heartily indeed; but his kindness did not shake my resolution, and away I went. I took up a new residence in Milan near the Corsia de' Servi. I was utterly disheartened, and the thought of writing never once flashed through my mind. One evening, just at the corner of the Galleria De Cristoforis, I stumbled upon Merelli, who was hurrying towards the theatre. It was snowing beautifully, and he, without stopping, thrust his arm under mine and made me keep pace with him. On the way he never left off talking, telling me that he did not know where to turn for a new opera; Nicolai was engaged by him, but had not begun to work because he was dissatisfied with the libretto.

'"Only think," says Merelli, "a libretto by Solera, marvellous . . . wonderful . . . extraordinary . . . impressive dramatic situation . . . grand . . . splendidly worded . . . but that stubborn creature does not understand it, and says it is a foolish poem. I don't know for my life where to find another poem."

'"Well, I'll give you a lift out of your trouble. Did you not engage Rossi to do 'Il Proscritto' for me? I have not yet written one blessed note of it, and I will give it back to you."

'"The very thing! clever fellow! good idea!"

'Thus we arrived at the theatre; Merelli forthwith sends for Bassi, poet, stage-manager, buttafuori, and librarian, and bids him find a copy of "Il Proscritto." The copy was found, but together with it Merelli takes up another manuscript and lays it before me —

'"Look," says he, "here is Solera's libretto that we were speaking of! such a beautiful subject; and to refuse it! Take it, just take it, and read it over."

'"What on earth shall I do with it? . . . No, no, I am in no humour to read librettos."

'"My gracious! . . . It won't kill you; read it, and then bring it back to me again." And he gives me the manuscript. It was written on large sheets in big letters, as was the custom in those days. I rolled it up, and went away.

'While walking home I felt rather queer; there was something that I could not well explain about me. I was burdened with a sense of sadness, and felt a great inclination to cry. I got into my room, and pulling the manuscript out of my pocket and throwing it angrily on the writing-table, I stood for a moment motionless before it. The book as I threw it down, opened, my eyes fell on the page, and I read the line

Va, pensiero, sull' ali dorate.

I read on, and was touched by the stanzas inasmuch as they were almost a paraphrase of the Bible, the reading of which was the comfort of my solitary life.

'I read one page, then another; then, decided as I was to keep my promise not to write any more, I did violence to my feelings, shut up the book, went to bed, and put out the candle. I tried to sleep, but "Nabucco" was running a mad career through my brain, and sleep would not come. I got up, and read the libretto again — not once, but two or three times, so that in the morning I could have said it off by heart. Yet my resolution was not shaken, and in the afternoon I went to the theatre to return the manuscript to Merelli.

'"Isn't it beautiful?" says he.

'"More than beautiful, wonderful."

'"Well, set it to music."

'"Not in the least; I won't."

'"Set it to music, set it to music."

'And so saying he gets off his chair, thrusts the libretto into my coat pocket, takes me by the shoulders, shoves me out of his room, slams the door in my face, and locks himself in. I looked rather blank, but not knowing what to do went home with "Nabucco" in my pocket. One day a line, the next day another line, a note, a bar, a melody . . . at last I found that by imperceptible degrees the opera was done!

'It was then the autumn of 1841, and calling to mind Merelli's promise, I went straight to him to announce that "Nabucco" was ready for performance, and that he might bring it out in the coming Carnival.

'Merelli emphatically declared that he would stick to his word; but at the same time he called my attention to the fact that it was impossible to bring out the opera during the Carnival, because the repertory was all settled, and no less than three new operas by known composers already on the list; to give, together with them, a fourth, by a man who was almost a débutant, was a dangerous business for everybody, especially for me; it would therefore be safer to put off my opera till Easter, when he had no engagements whatever, and was willing to give me the best artists that could be found for love or money. This, however, I peremptorily refused: — either during the Carnival or never; and with good reason; for I knew very well that during the spring it was utterly impossible to have two such good artists as Strepponi and Ronconi, on whom, knowing they were engaged for the Carnival season, I had mainly built my hopes of success.

'Merelli, though anxious to please me, was not wrong; to run four new operas in one season was, to say the least, rather risky; but I also had good artistic reasons to set against his. The issue was, that after a long succession of vacillations, one fine morning I saw the posters on the walls and "Nabucco" *not* there.

'I was young and easily roused, and I wrote a nasty letter to M. Merelli, wherein I freely expressed my feelings. No sooner was the letter gone than I felt something like remorse,

and besides, a certain fear lest my rashness had spoiled the whole business.

'Merelli sent for me, and on my entering his office he says in an angry tone: "Is this the way you write to your friends? . . . Yet you are right; I'll give 'Nabucco'; but you must remember that because of the outlay on the other operas, I absolutely cannot afford new scenes or new costumes for you, and we must be content to make a shift with what we have in stock."

'I was determined to see the opera performed, and therefore agreed to what he said, and new posters were printed, on which "Nabucco" appeared with the rest.

'I remember a droll thing happening about that time: in the third act Solera had written a love-duet between Fenena and Ismaele. I did not like it, as it seemed to me not only ineffective, but a blur on the religious grandeur that was the main feature of the drama. One morning Solera came to see me, and I took occasion to make the remark. He stoutly disputed my view, not so much perhaps because he thought I was wrong, as because he did not care to do the thing again. We talked the matter over and over and used many arguments. Neither of us would give way. He asked me what I thought could be put in place of the duet, and I suggested a prophecy for Zaccaria: he thought the idea not so bad, and after several buts and ifs said he would think over it and write it out. This was not exactly what I wanted; because I knew that days and weeks would pass before Solera would bring himself to write a single line. I therefore locked the door, put the key in my pocket, and half in jest and half in earnest said to him: "I will not let you out before you have finished the prophecy: here is a Bible, and so more than half of your work is done." Solera, being of a quick temper, did not quite see the joke, he got angrily upon his legs and . . . Well, just for a moment or two I wished myself somewhere else, as the poet was a powerful man, and might have got the better of me; but happily he changed his mind, sat down, and in ten minutes the prophecy was written.

'At the end of February 1842 we had the first rehearsal, and twelve days later, on March 9, the first performance. The principal interpreters were Mmes. Strepponi and Bollinzaghi, and Signori Ronconi, Miraglia, and Derivis.

'With this opera my career as a composer may rightly be said to have begun; and though it is true that I had to fight against a great many difficulties, it is no less true that "Nabucco" was born under a very good star: for even the things which might reasonably have been expected to damage its success, turned out to have increased it. Thus, I wrote a nasty letter to Merelli; and it was more than probable that Merelli would send the young maestro and his opera to the devil. Nothing of the kind. Then the costumes, though made in a hurry, were splendid. Old scenes touched up had a magical effect: the first one especially — the Temple — elicited an applause that lasted nearly ten minutes. At the very last rehearsal nobody knew how and when the military band was to appear on the stage; its conductor, Herr Tusch, was entirely at a loss; but I pointed out to him a bar, and at the first performance the band appeared just at the climax of the crescendo, provoking a perfect thunder of applause.

'But it is not always safe to trust to the influence of good stars: it is a truth which I discovered by myself in after years, that to have confidence is a good thing, but to have none is better still.'

So far the maestro's own narrative.

Eleven months later (Feb. 11, 1843), Verdi achieved a still more indisputable success with 'I Lombardi alla prima Crociata,' interpreted by Mme. Frezzolini-Poggi, and MM. Guasco, Severi, and Derivis. Solera had taken the plot from the poem of Tommaso Grossi, the author of 'Marco Visconti.' This opera gave Verdi his first experience in the difficulty of finding libretti unobjectionable to the Italian governments. Though five years had still to elapse before the breaking out of the Milan revolt, yet something was brewing throughout Italy, and no occasion was missed by the patriots in giving vent to their feelings. As soon as the Archbishop of Milan got wind of the subject of the new opera he sent a letter to the chief of the police, Torresani, saying that he knew the libretto to be a profane and irreverent one, and that if Torresani did not veto the performance, he himself would write straight to the Austrian Emperor.

Merelli, Solera, and Verdi were forthwith summoned to appear before Torresani and hear from him what alterations should be made in the opera. Verdi, in his usual blunt manner, took no notice of the peremptory summons. 'I am satisfied with the opera as it is,' said he, 'and will not change a word or a note of it. *It shall be given as it is, or not given at all!*' Thereupon Merelli and Solera went to see Torresani — who, to his honour be it said, besides being the most inflexible agent of the government, was an enthusiastic admirer of art and artists — and so impressed him with the responsibility he would assume by preventing the performance of a masterpiece of all masterpieces, like the 'Lombardi,' that at the end Torresani got up and said, 'I am not the man to prevent genius from getting on in this world. Go on; I take the whole thing upon myself; only put *Salve Maria* instead of *Ave Maria*, just to show the Archbishop that we are inclined to please him; and as for the rest, it is all right.' The opera had an enthusiastic reception, and the chorus,

O Signore, dal tetto natio,

had to be repeated three times. The Milanese, the pioneers of the Italian revolution, always on the look-out, knew very well that the Austrian Governor could not miss the meaning of the applause to that suggestively-worded chorus.

Of Verdi's first three operas 'I Lombardi' has stood its ground the best. In Italy it is still very often played. On Nov. 26, 1847, it was performed with considerable alterations in the music, and a libretto adapted by Vaez and Royer, but with little success, under the title of 'Jérusalem,' at the French Opéra. The experiment of retranslating the work into Italian was not a happy one, and 'Gerusalemme' in Italy was little better welcomed than 'Jérusalem' had been in Paris.

Verdi's works were soon eagerly sought after by all the impresarios, and the composer gave the preference to Venice, and wrote 'Ernani' (March 9, 1844) for the Fenice theatre there. The success was enormous, and during the following nine months it was produced on fifteen different stages. The libretto, borrowed from Victor Hugo's 'Hernani,' was the work of F. M. Piave of Venice, of whom we shall have occasion to speak again. The police interfered before the performance, and absolutely would not allow *a conspiracy* on the stage. This time many expressions in the poem, and many notes in the music, had to be changed; and besides the annoyances of the police, Verdi had some trouble with a Count Mocenigo, whose aristocratical susceptibility treated the blowing of the horn by Sylva in the last act as a disgrace to the theatre. In the end, after much grumbling, the horn was allowed admittance. The chorus 'Si ridesti il Leon di Castiglia' gave the Venetians an opportunity for a political manifestation in the same spirit as that at the production of 'I Lombardi' at Milan.

'I due Foscari' (Nov. 3, 1844) followed close on 'Ernani.' It was brought out in Rome at the Argentina, but notwithstanding several beauties, the opera is not reckoned amongst the maestro's best. Three months after 'I due Foscari,' 'Giovanna d'Arco' was given at the Scala in Milan (Feb. 15, 1845). The overture alone survives. 'Alzira' (Aug. 12, 1845), performed at the San Carlo at Naples, neither added to nor detracted from its author's popularity; while 'Attila' (March 17, 1846), produced at the Fenice, was the most successful after 'Ernani.' In this opera a cue to political demonstration was given by the aria,

Cara Patria già madre e Regina,

and by the no less popular line,

Avrai tu l' Universo, resti l' Italia a me.

The *habitués* of Covent Garden have little idea what 'enthusiastic applause' means in Italy, and in Venice especially, and in what acts of sheer frenzy the audiences of 1846 would indulge to give the Austrian Government an unmistakable sign of their feelings. The overcrowded house was in a perfect roar: clapping of hands, shouts, cries, screams, stamps, thumps with sticks and umbrellas, were heard from every corner, while hats, bonnets, flowers, fans, books of words, newspapers, flew from the galleries and boxes to the stalls, and from the stalls back to the boxes or to the stage — the noise often entirely covering the sound of both orchestra and chorus, and lasting till the police could restore order, or till there was no breath left in the audience.

'Attila' was followed by 'Macbeth' (March 14, 1847), at the Pergola of Florence. The book was again the work of Piave, though to please the poet and composer, Andrea Maffei, the renowned translator of Byron, Moore, Schiller, and Goethe, did not disdain to write some portions of it. This opera, owing chiefly to the lack of a tenor part, received scant justice in Italy, and still less abroad.

Verdi's fame was now firmly established, and Lumley, the manager of Her Majesty's Theatre, proposed to him to write a new opera, an offer which the composer gladly accepted. 'King Lear' was first named as a fit subject for an English audience, but as love — the steam-power of all operatic engines — had no share in the plot, it was feared that the work would want the first requisite for success. It was therefore settled to take the plot from Schiller's 'Robbers.' Maffei himself was engaged to write the poem, and no less famous artists than Jenny Lind, Lablache, and Gardoni to interpret it. On this occasion the Muse did not smile on her devotee, and the first performance in London (July 22, 1847) proved no more than what in theatrical jargon is called a *succès d'estime;* a judgment afterwards endorsed by many audiences. 'I Masnadieri' was not only Verdi's first work for the English stage, but was the last opera conducted by Costa at Her Majesty's previous to his joining the rival house at Covent Garden. This coincidence all but shunted Verdi's intellectual activity into a new track. Lumley, deserted by the fashionable conductor, made a liberal offer to Verdi, if he would act for three years as conductor. Verdi had a strong inclination to accept the offer, but there was a drawback in the fact that he had agreed with Lucca, the publisher, of Milan, to write two operas for him. Negotiations were set on foot with the view of breaking off the agreement, but Lucca would not hear of it, and Verdi had therefore to leave London, take a house at Passy, and write the 'Corsaro' and the 'Battaglia di Legnano.' Had he handled the baton for three years he would probably not have put it down again, and his greatest works might never have appeared.

'Il Corsaro' (Oct. 25, 1848, Trieste) was a failure. 'La Battaglia di Legnano' (Jan. 27,

1849, Rome), though welcomed on the first night, was virtually another failure. Those who can remember the then political condition of Italy, and the great though unsuccessful struggle for its independence, will very easily see how the composer may be justified for not having answered to the call of the Muse. While so stirring a drama was being played in his native country, the *dramatis personae* of the 'Corsaro' and the 'Battaglia di Legnano' were too shadowy to interest him. During the summer of 1849, when the cholera was making ravages in France, Verdi, at his father's request, left Paris and went home, and he then bought the villa of S. Agata, his favourite residence, of which we shall give a description farther on.

It was in the solitude of the country near Busseto that 'Luisa Miller' was composed for the San Carlo of Naples, where it was produced with great and deserved success on Dec. 8, 1849. The poem, one of the best ever accepted by an Italian composer, was the work of M. Cammarano, who took the plot from Schiller's 'Kabale und Liebe' and adapted it most effectively to the operatic stage.

In connection with 'Luisa Miller' we shall relate an authentic incident illustrating the way in which the superstitious blood of the south can be stirred. The word 'jettatore' is familiar to anybody acquainted with Naples. It means somebody still more to be dreaded than an evil angel, a man who comes to you with the best intentions, and who yet, by the 'evil eye,' or a charm attached to his person, unwittingly brings all kinds of accidents and misfortunes upon you. There was, at this time, one Capecelatro, a non-professional composer, and a frantic admirer of all musicians, and, welcome or not welcome, an unavoidable friend to them. He was looked upon as a 'jettatore,' and it was an accepted fact in all Neapolitan circles that the cold reception of 'Alzira' at San Carlo four years before was entirely due to his shaking hands with Verdi, and predicting a great triumph. To prevent the repetition of such a calamity, it was evident that M. Capecelatro must not be allowed to see, speak, or write to Verdi on any pretence whatever before the first performance of 'Luisa Miller' was over. Therefore a body of volunteers was levied amongst the composer's many friends, whose duty was to keep Capecelatro at a distance. Upon setting his foot on Neapolitan ground, Verdi found himself surrounded by this legion of friends; they never left him alone for a minute: they stood at the door of his hotel; they accompanied him to the theatre and in the street; and had more than once to contend fiercely against the persistent and unreasonable Capecelatro. All went smoothly with the rehearsals, and the first performance was wonderfully good. During the interval before the last act — which, by the bye, is one of Verdi's most impressive and powerful creations — a great excitement pervaded the house, and every one was anxious to see the previous success crowned by a still warmer reception of the final terzetto. Verdi was standing on the stage in the centre of his guards, receiving congratulations from all, when suddenly a man rushes frantically forward, and crying out 'At last!' throws his arms fondly round Verdi's neck. At the same moment a side-scene fell heavily on the stage, and had it not been for Verdi's presence of mind, throwing himself back with his admirer hanging on him, both would have been smashed. We need not say that the admirer was Capecelatro, and that the last act of 'Luisa Miller' had, compared to the others, a very cold reception.

'Stiffelio' (Nov. 16, 1850, Trieste) was a failure; and even after being re-written and reproduced under the title of 'Aroldo' (Aug. 16, 1857, Rimini), it did not become popular, though the score contains some remarkable passages, amongst others a great *pezzo concertato* and a duet for soprano and bass, which would be almost sufficient themselves, nowadays, to ensure the success of an Italian opera.

We are now going to deal with the period of the artist's career in which he wrote the masterpieces that have given him his world-wide fame — 'Rigoletto,' 'Trovatore,' and 'La Traviata.' Wanting a new liberetto for La Fenice, Verdi requested Piave to adapt the 'Le Roi s'amuse' of Victor Hugo, and one was soon prepared, with the suggestive French title changed into 'La Maledizione.' Widely open to criticism as is Victor Hugo's drama, the situations and plot are yet admirably fit for opera-goers who do not trouble themselves about the why and the wherefore, but are satisfied with what is presented to them, provided it rouses their interest. Verdi saw the advantages offered by the libretto, and forthwith sent it to Venice for approval. But after the political events of 1848–49 the police kept a keener eye than before on all performances, and an opera in which a king is made to appear under such a light as François I. in 'Le Roi s'amuse,' was met by a flat refusal. The direction of La Fenice and the poet were driven almost mad by the answer; the season was drawing near, and they would probably have to do without the 'grand opera d'obbligo.' Other subjects were proposed to the composer, who, with his Olympian calm, always refused on principle, saying, 'Either "La Maledizione" or none.' Days went on without any solution to the problem, when it was brought to an unexpected end in a quarter where help seemed least likely. The chief of the Austrian police, Martello, who, like Torresani, had as great a love for the interests of art as he had hatred to patriotic ideas — came one morning into Piave's room with a bundle of papers under his arm, and patting him on the shoulder, said 'Here is your business; I have found it, and we shall

have the opera.' And then he began to show how all the necessary alterations could be made without any change in the dramatic situations. The king was changed into a duke of Mantua, the title into 'Rigoletto,' and all the curses were made to wreak their fury on the head of the insignificant duke of a petty town. Verdi accepted the alterations, and after receiving the complete libretto, went to Busseto and set furiously to work. And his inspiration served him so well that in forty days he was back at Venice with 'Rigoletto' ready, and its production took place on March 11, 1851. This was as great and genuine a success as was ever achieved by any operatic composer; since no change, either of time or artistic taste, during more than fifty years, has been able to dim the beauty of this masterpiece.

Nearly two years passed before the appearance of 'Il Trovatore,' which was performed at Rome at the Teatro Apollo on Jan. 19, 1853; and in little more than a month later 'La Traviata' was brought out at the Fenice at Venice (March 6, 1853). The reception of the two works was very different: 'Il Trovatore' from the very first hearing was appreciated in full; 'La Traviata' was a dead failure. 'Caro Emanuele,' wrote Verdi to his friend and pupil Muzio, 'Traviata last night made a *fiasco*. Is the fault mine or the actors'? Time will show.' Time showed that the responsibility was to be laid entirely to the singers, though they were amongst the best of the day. The tenor, Graziani, took cold and sang his part throughout in a hoarse and almost inaudible voice. Varesi, the baritone, having what he would call a secondary rôle, took no trouble to bring out the dramatic importance of his short but capital part, so that the effect of the celebrated duet between Violetta and Germont in the second act was entirely missed. Mme. Donatelli, who impersonated the delicate, sickly heroine, was one of the stoutest ladies on or off the stage, and when at the beginning of the third act the doctor declares that consumption has wasted away the young lady, and that she cannot live more than a few hours, the audience was thrown in a state of perfectly uproarious glee, a state very different from that necessary to appreciate the tragic action of the last act. Yet the failure at Venice did not prevent the opera from being received enthusiastically elsewhere. In connection with the 'Traviata' we may add that at its first performance in French, at Paris, Oct. 27, 1864, the heroine was Christine Nilsson, who then made her first appearance before the public.

Next to the 'Traviata' Verdi wrote 'Les Vêpres Siciliennes,' which appeared in Paris on June 13, 1855. It is strange that writing for the French stage an Italian composer should have chosen for his subject a massacre of the French by the Sicilians. Messrs. Scribe and Duveyrier may be complimented upon their poetry, but not upon their common sense in offering such a drama to an Italian composer, who, writing for the first time for the Grand Opéra, could hardly refuse a libretto imposed on him by the then omnipotent Scribe. However, the music was appreciated to its value by the French public, who, overlooking the inopportune argument, welcomed heartily the work of the Italian maestro. In Italy — where the opera was reproduced with a different libretto, and under the title of 'Giovanna di Guzman,' the Austrian police not allowing a poem glorifying the revolt of Sicily against oppressors — it did not actually fail, but its many beauties have never been fully appreciated.

'Simone Boccanegra' — by Piave, expressly composed by Verdi for La Fenice and produced March 12, 1857 — was a total failure, though the prologue and last act may be ranked amongst his most powerful inspirations. The failure was owing to the dull and confused libretto, and to a very bad interpretation. Both book and music were afterwards altered — the former by Arrigo Boito — and the opera was revived with success in Milan on March 24, 1881.

'Un ballo in Maschera,' though written for the San Carlo of Naples, was produced at the Teatro Apollo of Rome. Its original title was 'Gustavo III.'; but during the rehearsals occurred the attempt of Orsini against Napoleon III. (Jan. 13, 1858), and the performance of an opera with so suggestive a title was interdicted. Verdi received a peremptory order from the police to adapt his music to different words, and upon his refusal the manager of San Carlo brought an action against him for 200,000 francs damages. When this was known, together with the fact that he had refused to ask permission to produce his work as it was, there was very nearly a revolution in Naples. Crowds assembled under his window, and accompanied him through the streets, shouting 'Viva Verdi,' *i.e.* 'Viva *V*ittorio *E*mmanuele *R*e *D'* *I*talia.'

In this crisis Jasovacci, the enterprising impresario of Rome, called on Verdi, and taking the responsibility of arranging everything with the Roman police, entered into a contract to produce the work at Rome. Richard, Governor of Boston, was substituted for Gustavus III.; the opera was re-christened 'Un ballo in Maschera,' was brought out (Feb. 17, 1859), and Verdi achieved one of his greatest successes. His next three were written for St. Petersburg, Paris, and Cairo.

'La Forza del Destino' — the plot borrowed by Piave from 'Don Alvar,' a Spanish drama by the Duke of Rivas — was performed with moderate success on Nov. 10, 1862, at St. Petersburg. Seven years later Verdi had the libretto modified by Ghislanzoni, and after various alterations in the music, the opera was again brought before the public.

'Don Carlos,' the words by Méry and Du

Locle, was enthusiastically received at the Opéra in Paris, March 11, 1867. Verdi afterwards (1883) introduced some changes in the score, materially shortening the opera.

His next operatic work, 'Aida,' was produced at Cairo, Dec. 24, 1871. During the following sixteen years Verdi composed nothing but his Requiem, produced at Milan on the occasion of the anniversary of the death of Manzoni, May 22, 1874; in 1880 a 'Pater Noster' for five voices, and an 'Ave Maria' for soprano solo. [For the later operas and other works see the additions in square brackets at the end of the article.]

Amongst Verdi's minor works are the 'Inno delle Nazioni, performed at Her Majesty's Theatre, May 24, 1862, and a string quartet in E minor, written at Naples in 1873, and performed at the Monday Popular Concerts, London, Jan. 21, 1878. A complete list of all his compositions will be found at the end of this article.

From the earliest moment of his career, his dislike of the turmoil of the world never varied. Decorations, orders, titles were heaped upon him at home and abroad, but he was always annoyed if addressed otherwise than 'Signor Verdi.' In 1860 he was returned as member of the Italian parliament for Busseto, and at the personal wish of Count Cavour took the oath, but very soon sent in his resignation. In 1875 the king elected him a senator, and Verdi went to Rome to take the oath, but never attended a single sitting. Some years after the loss of his wife and children he married Mme. Strepponi, but this second marriage was without issue. He lived all the year round at his villa of S. Agata, near Busseto, excepting only the winter months which he spent in Genoa. Verdi himself looked after the farming operations. His life at S. Agata was not dissimilar from that of other landed proprietors in the district. In a letter addressed to Filippi — the leading musical critic of Italy (who died June 25, 1887) — the maestro discloses his views of critics and biographers: —

'If you will do me the honour of a visit, your capacity as a biographer will find very little room for displaying itself at S. Agata. Four walls and a roof, just enough for protection against the sun and the bad weather; some dozens of trees, mostly planted by me; a pond which I shall call by the big name of lake, when I have water enough to fill it, etc. All this without any definite plan or architectural pretence: not because I do not love architecture, but because I detest every breach in the rules of harmony, and it would have been a great crime to do anything artistic in a spot where there is nothing poetical. You see it is all settled: and while you are here you must forget that you are a biographer. I know very well that you are also a most distinguished musician and devoted to your art . . . but Piave and Mariani must have told you that at S. Agata we neither make, nor talk about music, and you will run the risk of finding a piano not only out of tune but very likely without strings.'

Shunning everything like praise, as an artist, he shunned even more the reputation of being a benevolent man, though the kindness of his heart was as great as his genius. Money was sent by him, often anonymously, to those in want, and the greater part of the works done at his villa were done with the view of affording his workmen the means of getting their living during the winter. Of the strength of his friendship and gratitude, he gave an undeniable proof in what he did for his humble associate, the librettist F. M. Piave. As soon as Verdi heard that the old man had had an attack of paralysis, he took upon himself all the expenses of the illness, during the many remaining years of Piave's life gave him a yearly allowance, which enabled the old poet to surround himself with all requisite comfort, and after his death paid for the funeral, and made a large provision for the little daughter of his poet and friend. [He bequeathed a large sum of money to found a home for Aged Musicians. See *Musical Times* for 1900, pp. 193, 237.]

Verdi was by nature, inclination, and education an operatic composer, and whatever he did in other directions must be considered only as accessory. In this light we will consider his 'Requiem,' though by that work one can fairly guess at his power in religious composition. It was chance that led the composer to try his hand at sacred music, and a few words spent on the origin of the 'Requiem' will not be here out of place, inasmuch as not even M. Pougin is well informed on this particular fact.

Shortly after Rossini's death (Nov. 13, 1868), Verdi suggested that the Italian composers should combine to write a Requiem as a tribute to the memory of the great deceased; the Requiem to be performed at the cathedral of Bologna every hundredth year, on the centenary of Rossini's death, and nowhere else and on no other occasion whatever. The project was immediately accepted, and the thirteen numbers of the work, the form and tonality of each of which had been previously determined, were distributed as follows: —

1. Requiem aeternam (G minor), Buzzola.
2. Dies Irae (C minor), Bazzini.
3. Tuba mirum (E♭ minor), Pedrotti.
4. Quid sum miser (A♭ major), Cagnoni.
5. Recordare (F major), Ricci.
6. Ingemisco (A minor), Nini.
7. Confutatis (D major), Boucheron.
8. Lacrymosa (G major, C minor), Coccia.
9. Domine Jesu (C major), Gaspari.
10. Sanctus (D♭ major), Platania.
11. Agnus Dei (F major), Petrella.
12. Lux aeterna (A♭ major), Mabellini.
13. Libera me (C minor), Verdi.

The several numbers were duly set to music and sent in, but, as might have been expected, when performed in an uninterrupted succession, they were found to want the unity and uniform-

ity of style that is the *sine qua non* of a work of art; and, though every one had done his best, there were too many different degrees of merit in the several parts; so that, without assigning any positive reason, the matter was dropped, and after a while each number was sent back to its author. But Mazzucato, of Milan, who had first seen the complete work, was so much struck by Verdi's 'Libera me,' as to write him a letter stating the impression he had received from that single number, and entreating him to compose the whole Requiem. Shortly after this, Alessandro Manzoni died at Milan; whereupon Verdi offered to write a Requiem for the anniversary of Manzoni's death; and this is the work, the last movement of which was originally composed for the Requiem of Rossini.

The piece has been enthusiastically praised and bitterly gainsaid. The question can only be decided by time, which, so far, seems inclined to side with Verdi's admirers. In Italy, unbiassed criticism on the subject has been rendered impossible by a letter written to a German paper by Dr. Hans von Bülow, declaring the work to be a monstrosity, unworthy of an ordinary pupil of any musical school in Germany.[1] This language could not but create a strong reaction, not only among Verdi's countrymen, but among all persons to whom his name was associated with enjoyment, — and from that moment even those who might have reasonably objected to the Requiem understood that it was not the time to do so.

After Donizetti's death Verdi remained the only composer to uphold the glory of Italian opera, and from 1845 to this day[2] nobody in 'the land of music' has shown any symptom of rivalling him, with the exception of Arrigo Boito, and he, notwithstanding the promise of his 'Mefistofele,' has as yet brought out no other work.

Three different styles have been distinguished in Verdi's operas — the first from 'Oberto Conte di S. Bonifacio' to 'Luisa Miller'; the second from 'Luisa Miller' to 'Don Carlos'; while the third comprises only 'Don Carlos' and 'Aida.' [See, too, the remarks in vol. iii. p. 301 of this Dictionary.] We fail to recognise these three different styles. No doubt there is a great difference between 'Attila,' 'Ernani,' 'Rigoletto,' and 'Aida'; but we submit that the difference is to be attributed to the age and development of the composer's mind, and not to a radical change in his way of rendering the subject musically, or to a different conception of the musical drama. The more refined expression of 'Aida' compared to 'Il Trovatore,' and of 'Il Trovatore' compared to 'Nabucco' or 'I Lombardi,' answers to the refinement of musical feeling which audiences gradually underwent during the forty years of the artistic career of the great composer; he spoke a higher language, because that higher language had become intelligible to the public; but what he said the first day is what he always said.

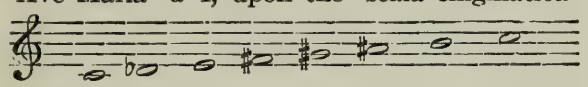
[The discussion as to the existence or non-existence of various styles in Verdi's operas was renewed with still more animation on the production of each of his latest works. Both were written to libretti adapted by Arrigo Boito from Shakespeare with wonderful skill, and both are among the greatest music-dramas of the world. 'Otello' (in four acts) was produced at the Scala, Feb. 5, 1887, conducted by Franco Faccio, with Tamagno and Maurel in the principal parts. 'Falstaff' made its appearance at the same theatre on Feb. 9, 1893, with Mascheroni as conductor and Maurel in the title-part. In the sixteen years that separate 'Aida' from 'Otello' it can hardly be maintained that no change is perceptible in such matters as the treatment of the music that joins one dramatic situation to another, in the greater distinction of the main themes themselves, and in the far truer delineation of character in the music. Though we may not accept the 'three styles' mentioned above, or wish to add a fourth for 'Otello' or a fifth for 'Falstaff,' yet the veriest tyro can distinguish the difference of style between the swinging and generally rather vulgar tunes of such a work as 'Nabucco' from the exquisitely delicate treatment of the comedy scenes in 'Falstaff.' It is due, according to one set of critics, to a natural development of his genius along its own lines: others trace in it the indirect influence of Wagner's artistic theories, in which Boito and other cultivated Italians took a keen interest. Whether gradual and spontaneous, or more sudden and caused by external influence, the fact remains that a deeper and more truly dramatic method is displayed in the two latest operas than in any of the earlier. 'Otello' begins with a wonderful storm, and its spritual counterpart in Otello's mind grows up to the catastrophe of the final act. Lyrical passages are very few, the 'mandolinata' of Act II. and Desdemona's exquisite 'Willow Song' and prayer being the most important. In 'Falstaff' the characterisation is the most surprising thing in this most surprising work, an opera which would have ranked as a marvel if it had proceeded from a man of any age, but which, from a man in his eightieth year, is beyond all precedent. For some reason or other this, the masterpiece of Verdi's career, has not had the good fortune to hold the stage as it ought to have done. Whether it is disliked by the singers on account of the absence of popular solos, or whether the short and often boisterous scenes jar upon the refined susceptibilities of audiences inured to 'Cavalleria Rusticana' and

[1] [This passage has been left in the text, as illustrating the attitude of cultivated Italians in 1885. The 'Requiem' has since that time been universally reckoned a classic, and von Bülow's famous recantation of his equally famous article no doubt helped to bring about the more satisfactory state of things.]

[2] [It is hardly necessary to repeat that this state of things refers to 1885, before the rise of the modern Italian School.]

the rest of the works of the modern school, cannot be decided; but certain it is that the work which in all countries musicians have accepted with whole-hearted homage, has been sedulously neglected by operatic managers since the first seasons of its existence. Excellent as is the comic power shown throughout, the management of the great ensembles is among the best things in the work, and of course its natural culmination in the wonderful final fugue comes with irresistible effect upon all who can appreciate musical beauty.

A group of sacred works, consisting of an 'Ave Maria' *a* 4, upon the 'scala enigmatica'



(treated like a canto fermo, each voice having the scale in turn); a 'Stabat Mater' *a* 4 with orchestra; 'Laudi alla Vergine Maria' for four-part female chorus; and a 'Te Deum' for two four-part choirs and orchestra, came out in 1898, and were first sung at the Paris Opéra, on April 7, 1898; on Jan. 27, 1901, the great master passed away at S. Agata. Verdi visited England in 1847, 1855, 1862, and 1875.]

We subjoin a complete catalogue of Verdi's works.

OPERAS

Oberto Conte di S. Bonifacio, Nov. 17, 1839. Milan.
Un giorno di Regno,[1] Sept. 5, 1840. Milan.
Nabucodonosor, March 9, 1842. Milan.
I Lombardi, Feb. 11, 1843. Milan.
Ernani, Mar. 9, 1844. Venice.
I due Foscari, Nov. 3, 1844. Rome.
Giovanna d' Arco, Feb. 15, 1845. Milan.
Alzira, Aug. 12, 1845. Naples.
Attila, Mar. 17, 1846. Venice.
Macbeth, Mar. 14, 1847. Florence.
I Masnadieri, July 22, 1847. London.
Jerusalem,[2] Nov. 26, 1847. Paris.
Il Corsaro, Oct. 25, 1848. Trieste.
La battaglia di Legnano, Jan. 27, 1849. Rome.
Luisa Miller, Dec. 8, 1849. Naples.
Stiffelio, Nov. 16, 1850. Trieste.
Rigoletto, Mar. 11, 1851. Venice.
Il Trovatore, Jan. 19, 1853. Rome.
La Traviata, Mar. 6, 1853. Venice.
Les Vêpres Siciliennes, June 13, 1855. Paris.
Simone Boccanegra, Mar. 12, 1857. Venice.
Aroldo,[3] Aug. 16, 1857. Rimini.
Un ballo in Maschera, Feb. 17, 1859. Rome.
La Forza del Destino,[4] Nov. 10, 1862. St. Petersburg.
Macbeth (revised), April 21, 1865. Paris.
Don Carlos, Mar. 11, 1867. Paris.
Aida,[5] Dec. 24, 1871. Cairo.
Simone Boccanegra (revised), Apr. 1881. Milan.
Otello, Feb. 5, 1887. Milan.
Falstaff, Feb. 9, 1893. Milan.

DRAWING-ROOM MUSIC

Sei Romanze. — Non t'accostare all' urna. More Elisa, lo stanco poeta. In solitaria stanza. Nel' orror di notte oscura. Perduta ho la pace. Deh pietosa.
L'esule, a song for bass.
La Seduzione, a song for bass.
Notturno a tre voci. S. T. B.
Guarda che bianca luna, with flute obbligato.
Album di sei Romanze. Il Tramonto. La Zingara. Ad una stella. Lo spazza camino. Il mistero. Brindisi.
Il Poveretto. Romanza.
Tu dici che non m' ami. Stornello.

INNO DELLE NAZIONI

Composed on the occasion of the London Exhibition and performed at Her Majesty's Theatre on May 24, 1862.

QUARTET

For two violins, viola and violoncello; written at Naples, and performed in the author's own drawing-room on April 1, 1873.

SACRED MUSIC

Messa da Requiem. Performed in S. Mark's church in Milan, May 22, 1874.
Pater Noster, for 2 soprani, contralto, tenor, and bass.
Ave Maria, soprano and strings. Both performed for the first time at La Scala of Milan, on April 18, 1880.
Ave Maria, S.A.T.B.
Stabat Mater, S.A.T.B., with orchestra.
Laudi alla Vergine Maria, S.S.A.A.
Te Deum, S.S.A.A.T.T.B.B., with orchestra.
These four published and performed in 1898.

[1] This opera was performed in some theatres under the title of 'Il finto Stanislao.'
[2] This opera is a re-arrangement of 'I Lombardi.'
[3] This is an adaptation of the music of 'Stiffello' to a new poem.
[4] Reproduced, with alterations and additions, at La Scala of Milan, Feb. 20, 1869.
[5] The first performance in Europe was on Feb. 8, 1872, at La Scala of Milan.

Verdi wrote a great many compositions between the ages of thirteen and eighteen, that is, before coming to Milan. Amongst them are Marches for brass band, short Symphonies, six Concertos and Variations for pianoforte, which he used to play himself; many Serenate, Cantate, Arie, and a great many Duetti, Terzetti, and Church compositions; amongst them a 'Stabat Mater.' During the three years he remained at Milan he wrote amongst other things two Symphonies which were performed there, and a Cantata. Upon his return to Busseto, he wrote a 'Messa' and a 'Vespro,' three Tantum Ergos, and other sacred compositions, as well as choruses to Alessandro Manzoni's tragedies, and 'Il cinque Maggio.' Everything is lost with the exception of a few symphonies that are still performed at Busseto, and the music to Manzoni's poems, which is now in the writer's possession. [Besides Pougin's life, already referred to, the following may be consulted: R. A. Streatfeild, *Masters of Italian Music; Musical Times*, 1900, pp. 193 and 237, and 1901, pp. 153 and 165: *Rivista Musicale Italiana*, vol. viii. pp. 279, 412, etc.] G. M.

VERDONCK, Cornelius, born at Turnhout in Belgium in 1563, belongs to the later school of Flemish composers, influenced from Italy, as Italy had earlier been influenced from Flanders. In 1584 he was a singer ('moço de capilla') at the court of Madrid, and in 1598 oratorio singer in the same court. In 1599, after the death of Philip II., he seems to have returned to Belgium and to have lived chiefly at Antwerp, in the service of private patrons; he died there July 4, 1625. He was a prebend of the church of Eindhoven in 1622. As a musician he must have been highly appreciated by his contemporaries, as the following epitaph, inscribed to his memory in the Carmelite Church at Antwerp shows; a copy of which we owe to the obliging kindness of M. Goovaerts, keeper of the Public Archives at Brussels: —

D. O. M. S.
SISTE GRADUM VIATOR
UT PERLEGAS QUAM OB REM HIC LAPIS LITTERATUS
SIET
MUSICORUM DELICIAE
CORNELIUS VERDONCKIUS
TURNHOLTANUS HOC CIPPO EHEU! CLAUSUS
PERPETUUM SILET
QUI DUM VIXIT
VOCE ET ARTE MUSICA
MORTEM SURDA NI ESSET FLEXISSET
QUAM DUM FRUSTRA DEMULCET
COELI CHORIS VOCEM AETERNAM SACRATURUS
ABIT
IV NON. JUL. ANNO MDCXXV AETAT. LXII
AT TU LECTOR BENE PRECARE ET VALE
CLIENTI SUO MOESTUS PONEBAT
DE CORDES

His compositions consist chiefly of madrigals for four, six, and up to nine voices, many of which appear in the miscellaneous collections published at Antwerp by Hubert Waelrant and Peter Phalèse between 1585 and 1610. A book of 'Poésies françoises' *a* 5, with one *a* 10, was published in 1599, and a set of six-part

madrigals in 1603. For details, see Goovaerts' *Histoire et Bibliographie de la Typographie Musicale dans les Pays-Bas;* also Eitner's *Bibliographie der Sammelwerke,* and the *Quellen-Lexikon.* One of his madrigals was received into Young's English collection entitled 'Musica Transalpina,' published in London, 1588. A few sacred compositions also appear among the published works of Verdonck. A magnificat *a* 5 appeared at Antwerp in 1584. An Ave Maria of his for four voices is printed in Proske's 'Musica Divina,' Annus ii. Liber ii. 1874. J. R. M.

VEREENIGING VOOR NOORD-NEDERLANDS MUZIEKGESCHIEDENIS (Association for the History of Dutch Music) is the literary branch of the national Society for the Advancement of Music (Maatschappij tot Bevordering der Toonkunst). It was separated in 1868-69 for the purpose of collecting and publishing materials for the musical history of the Dutch Netherlands, especially during the period extending from Obrecht (1450) to Sweelinck (1621). Its publications are as follows: —

1. Sweelinck's Regina Coeli (ed. H. A. Viotta, 1869).
2. Old Dutch Songs, from the lute-book of Adrianus Valerius (ed. A. D. Loman, 1871).
3. Organ compositions, by Sweelinck and Scheidt (ed. R. Eitner, 1871).
4. Twelve Geuzeliedjes, songs of the *Gueux* during the Spanish oppression (ed. A. D. Loman, 1872).
5. Three madrigals by Schuijt, and two chansons by Sweelinck (ed. R. Eitner, 1873).
6. Eight Psalms by Sweelinck (ed. R. Eitner), with Life by F. H. L. Tiedeman (1876).
7. Chanson by Sweelinck (ed. R. Eitner, 1877).
8. Selections from Johannes Wanning's 'LII Sententiae' (ed. R. Eitner, 1878).
9. Mass 'Fortuna Desperata,' by Jacob Obrecht (ed. R. Eitner, 1880).
10. Old Dutch Dances arranged for piano (four hands) by J. C. M. van Riemsdijk (1882).
11. Const. Huygens, 'Pathodia Sacra et Profana' (ed. W. J. A. Jonckbloet and J. P. N. Land, 1883).
12. Six Psalms by Sweelinck, in four parts (ed. R. Eitner, 1884).
13. J. A. Reinken's 'Hortus Musicus' (ed. J. C. M. van Riemsdijk, 1886).
14. J. A. Reinken, Partite diverse sopra l'Aria: 'Schweiget mir von Weiber nehmen' (1887).

(Without No.) J. P. Sweelinck, 'O Sacrum Convivium,' five-part motet.

15. J. P. Sweelinck, Cantiones sacra, 'Hodie Christus natus est,' five parts.
16. 24 songs of the 15th and 16th centuries, for one voice with accompt. (ed. J. C. M. van Riemsdijk).
17. J. P. Sweelinck's Ps. cl., for eight voices.
18. Obrecht's Passio Domini (St. Matthew), for four voices.
19. A. van Noordt's 'Tabulaturbuch.' Psalms and Fantasias (1659) (ed. Max Seiffert).
20. Old Dutch Boerenliedjes and Contradanses, for violin with pf. accompt. (ed. Julius Röntgen), first set.
21. Marches used in Holland during the War of the Spanish Succession, 1702–13, collected by J. W. Enschedé, arranged for pf. duet by A. Averkamp.
22. 50 Psalms by Cornelis Boskoop (1568), (ed. Max Seiffert).
23. Old Dutch Boerenliedjes and Contradansen (ed. pf. and violin by Julius Röntgen), second set.
24. Six-part madrigals by Jan Tollius (1597) (ed. Max Seiffert).
25. Netherlandish Dances of the 16th century (arranged for pf. duet by J. Röntgen), first set.
26. A Dutch Music-book (1572) (ed. Fl. van H. Duyse).
27. Netherlandish Dances of the 16th century (arranged for pf. duet by J. Röntgen), second book.
28. Scherzi Musicali per la Viola da Gamba, by Johan Schenk (edited by Dr. Hugo Leichentritt).

The Vereeniging has also published a volume entitled *Musique et Musiciens au XVII^e Siècle. Correspondance et Œuvres musicales de Constantin Huygens, publiées par W. J. A. Jonckbloet et J. P. N. Land* (1882). Besides these works, three volumes of transactions have appeared, under the title of *Bouwsteenen* (issued for members only, 1869–72, 1872–74, and 1874–1881). To each is prefixed a short 'chronicle' of the proceedings of the association. The contents are principally (1) materials for a dictionary of Dutch musicians, most valuable for local statistics and bibliography, (2) catalogues of little-known musical collections, (3) particulars respecting the organs, carillons, etc. of Holland, and (4) miscellaneous contributions to the antiquities of Dutch music. The *Bouwsteenen* are now superseded by a regular journal, (*Tijdschrift*), of which eight volumes have appeared (1882–1907). The secretary is Dr. H. C. Rogge, university librarian at Amsterdam. R. L. P.

VERHULST, Johannes Josephus Herman, was born March 19, 1816, at the Hague, and was one of the earliest students at the Royal School of Music there, where he learned violin and theory. He afterwards played in the orchestra of the French Opéra under Charles Hanssen, and wrote many pieces, amongst others an Overture in B minor which was published by the Maatschappij tot Bevordering der Toonkunst. An allowance from the King enabled him to go first to Cologne, where he studied with Joseph Klein, and then to Leipzig, where he arrived Jan. 12, 1838, and was well received by Mendelssohn, and soon after made Director of the important 'Euterpe' Concerts. There and in Germany he remained till 1842, when he returned to the Hague and was at once decorated by the King with the order of the Lion and made Director of the Music at Court. Since then he resided at Rotterdam, where he became director of the Maatschappij tot Bevordering der Toonkunst, at the Hague, and at Amsterdam, where for many years he conducted the Felix Meritis Society, the concerts of the 'Maatschappij,' and the Cecilia Concerts, as well as the Diligentia Society at the Hague (from 1860). As a conductor he was very famous in his own country. He retired in 1866. His compositions comprise symphonies, overtures, quartets, much church music (amongst other pieces a Requiem for men's voices), songs and part-songs to Dutch words. Verhulst's music is little known out of his own country. In England the writer only remembers to have heard one piece, an intermezzo for orchestra called 'Gruss aus der Ferne,' performed occasionally at the Crystal Palace. Verhulst's friendship with Schumann was one of the greatest events of his life. How close and affectionate it was may be judged from the many letters given in Jansen's *Davidsbündler,* and especially the following note written at the end of one of Schumann's visits to Holland: —

> Dear Verhulst, — Good-bye. It delighted me to find you in your old spirits. Unfortunately you cannot say the same of me. Perhaps my good genius may yet bring me back to my former condition. It delighted me too to find that you have got so dear a wife: in that matter we are both equally fortunate. Give her a nice message from me and take a hearty greeting and embrace for yourself from your old Robert Sch.
>
> *Scheveningen,* Sept. 8, 1852.

Schumann's 'Overture, Scherzo, and Finale' (op. 52) is dedicated to Verhulst, who possessed the autograph, with the following inscription: [1]

[1] See Jansen's *Davidsbündler.*

J. J. Verhulst
übergiebt die Partitur des alten Opus
mit alten Sympathien.
Rotterdam d. 18 Dec. 1853. R. Schumann.

Verhulst died at the Hague, Jan. 17, 1891. G.

VERKAUFTE BRAUT, DIE (Prodána Nevěsta), comic opera in three acts; texts by K. Sabina, music by Friedr. Smetana. Produced at Prague, May 30, 1866, at Drury Lane Theatre, June 26, 1895, in the German translation by Max Kalbeck.

VERNON, JOSEPH, born at Coventry about 1738, is believed to have been a chorister at St. Paul's Cathedral, London, under William Savage, Master of the Children; he originally appeared at Drury Lane as a soprano singer in 1751. On Feb. 23 he sang in 'Alfred' (music by Arne and others), and on Nov. 19 performed the part of Thyrsis in Dr. Boyce's 'Shepherd's Lottery.' In 1754 he became a tenor singer. In the early part of 1755 he married, at the Savoy Chapel, Miss Poitier, a singer at Drury Lane. There was some irregularity in the performance of the ceremony which infringed the law for the prevention of clandestine marriages, and Wilkinson, the chaplain of the Savoy, and Grierson, his curate, the actual celebrant, were tried, convicted, and transported. Vernon had been compelled to appear as a witness against Grierson upon his trial, and the public, unjustly suspecting him of having instigated the prosecution, refused to allow him to appear upon the stage. His enforced retirement lasted until the end of 1756, when he was permitted to return, and became an established favourite. He had an indifferent voice, but sang with such excellent taste and judgment as to render his organic defect almost imperceptible. He was moreover an admirable actor, and was constantly allotted parts in which no singing was required. This rare union of the qualities of singer and actor peculiarly fitted him for such parts as the Clown in 'Twelfth Night,' and Autolycus in 'The Winter's Tale,' in both of which he excelled. He was the original Cymon in Michael Arne's opera of that name, and in 1762 created the part of Apollo in 'Midas.' Linley composed for him the well-known song in 'The School for Scandal.' He sang in Michael Arne's 'Fairy Tale' in 1764, and in the same year succeeded Lowe as the tenor singer at Vauxhall. He remained a favourite singer there until the winter of 1781. He composed, and in 1772 published in a volume, 'The New Songs in the Pantomime of The Witches; the celebrated Epilogue in the Comedy of Twelfth Night; a Song in The Two Gentlemen of Verona; and two favourite Ballads sung by Mr. Vernon at Vauxhall.' He died at South Lambeth, March 19, 1782. His wife, as 'Mrs. Vernon,' was singing at Drury Lane in 'Thomas and Sally,' in 1760, and a few years later, in other Drury Lane operas, including 'Midas,' 1764, as 'Miss Poitier.' W. H. H.; revised by F. K.

VÉRON, LOUIS DÉSIRÉ, born in Paris, April 5, 1798, died there Sept. 27, 1867; the son of a stationer, studied medicine on leaving school, and took his doctor's degree in 1823. He had been intimate with the chemist Regnauld, and on his death bought the patent of his 'Pâte Regnauld,' and made a fortune. In 1828 he gave up doctoring, and took to writing for the press. In 1829 he founded the *Revue de Paris*, and became a personage of importance. In spite of this, however, he gave up journalism, and became (March 2, 1831) director of the Opéra for five years, with a subsidy of 810,000 francs for the first year, 760,000 francs for the second, and 710,000 francs (respectively £32,500, £30,500, and £28,500) for the last three. Thus at his ease in money matters, with an excellent body of artists, and an able coadjutor in Edmond Duponchel (born 1795, died 1868), who looked after the *mise-en-scène*, his usual luck did not fail him, for the first work he produced was 'Robert le Diable' (Nov. 21, 1831). The success of Meyerbeer's first masterpiece is well known, but it is not so well known that the manager of the Opéra exacted from the composer a large sum in consideration of the expenses of mounting the opera. With much energy and tact Véron at once set to work to vary and renew the répertoire, as the following list of the works produced for the first time under his administration will show: — In 1832 'La Sylphide,' with Taglioni; the opéra-ballet 'La Tentation,' with a very original march-past of demons; Auber's opera 'Le Serment,' of which all that remains is the lively overture, and a coquettish air sung to perfection by Mme. Damoreau; and 'Nathalie,' a ballet for Taglioni. In 1833 'Gustave III.,' with its masked ball; Cherubini's last opera 'Ali Baba'; and 'La Révolt au Sérail,' a smart and witty ballet. In 1834 'Don Juan'; and 'La Tempête,' in which Fanny Elssler made her début. And finally, Feb. 23, 1835, 'La Juive,' with Falcon, Nourrit, and Levasseur — his greatest success after 'Robert,' and a greater aid to his reputation than any other work. Content with his enormous gains, and unwilling to risk losing them, Dr. Véron relinquished his licence to Duponchel, and took to politics. Failing to secure his election as a Deputy in 1838 he returned to journalism, and became in turn manager, editor, and sole proprietor (1844) of the *Constitutionnel*. This is not the place in which to dilate on the important part played by this paper till Dr. Véron gave it up in 1862, but it admirably served the interests of its proprietor, who was twice elected a member of the Corps Législatif. While attending the Chamber he found time to write his own life under the title of *Mémoires d'un Bourgeois de Paris* (Paris, 1854, 6 vols. 8vo), which obtained a *succès de*

*curiosité*, and encouraged its author to further works: *Cinq cent mille francs de rente* (1855, 2 vols. 8vo), a novel of manners; a sequel to the *Mémoires* (1856); a political treatise, *Quatre dans e règne. Où allons-nous?* (1857); and, finally, one coming more within the scope of this Dictionary, *Les Théâtres de Paris* (from 1806 to 1860) (1860, 8vo). These books are all forgotten, but 'Mimi Véron' (his nickname at the Opéra balls), the man of business and purveyor of pleasures under Louis Philippe, was a characteristic personage in his day, and a typical 'Bourgeois de Paris,' both in his industry and his vanity. G. C.

VERSCHIEBUNG (Germ. literally *shoving aside*). The mechanism acted upon by the left pedal of the pianoforte, by means of which the hammers are shifted slightly to the right, so as to strike one or two strings instead of three, thus producing a weaker tone of a peculiarly delicate quality. The word is employed in pianoforte music to indicate the use of this pedal; thus the directions *mit Verschiebung*, *ohne Verschiebung*, are synonymous with the Italian *ad una corda*, *a tre corde*. [See PEDALS; SORDINI; UNA CORDA.] A charming effect is obtained by Schumann in the slow movement of his Sonata for piano and violin in D minor, op. 121, where he makes the piano play *mit Verschiebung*, accompanied by the violin *am Steg*, that is, close to the bridge, thus producing a veiled quality of sound which suits admirably with the refined tone of the pianoforte. F. T.

VERSCHWORENEN, DIE (*i.e.* The Conspirators) — a one-act play, with dialogue, adapted by Castelli from the French, and composed by Schubert. The MS. in the British Museum has the date April 1823 at the end. The title was changed by the licensers to the less suggestive one of 'Der häusliche Krieg' (*i.e.* The Domestic Struggle), but the piece was not adopted by the management, and remained unperformed till March 1, 1861, when Herbeck produced it at a Musikverein concert. It was brought out on the stage at Frankfort, August 29, 1861; in Paris, as 'La Croisade des Dames,' Feb. 3, 1868; at a Crystal Palace Concert ('The Conspirators'), March 2, 1872. G.

VERSE. A term used in church music to signify that an anthem or service contains portions for voices *soli* — duets, trios, etc. The origin of the term is obscure; but the term 'versus' was used by F. Corteccia in 1570, in his 'Responsoria,' and in 1610 in an edition of Blasius Ammon's 'Sacrae Cantiones,' and it is possible that it arose from a colloquial expression that certain services or anthems contained verses (*i.e.* portions of canticles or of Scripture) to be sung by soloists. A verse-service or verse-anthem sometimes includes portions set for a voice *solo*. When one voice maintains the chief part of an anthem it is described as a 'Solo-anthem': but the expression solo-service is rarely used. Some writers only employ the term verse-anthem when an anthem commences with voices *soli*. An anthem which commences with a chorus followed by parts for *soli* voices is termed 'full with verse.' J. S.

VERSICLE (Lat. *Versiculum*). A short sentence, in the offices of the Church, followed by an appropriate Response; as — '℣. Domine, in adjutorium meum intende. ℟. Domine, ad adjuvandum me festina.' '℣. O God, make speed to save us. ℟. O Lord, make haste to help us.'

The Versicles — or rather the Responses which follow them — from the Office of Vespers and other Roman Catholic Services have been harmonised by Vittoria, G. B. Rossi, and other composers; but none of them will bear any comparison with the matchless English Responses, in all probability set originally to the old Latin words by our own Tallis, whose solemn harmonies have never been approached in this particular form of music. Some very fine Responses by Byrd and other English composers will be found, in company with old versions of those of Tallis, in Jebb's Choral Responses. W. S. R.

VERSTOVSKY, ALEXIS NICHOLAEVICH, probably the most gifted of Glinka's predecessors, was born at his father's manorial mansion in the Government of Tambov, Feb. 18 (March 1), 1799. He was educated at the Institute of Civil Engineers in St. Petersburg, but managed to work fairly steadily at music while carrying on his studies there. His masters for the pianoforte were Field and Steibelt; the violin he learnt from Böhm, singing from Tarquini, and theory from Brandt and Tseiner. Yet with all these advantages Verstovsky remained, like his contemporary Alabiev, merely an accomplished amateur as regards the technique of the art. At nineteen he composed his first vaudeville, and his pleasing, tuneful music soon became the fashion and was much imitated by other less talented composers. In 1824 he was appointed Inspector of the Imperial Opera, Moscow, and in 1842 he married a Russian actress, very famous in her day, Nadejda Repin, who left the stage soon after her marriage. Between 1825 and 1832 Verstovsky wrote the music for a number of typical vaudevilles. In 1828 he tried his hand for the first time at opera and produced 'Pan Tvardovsky' with considerable success. He followed this up by five more operas: 'Vadim' (1832), 'Askold's Tomb' (1835), 'Home-sickness' (1835), 'The Boundary Hills' (1841), and 'Gromoboi' (1845). Of all these works 'Askold's Tomb' was the most deservedly popular. At this time Russian society so ardently desired the regeneration of national music that it was easily persuaded to believe that a truly representative composer had arisen in the person of Verstovsky. In the first twenty-five years of its existence 'Askold's Tomb'

was given four hundred times in Moscow, and reached its two hundredth performance in St. Petersburg. It has never completely passed out of the repertory of national opera, and was revived with some success by the Private Opera Company of Moscow in 1897. It is not grand opera, the music being interspersed with spoken dialogue, and the style throughout, with its mixture of half gipsy, half street melodies, is exceedingly patchy. In the episodes which deal with the supernatural it is easy to trace the influence of Weber. The orchestration is very elementary. Yet, with all its weaknesses, 'Askold's Tomb' contains melody which must have seemed fresh, and even original, at the time it was written, and touches of humour which show its composer to have been the true forerunner of Dargomijsky and Moussorgsky. To hail him as the founder of national opera was somewhat premature. Russian music, like Russian literature at that period, was still destined to move a few years longer in grooves of routine and imitation, before Glinka appeared with his higher ideals to lift national opera above the superficial conception of it which we find in Verstovsky and his predecessors. Besides six operas and twenty-two vaudevilles, Verstovsky wrote several dramatic scenas, melodramas, and cantatas. Of his twenty-nine songs the most famous is his setting of Poushkin's Byronic poem 'The Black Shawl.' He died in Moscow on Nov. 5 (17), 1862. R. N.

VERTICAL (or PERPENDICULAR) AND HORIZONTAL METHODS OF COMPOSITION. Two highly characteristic and expressive terms, used by modern critics for the purpose of distinguishing the method of writing cultivated by modern composers from that practised by the older Polyphonists.

The modern composer constructs his passages, for the most part, upon a succession of fundamental or inverted chords, each of which is built perpendicularly upwards, from the bass note which forms its harmonic support.

The Polyphonic composer, on the other hand, thinking but little of the harmonies upon which his passages are based, forms them by weaving together, horizontally, two or more melodies, arranged in contrapuntal form — that is to say, in obedience to a code of laws which simply provides for the simultaneous progression of the parts, with the certainty that, if they are artistically woven together, the resulting harmony cannot fail to be pure and correct. W. S. R.

VERT-VERT. Comic opera in three acts; words by Meilhac and Nuitter, music by Offenbach. Produced at the Opéra-Comique, March 10, 1869. G.

VERVE, a French word adopted as the equivalent of spirit or inspiration in performance. G.

VESPERALE — the Vesperal. This Latin Service-book, strictly speaking, need not contain more than the single service of Vespers or Evensong; but in practice it as a rule contains besides this (and the music belonging to it) the service of Compline, and may even include parts of the Lesser Hours as well of Prime, Terce, Sext, and None, and even of Lauds and Mattins for special occasions. The best editions of the musical Vesperal are those edited by the Benedictines of Solesmes, now (1909) in the Isle of Wight. W. H. F.

VESPERS (Lat. *Officium Vesperarum, Vesperae, Oratio vespertina, Ad Vesperas*). The last but one and most important of the 'Horae Diurnae' or 'Day hours,' in the Antiphonarium.

The Office begins with the Versicle and Response, 'Deus in adjutorium,' followed by five Psalms. On Sundays these are usually Pss. cix., cx., cxi., cxii., cxiii. (corresponding to Pss. cx.-cxiv. in the English Prayer-Book version); on other days they vary. Each Psalm is sung with a proper Antiphon, which on certain Festivals is doubled — *i.e.* sung entire, both before and after the Psalms. On Ferial days the first two or three words only of the Antiphon are sung before the Psalm, and the entire Antiphon after it. The Psalms are followed by the Capitulum; and this by a Hymn, which varies according to the Festival or the day of the week. After this 'Magnificat' is sung with a special Antiphon. Then follows the Prayer (or Collect) for the day; succeeded by the proper Commemorations. Should Compline follow, the Office of Vespers ends here. If not, the Commemorations are followed by one of the 'Antiphons of Our Lady,' with which the Office concludes. [It should be noted that the structure of Vespers in the Benedictine Office differs from the secular Office described above, though it follows the same general line.

The music sung at Vespers, though in itself far less considerable than the music of Mattins, has through force of circumstances become more elaborated than the music used at any other of the Hours. The plain-song is found in the Vesperal [see VESPERALE], but this service is the chief opportunity for introducing into the Hour Services other music than the plain-song. The Psalmody, for example, is often treated in Faux Bourdon.] Many such settings by the great composers are still extant. Proske has included some by B. Nanini, F. Anerio, and others, in vol. iii. of his *Musica Divina;* and a copy of a MS. collection, entitled 'Studij di Palestrina,' will be found among the Burney MSS. in the British Museum. Proske has also printed a very fine setting of the opening Versicle and Response, by Vittoria; and Ambros another, by G. B. Rossi, first printed in 1618.

Polyphonic Magnificats are necessarily very elaborate; for during the Canticle the High Altar is incensed, and sometimes the Altar in the Lady Chapel also — a ceremony which often occupies a considerable time. [See MAGNIFICAT.]

The hymns for the various seasons have also

been frequently set, in very elaborate form, by the Polyphonic composers; Palestrina's 'Hymni totius anni' is a complete collection, of unapproachable beauty. Some fine isolated specimens will also be found among the works of Tallis, Byrd, and other composers of the English School; and Proske has published many interesting examples, collected from various sources. The four 'Antiphons of Our Lady' — *Alma Redemptoris, Ave Regina, Regina Coeli,* and *Salve Regina* — have been treated by many good writers, including Palestrina, Anerio, and O. Lasso, in the form of highly developed Motets. W. S. R.; with addition in square brackets by W. H. F.

VESPRI SICILIANI. [See VÊPRES SICILIENNES, LES.]

VESQUE VON PÜTTLINGEN, JOHANN, born of a noble family of Belgian origin, July 23, 1803, at Opole, the residence of Prince Alexander Lubomirski. His parents went to live in Vienna in 1804, and at twelve years old he was sent to the Löwenbürgische Convict there for about a year. He began his musical studies in 1816, learning successively from Leidesdorf, Moscheles, and Worzischek. In 1822 he went to the University of Vienna in order to study for the civil service, which he entered in 1827. As early as 1830 he completed an opera, on the libretto of Rossini's 'Donna del Lago,' which was performed by amateurs in a private house. In 1833 he studied counterpoint, etc., with Sechter, and in Oct. 1838 a two-act opera, 'Turandot,' was given with success at the Kärnthnerthor Theatre. In this and his other musical compositions he adopted the pseudonym of 'J. Hoven.' Two years later a third opera, 'Jeanne d'Arc,' in three acts, was given in Vienna. The work was considered worthy of being performed at Dresden in 1845, with Johanna Wagner in the principal part. His other operas are 'Der Liebeszauber,' four acts, 1845; 'Ein Abenteuer Carl des II.,' one act, 1850; 'Burg Thayer,' three acts, apparently not performed; 'Der lustige Rath,' two acts, 1852, produced at Weimar by Liszt; 'Lips Tellian,' one act, 1854. In 1872 he retired from the civil service, and in 1879 received the title of 'Geheimrath.' He died at Vienna, Oct. 29, 1883. He enjoyed the friendship of nearly all the musicians of his time; he corresponded with Mendelssohn, Schumann, Berlioz, Liszt, and many other distinguished men. His compositions of various kinds reach the opus-number 58, besides two masses, and other works unpublished, He also published a book on *Das musikalische Autorrecht.* The above information is obtained from a sketch of his life published by Holder of Vienna, 1887, bearing no author's name. M.

VESTALE, LA. Lyric tragedy in three acts; words by Jouy, music by Spontini. Produced at the Grand Opéra, Paris, Dec. 15, 1807. G.

VESTRIS, LUCIA ELIZABETH,[1] or ELIZA LUCY,[2] born either Jan. 3 or March 2, 1797, in London, daughter of Gaetano Stefano Bartolozzi, and grand-daughter of Francesco Bartolozzi, the celebrated engraver. On Jan. 28, 1813, she married Armand Vestris, dancer and ballet-master at the King's Theatre, and grandson of Gaetan Vestris. [See BALLET, vol. i. p. 176.] It was on the occasion of his benefit at that theatre (July 20, 1815) that his wife, having received instruction in singing from Corri, made her first appearance in public as Proserpine in Winter's 'Il Ratto di Proserpina.' Her success that season was great, in spite of her then limited ideas of acting and want of vocal cultivation. She reappeared in 1816 in Winter's 'Proserpina' and 'Zaira,' Martini's 'Cosa Rara,' and Mozart's 'Così fan Tutte' and 'Nozze' (Susanna), but with less success, her faults becoming more manifest with familiarity. In the winter she appeared at the Italian Opera, Paris, and at various theatres there, including the Français, where she played Camille in 'Les Horaces,' with Talma as Horace. About this time Vestris deserted her. (He died in 1825.) On Feb. 19, 1820, she made her début at Drury Lane as Lilla in 'The Siege of Belgrade'; made an immediate success in that and in Adela ('The Haunted Tower'), Artaxerxes, Macheath, and 'Giovanni in London,' and remained for many years a favourite at the patent theatres, not only in opera, but in musical farces and comedies. In certain of these she introduced well-known songs — 'Cherry ripe,' 'I've been roaming,' 'Meet me by moonlight alone,' and others, which gained their popularity at the outset through her very popular ballad singing. During her engagements with Elliston, Charles Kemble, etc., with their permission she reappeared at the King's Theatre, and played in Rossini's operas on their production in England, viz. as Pippo (in 'La Gazza'), March 10, 1821; Malcolm Græme (in 'Donna del Lago'), Feb. 18, 1823; Zamira (in 'Ricardo e Zoraide'), June 5, 1823; Edoardo (in 'Matilde di Shabran'), July 3, 1823; Emma (in 'Zelmira'), at Mme. Colbran-Rossini's début, Jan. 24, 1824; and Arsace, with Pasta as Semiramide, July 15, 1824. She played there also in 1825, and on April 12, 1826, she played Fatima on the production of 'Oberon.' In 1827 she appeared in English at Covent Garden, as George Brown in 'The White Maid' ('La Dame Blanche'), Jan. 2, a part played in Paris by the tenor Ponchard, and Blonde in 'The Seraglio,' a mutilated version of Mozart's 'Entführung,' Nov. 24. With her subsequent career as manager of the Olympic, Covent Garden, and Lyceum, we cannot deal, save to mention that during her tenancy of Covent Garden, in conjunction with Charles Mathews, the younger (whom she married July 18, 1838), opera was occasionally performed,

[1] Register of deaths. [2] Signature at second marriage.

viz. 'Artaxerxes,' 'Comus,' etc., English versions of 'Norma,' 'Elena diFeltre' (Mercadante), and 'Figaro,' with Miss Kemble, Miss Rainforth, etc., and with Benedict as conductor. In 'Figaro' she played Cherubino, but resigned 'Voi che sapete' to Miss Kemble. She had appeared in Dublin in 1824, 1831, 1836, 1841, 1843, and 1845; and took a farewell benefit there in 1847. She died at Fulham, August 8, 1856, and was buried at Kensal Green.

'As a girl she was extremely bewitching, if not faultlessly beautiful — endowed with one of the most musical, easy, rich contralto voices ever bestowed on a singer, and retaining its charm to the last — full of taste and fancy for all that was luxurious, but either not willing, or not able to learn, beyond a certain depth.' (*Athenæum*, August 17, 1856.) At the Italian Opera, says Chorley (*Musical Recollections*), 'if she had possessed musical patience and energy, she might have queened it, because she possessed (half Italian by birth) one of the most luscious of low voices, great personal beauty, an almost faultless figure, which she adorned with consummate art, and no common stage address. But a less arduous career pleased her better; so she could not — or perhaps would not — remain on the Italian stage.' A. C.

VETTER MICHEL. See Rosalia.

VIADANA. [From the place of his birth, Lodovico Grossi took this name. He was born about 1564, was (according to Parazzi's monograph, 1876) a pupil of Costanzo Porta, in 1594 was maestro in the cathedral of Mantua, an office he retained for fifteen years, visiting Venice and Rome during that period. In 1596 he entered the Franciscan order, and in 1609 was appointed maestro at Concordia, whence in 1612 he went to the cathedral at Fano. From 1615 he lived at Piacenza, and died in the Franciscan convent at Gualtieri on the Po, May 2, 1645. *Quellen-Lexikon*, etc.] He composed and published a number of volumes of canzonets (1590, 1594), madrigals (1591 and 1593), psalms (1595, 1604, 1612), canticles, and masses (1596, etc.); but the work upon which his historical significance rests is a collection of 'Cento concerti ecclesiastici a 1, a 2, a 3, e a 4, voci, con il basso continuo per sonar nell' organo. Nova inventione commoda per ogni sorte di cantori e per gli organisti,' Venice, 1602, in five volumes. In consequence of this publication Viadana has been commonly regarded as the inventor of the (unfigured) *basso continuo* to accompany the voice on an instrument — a judgment expressed, but, as Ambros[1] thinks, unfairly, in the remark of a contemporary, Praetorius. As a matter of fact, *basso continuo* had been employed in the accompaniment of recitative some years earlier by Caccini and Peri and others before them. Viadana, however, was the first thus to accompany solemn church-compositions, and therefore the first to use the organ for the purpose. He is also the inventor of the name *basso continuo*. Nor had any one previously thought of writing pieces for a solo voice, or for two or three voices, expressly with the object of their being accompanied by a thorough-bass.[2] The way thus opened by Viadana enabled him to employ a freer and lighter style than his contemporaries of the Roman school. Building up his compositions (in his 'Cento concerti') from the bass instead of from a cantus firmus, he succeeded in creating real self-contained melodies; and if he cannot be justly regarded as the inventor of the notion of *basso continuo*, he at least was led by it to a not far-off view of the modern principle of melodic, as opposed to contrapuntal composition. [See the *Quellen-Lexikon* for list of works.] R. L. P.

[1] *Geschichte der Musik*, vol. iv. p. 248, etc.

VIAGGIO A REIMS, IL, ossia L'ALBERGO DEL GIGLIO D'ORA. Opera in one act; words by Balocchi, music by Rossini. Produced, with a wonderful cast, at the Théâtre Italien at Paris, June 19, 1825, as part of the festivities at the coronation of Charles X. The music was afterwards adapted to the new libretto of 'Le Comte Ory,' and produced at the Grand Opéra, August 20, 1828. [See vol. i. p. 571; vol. iv. pp. 157–58.] G.

VIANESI, Auguste Charles Léonard François, born at Leghorn, Nov. 2, 1837, naturalised a Frenchman in 1885, had been for many years the conductor of various Italian opera companies before finally becoming first conductor at the Opéra in Paris. He was the son of a musician, and was taught music by the advice of Pacini and Döhler, and became a chorus master in Italy. In 1857 he came to Paris furnished with a letter of introduction to Rossini from Pasta, and in Paris he completed his musical education. In 1859 he was called to London to conduct the orchestra at Drury Lane. He then went to New York, and was afterwards engaged at the Imperial Theatre at Moscow. He made a short stay in St. Petersburg, and then for twelve years conducted the Italian opera at Covent Garden. Besides this he has wielded his bâton in many other towns, as Vienna, Trieste, Barcelona, Madrid, Manchester, Liverpool, Glasgow, Dublin, Chicago, Philadelphia, etc. He had a talent for conducting those Italian opera companies which are got together for a month or six weeks, where the singers have neither time to rehearse nor to become acquainted with each other's methods. On July, 1, 1887, M. Vianesi, who was naturalised just in time, was chosen by the directors of the Opéra to replace Altès as conductor. [In 1892 and 1893 he conducted opera in New York and Philadelphia, and died in the former city, Nov. 11, 1908.] A. J.

VIARD-LOUIS, Jenny, *née* Martin, born

[2] See on the whole question Fétis, vol. viii. pp. 334*b*–337*a*.



MICHELLE FERDINANDE PAULINE VIARDOT-GARCIA

September 29, 1831, at Carcassonne. She learned the piano first at the Conservatoire, Paris, where she obtained the first prize, and afterwards from Madame Pleyel. In 1853 she married Nicolas Louis, composer, and after his death in 1857 devoted herself to a complete study of the great masters. In 1859 she married M. Viard, a merchant of Paris, and in 1864–65 undertook a tour through Austria and Germany, where her performance of Beethoven's works obtained the approval of various good judges, contemporaries of the great composer. On returning to Paris she gave concerts, at which the chamber music of Brahms and Raff was first introduced to French audiences. In 1874 a reverse of fortune obliged her to come to London for the purpose of teaching, and on March 4, 1876, she made her first appearance at the Alexandra Palace, in Beethoven's Choral Fantasia. In 1878–79 she gave orchestral concerts, at St. James's Hall, with Weist-Hill as conductor, in which she played various pieces, classical and modern, including for the first time in public a MS. Fantasia of Cherubini's. She was compelled to abandon this enterprise, and devote herself solely to teaching; but from 1883 she gave various concerts devoted to the chamber music of Beethoven for piano, alone or in combination with other instruments. Mme. Viard-Louis published a work entitled *Music and the Piano* (London, Griffith & Farran, 1884). She died at Auteuil, Dec. 27, 1903. A. C.

VIARDOT-GARCIA, Michelle Ferdinande Pauline, a great lyric actress and singer, younger sister of Maria Malibran, is the daughter of the famous Spanish tenor and teacher, Manuel del Popolo Garcia, and of his wife, Joaquina Sitchez, an accomplished actress. She was born in Paris, July 18, 1821, and received her names from her sponsors Ferdinand Paër, the composer, and the Princess Pauline Galitzin. Genius was Pauline Garcia's birthright, and she grew up from her cradle in an atmosphere of art, and among stirring scenes of adventure. She was only three years old when her father took his family to England, where his daughter Maria, thirteen years older than Pauline, made her first appearance on the stage. His children were with him during the journeys and adventures already described, and Pauline has never forgotten her father being made to sing by the brigands. [See Garcia, vol. ii. p. 143.]

The child showed extraordinary intelligence, with a marvellous aptitude for learning and retaining everything. At that time it would have been hard to determine where her special genius lay. Hers was that innate force which can be applied at will in any direction. She learned languages as if in play. Her facility for painting, especially portrait-painting, was equally great. Her earliest pianoforte lessons were given her by Marcos Vega, at New York, when she was not four years old. At eight, after her return from Mexico, she played the accompaniments for her father at his singing-lessons, 'and I think,' she wrote afterwards, 'I profited by the lessons even more than the pupils did.' She thus acquired a knowledge of Garcia's method, although she never was his pupil in the usual sense, and assures us that her mother was her 'only singing-master.' Her father worked her hard, however, as he did every one. In his drawing-room operettas, composed for his pupils, there were parts for her, 'containing,' she says, 'things more difficult than any I have sung since. I still preserve them as precious treasures.'

The piano she studied for many years with Meysenberg, and afterwards with Liszt; counterpoint and composition with Reicha. Her industry was ceaseless. After the death of her father and sister she lived with her mother at Brussels, where, in 1837, she made her first appearance as a singer, under the auspices of De Bériot. She afterwards sang for him on a concert tour, and in 1838 at the Théâtre de la Renaissance in Paris, at a concert, where her powers of execution were brilliantly displayed in a 'Cadence du Diable' framed on the 'Trillo del Diavolo' of Tartini. On May 9, 1839, she appeared at Her Majesty's Theatre as Desdemona in 'Otello,' and with genuine success, which increased at each performance. A certain resemblance to her sister Malibran in voice and style won the favour of her audience, while critics were not wanting who discerned in her, even at that early age, an originality and an intellectual force all her own. Her powers of execution were astonishing, and with the general public she was even more successful, at that time, in the concert-room than on the stage. In the autumn of the same year she was engaged for the Théâtre Lyrique by the impresario M. Louis Viardot, a distinguished writer and critic, founder of the *Revue Indépendante*. [He died May 5, 1883.] Here, chiefly in the operas of Rossini, she shared in the triumphs of Grisi, Persiani, Rubini, Tamburini, and Lablache. With these great artists she held her own, and though in many ways less gifted by nature than they, her talent seemed enhanced rather than dimmed by juxtaposition with theirs. Her face lacked regularity of feature; her voice, a mezzo-soprano, but so extended by art as to compass more than three octaves, from the bass C to F in alt, was neither equal nor always beautiful in tone. It had probably been overworked in youth: although expressive it was thin and sometimes even harsh, but she could turn her very deficiencies to account. Her first admirers were among the intellectual and the cultivated. The public took longer to become accustomed to her peculiarities, but always ended by giving in

its allegiance. For men and woman of letters, artists, etc., she had a strong fascination. Her picturesque weirdness and statuesque grace, her inventive power and consummate mastery over all the resources of her art, nay, her voice and face, irregular, but full of contrast and expression — all these appealed to the imagination, and formed an *ensemble* irresistible in its piquancy and originality. 'The pale, still, — one might at the first glance say lustreless countenance, — the suave and unconstrained movements, the astonishing freedom from every sort of affectation, — how transfigured and illumined all this appears when she is carried away by her genius on the current of song!' writes George Sand; and Liszt, 'In all that concerns method and execution, feeling and expression, it would be hard to find a name worthy to be mentioned with that of Malibran's sister. In her, *virtuosity* serves only as a means of expressing the idea, the thought, the character of a work or a *rôle*.'

In 1840 she married M. Viardot, who resigned the Opera management, and accompanied her to Italy, Spain, Germany, Russia, and England. At Berlin, after her performance of Rahel, in 'La Juive,' one of her greatest parts, she was serenaded by the whole orchestra. Here, too, she astounded both connoisseurs and public by volunteering at a moment's notice to sing the part of Isabelle in 'Robert le Diable' for Fräulein Tuczek, in addition to her own part of Alice — a bold attempt, vindicated by its brilliant success.

She returned to Paris in 1849 for the production of Meyerbeer's 'Prophète.' She had been specially chosen by the composer for Fidès, and to her help and suggestions he was more indebted than is generally known. She was indeed, as Moscheles wrote, 'the life and soul of the opera, which owed to her at least half of its great success.' She played Fidès more than 200 times in all the chief opera-houses in Europe, and has so identified herself with the part that her successors can do no more than copy her.

From 1848 to 1858 she appeared every year in London. [In 1851 she created the title-part in Gounod's 'Sapho.'] In 1859 M. Carvalho, director of the Théâtre Lyrique, revived the 'Orphée' of Gluck, which had not been heard for thirty years. The part of Orphée, restored (by Berlioz) from a high tenor to the contralto for which it was written, was taken by Mme Viardot, who achieved in it a triumph perhaps unique.[1] This revival was followed in 1861 by that of Gluck's 'Alceste' at the Opéra. The music of this — as Berlioz calls it — 'wellnigh inaccessible part,' was less suited than that of Orphée to Mme. Viardot's voice, but it was perhaps the greatest of all her achievements, and a worthy crown to a répertoire which had included Desdemona, Cenerentola, Rosina, Norma, Arsace, Camilla ('Orazi'), Amina, Romeo, Lucia, Maria di Rohan, Ninette, Leonora ('Favorita'), Azucena, Donna Anna, Zerlina, Rahel, Iphigénie, Alice, Isabelle, Valentine, Fidès, and Orphée.

In 1863 Mme. Viardot fixed her abode at Baden, and has sung no more at the Opera, though she has appeared at concerts, and was heard in London as late as 1870. She has composed a great deal, and several operettas, the books of which were written for her by Turgeniev, were represented in her little private theatre by her pupils and her children. One of these, 'Le dernier sorcier,' translated into German by Richard Pohl as 'Der letzte Zauberer,' was performed in public at Weimar, Carlsruhe, and Riga. In 1871 she was obliged, as the wife of a Frenchman, to leave Germany, and since then has lived in Paris. She has devoted much time to teaching, and for some years was professor of singing at the Conservatoire. Among her pupils may be named Désirée Artôt, Orgeni, Marianne Brandt, and Antoinette Sterling. Mme. Viardot has published several collections of original songs, and vocal transcriptions of some of Chopin's Mazurkas, made famous by her own singing of them and by that of Jenny Lind. Her three daughters are all clever musicians. [One, Louise Pauline Marie Héritte-Viardot, born in Paris, Dec. 14, 1841, was a teacher of singing successively in the Conservatorium of St. Petersburg, Dr. Hoch's conservatorium at Frankfort and at Berlin. Her opera 'Lindoro' was given at Weimar in 1879, a cantata, 'Das Bacchusfest' at Stockholm in 1880, and many songs, etc. have been published.] Her son, Paul Viardot, a pupil of Léonard, born at Courtavent, July 20, 1857, has appeared with success in London and elsewhere as a violinist. He has conducted at the Grand Opéra occasionally. Mme. Viardot is still the centre of a distinguished circle of friends, by whom she is as much beloved for her virtues as admired for her genius and her accomplishments. Not one of her least distinctions is that Schumann dedicated to her his beautiful Liederkreis, op. 24. [She was the first interpreter of the solo part in Brahms's 'Rhapsodie,' op. 53.]

We cannot close this brief account of a great artist without an allusion to her well-known collection of autographs, which among other treasures contained the original score of 'Don Giovanni' (presented by her to the Paris Conservatoire), Bach's cantata, 'Schmücke dich,' Mendelssohn's 42nd Psalm, a scherzo by Beethoven, etc. F. A. M.

VIBRATO, an Italian term (past-participle of, or verb adjective derived from, *vibrare*, to vibrate), denoting an effect something akin to Tremolo (which see), yet differing essentially from it, used in musical performance. I. In vocal

[1] The reader is referred to Chorley's *Thirty Years' Recollections of the Opera* and to Berlioz's *A travers chants*, for detailed descriptions of her wonderful performance, which was repeated over 140 times.

music its mechanism is an alternate partial extinction and reënforcement of a note, producing almost its apparent reiteration. In music for bowed instruments it is identical with the vocal 'tremolo,' consisting of a rapid change of pitch brought about by a quick oscillation of the hand while the finger is stopping a note, and producing a trembling sound or thrill. It is strange that vibrato on the bowed instrument is the tremolo on the voice, while the tremolo in instrumental music (the rapid reiteration of the same note by up and down bow) more nearly resembles the vocal vibrato. It is sometimes heard on the flute and cornet. When the vibrato is really an emotional thrill it can be highly effective, as also the tremolo in extreme cases, but when, as is too often the case, it degenerates into a mannerism, its effect is either painful, ridiculous, or nauseous, entirely opposed to good taste and common sense, and to be severely reprehended in all students whether of vocal or instrumental music. Hard and fast lines in matters of expression in art are difficult, if not almost impossible, to draw. Cultivation of taste, observance of good models, and especially the true and unbiassed analysis of the human feelings, must be the guides as to how far these two means of expression are to be used. H. C. D.

II. The art of pulsating a note by a throbbing pressure of a finger, now commonly designated 'Vibrato,' or 'Tremolo,' has undoubtedly been known to stringed-instrument players for over three centuries. Its origin is a matter for speculation, although Leopold Mozart (*Violinschule*, 1756), gracefully disposed of the question in the phrase 'Nature herself suggested it to man.' Definitely speaking, we can trace the use of the 'vibrato' as far back as 1636, when Mersenne (*Harmonie Universelle*, 1636) eulogises 'Les Sieurs Bocan Lazarin,' and others, who played with a *tremblement qui ravissent l'esprit.* The viol-players of Mersenne's time also employed the vibrato with circumspection. Christopher Simpson (*The Division Violist*, 1659) advocates its use in 'any movement of the voice imitated by the viol.' Curiously enough, according to J. J. Rousseau (*Dict. de Musique*, 1748), the 'vibrato' was then no longer in use. According to his authority the 'vibrato,' then known as 'tremolo,' had been employed by stringed-instrument players in imitation of the 'Tremblement de l'Orgue.' Three years later a glimpse of the progress of the 'vibrato' is afforded us by Geminani (*The Art of Violin Playing*, 1751), who attempts a minute description of the 'vibrato' under the heading: 'Of the Shake,' in which he embodies the modern elements of the art. Baillot (*L'Art du violon*) calls it *L'Ondulation de la main gauche.* In fact the term 'vibrato' is a modern description of a well-established practice.

The best way to practise the vibrato is to begin slowly. Stop the selected note firmly, then make a trembling motion with the wrist, and the finger will infinitesimally alternately sharpen and flatten the note. When this is effected rapidly the difference of intonation vanishes, and the ear only detects a plaintive throbbing. Spohr in his 'Violin School' gives some grand studies for the vibrato. O. R.

VICAR OF BRAY, THE. A popular English song, dating from the early part of the 18th century. The original vicar, of the village of Bray on the Thames, near Windsor, is said to have been one Simon Aleyn, who maintained his position through many political and religious changes from 1640 to 1688: this circumstance giving rise to a proverbial saying, that 'the Vicar of Bray will be Vicar of Bray still,' though of course there is no absolute proof that Aleyn was the famous original.

The song, commencing 'In good King Charles's golden days,' is ascribed in Nichol's *Select Poems* to a soldier in Colonel Fuller's troop of dragoons, in the reign of George I. However this may be, the present writer has discovered an early version of the song printed in the reign of Queen Anne. It is in vol. iii. of *Miscellaneous Writings in Prose and Verse* (2nd edition, 1712), by Edward Ward, the well-known satirical writer. The song or poem is there entitled 'The Religious Turncoat,' or 'The Trimming Parson,' and begins: —

> I loved no King in forty-one,
> When Prelacy went down;
> A cloak and band I then put on,
> And preached against the crown;

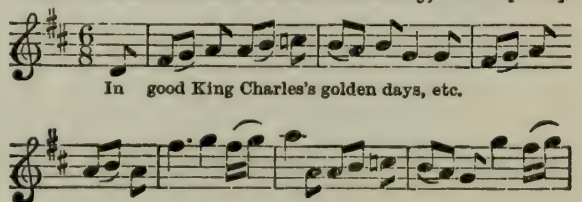
and so on for eighteen verses, several having much similarity to the better-known and more modern song. Another early version of 'The Religious Turncoat' is on a musical half sheet, engraved by Cross, in the writer's possession. This brings down the reign to that of George I., and has considerable variation from Ward's copy; the air it is adapted to is the well-known 'London is a fine town,' which frequently served as the vehicle for many of the same class of topical song.

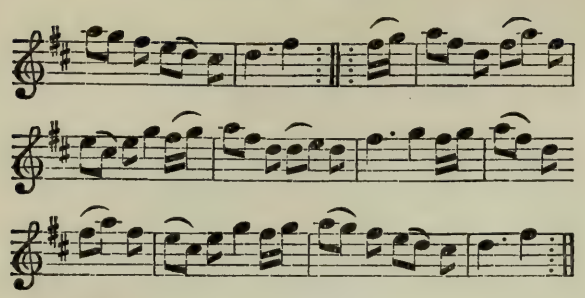
The tune now united to 'The Vicar of Bray,' though an old one, is not the original, and in fact the union of the two is comparatively recent.

On early sheet music 'The Vicar of Bray' is set to a variant of the old Scottish melody 'Bessy Bell and Mary Gray,' and it so appears in Walsh's *British Musical Miscellany*, vol. i. [1734] thus: —

*The Vicar of Bray.*

From Walsh's *British Musical Miscellany*, vol. i. [1734].

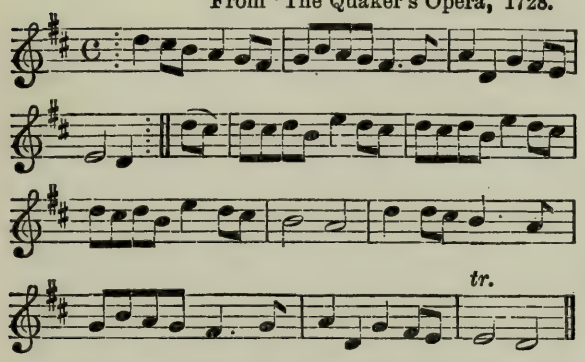




This quite unvocal and inappropriate tune was associated with the words until about 1770 or 1780, when a new lease of popularity was given to the song by the old tune, 'The Country Garden' being fitted to it. This tune is the one now always sung to the words. 'The Country Garden' was a vocal melody used as a country dance air, and under the title 'The Country Garden, the new way,' it is included in Daniel Wright's *Compleat Tutor for Ye Flute*, circa 1735.[1] There is nothing, apparently, to show what the 'old way' of the tune was, for Wright's melody is found exactly in several books of Country Dances of the period, and is also the same as the tune 'The Country Garden' printed as the air for a song in 'The Quaker's Opera,' 1728. This is also used in other ballad operas.

*The Country Garden.*

From 'The Quaker's Opera,' 1728.




The 'Country Garden' tune and the words of 'The Vicar of Bray' are found united in the 'Convivial Songster,' 1782, in Ritson's 'English Songs,' 1783, in 'Calliope, or the Vocal Enchantress,' 1788, and elsewhere. About this time a parody called 'A Gallon a day' was printed to the same air and issued on music sheets. So also was Edward Rushton's fine song 'The Neglected Tar.' The old air, 'The Country Garden,' still survives, traditionally, among Morris dancers in the rural districts of the southern and midland counties. It is used by Morris dancers in Oxfordshire, where a fragment of the original song is still remembered: —

Madam, if you please
Will you buy a peck of peas
Out of my fine Country Garden?

For a traditional version of 'The Country Garden' recently noted down, see Mr. Sharp's 'Morris Dance Tunes,' Novello. F. K.

[1] The identity of 'The Country Garden' with the tune now generally associated with 'The Vicar of Bray' is stoutly denied by Prof. Niecks (*Monthly Musical Record*, Oct. 1908), who apparently does not know the version above given.

VICARS CHORAL. 'The assistants or deputies of the Canons or Prebendaries of (English) collegiate churches, in the discharge of their duties, especially, though not exclusively, those performed in the choir or chancel, as distinguished from those belonging to the altar and pulpit.' (Hook.) The Vicars Choral answer to the *κανονικοὶ ψαλταί* of the early church. Originally each member of the capitular body had a vicar choral or minor canon attached to his dignity, whose appointment only lasted during his own life; but in process of time the numbers of these inferior ecclesiastical corporations became diminished. The difference between Minor Canons and Vicars Choral appears to be that whereas for the former, only clergy are eligible, the latter post can be held by either laymen or clerics. The former term is generally found in cathedrals of the new foundation, where the lay members are termed 'lay clerks,' the name 'vicars choral' being chiefly confined to cathedrals of the old foundation. St. Patrick's (Dublin) and Hereford have both Minor Canons and Vicars Choral; in the former the two bodies form distinct corporations, in the latter they are united. In all cathedrals of the old foundation in England, in St. David's, and in twelve Irish cathedrals, the Vicars Choral form a distinct corporation, the members of which vary in number from twelve to three: these corporations are distinct from the chapter as regards property, but in subjection to it as to the performance of the services. Formerly the members of these ecclesiastical colleges lived in common in collegiate buildings, some of which (as at Hereford, Wells, and York) still exist. The 42nd Canon orders that the Vicars Choral shall 'be urged to the study of the Holy Scriptures, and every one of them to have the New Testament, not only in English, but also in Latin.' The name is entirely confined to the Anglican Church; in Catholic cathedrals the corresponding duties to those of the Vicars Choral are performed by various functionaries. (Jebb on *Choral Service;* Hook's *Church Dictionary*, etc.) W. B. S.

VICENTINO, Nicola, was born at Vicenza in 1511 or 1512.[2] If we are to believe the title he gives himself in his first publication, as 'unico discepolo' to Adrian Willaert,[3] he had his musical education at Venice; but as the 'unico' is plainly false, we may perhaps question the 'discepolo.' He became ordained, entered the service of Ipolito of Este, cardinal of Ferrara, and accompanied him to Rome, where he lived, it seems, for many years. In 1546 he published a volume of five-part madri-

[2] The place has been incorrectly given as Rome, and the date as 1513; but the latter is fixed to a year or two earlier by the notice in his 'Antica Musica,' 1555, that he was then in his 44th year.

[3] Caffi has singularly inverted the relation, making Vicentino Willaert's *master: Storia della Musica sacra nella già Cappella ducale di san Marco in Venezia*, i. 83, 135; Venice, 1854.

gals, with explanatory directions, written with the design of restoring the Greek modes. He then invented a peculiar instrument, the 'archicembalo,' with several keyboards, in order to illustrate his system, and employed a private choir to practise it. He published also a theoretical work entitled *L'antica Musica ridotta alla moderna prattica* (Rome, 1555). His efforts were, however, rewarded with scant success, and he experienced much opposition. One contest into which he was led in defence of his theory, and in which he was defeated — that, namely, with Lusitano — is famous. [See DANKERTS, vol. i. p. 661.] The cardinal, his patron, is said to have looked on Vicentino's discomfiture as a personal affront; he took him back to Ferrara, and appointed him chapel-master in his court. This post he appears to have held until his death. If we may judge by a medal struck in his honour, which describes him as 'perfectae musicae divisionisque inventor,' he must have enjoyed a certain amount of fame; but there is a story that the medal was his own device. His real eminence was that of a performer on the clavichord, and it is difficult to quarrel with the criticism of J. B. Doni and Apostolo Zeno, who ridiculed him for pretending to be anything more than a performer. At best his theories belong only to a passing phase in the history of music.[1] R. L. P.

VICTIMAE PASCHALI. A Prose or Sequence for Easter, one of the few compositions of the sort that have survived in the modern Roman Service-books. It is one of the earlier type of Sequences, being rhythmical rather than metrical; it is dramatic in character, and had considerable connection in its early days with the Easter dramas that were performed in church as part of the worship of the day. The words are probably the work of Wipo in the 11th century, and were probably adapted to an existing melody. This sequence has had considerable vogue in an English dress, and may be seen in the 'English Hymnal,' 130. It was naturally a great favourite with the Polyphonic composers, most of whom have treated it with marked success. The finest examples are the well-known settings by Palestrina. W. H. F.

VICTORIA, TOMASO DE. See VITTORIA.

VICTORINE. An opera in three acts; words translated from the French by E. Falconer [an Irish actor-dramatist whose real name was Vincent O'Rourke. W. H. G. F.] The music was by Alfred Mellon. Produced at the English Opera, Covent Garden, Dec. 19, 1859. G.

VIDAL, a name borne in the past and present by several French musicians and writers on music. The earliest, B. Vidal, whose initial only in known, died in Paris in 1800. He was a talented guitar-player and teacher during the last quarter of the 18th century, and published sonatas, short pieces, and a method for his instrument.

JEAN JOSEPH, born at Sorèze, 1789, a clever violinist formed in Kreutzer's school, took the second Grand Prix for composition in 1809, was for twenty years in Baillot's quartet-party, conducted the orchestra of the Théâtre Italien from 1829 to 1832, played first violin in Louis Philippe's band, and was a valued teacher. He died in Paris, June 4, 1867.

LOUIS ANTOINE. This erudite musical historian, author of copious and valuable works on the violin, was born at Rouen, July 10, 1820, and died in Paris, Jan. 7, 1891. He was an excellent amateur musician (he studied the violoncello with Franchomme), an accomplished linguist, and he was a friend of J. B. Vuillaume. In 1876 the first volume of his great work *Les Instruments à Archet*, dealing with the history of the violin, was published by J. Claye, Rue Saint-Benoit, Paris. The second volume appeared in 1877, and dealt exhaustively with the subject of makers, while the third volume, dated 1878, discoursed of musical typography and gave not only biographies of musical composers, but also a magnificent bibliography of chamber music. These three sumptuous volumes were illustrated by Frédéric Hillemacher, and the edition was limited to 500 copies. In 1878 part of the above work was published under the title *Les Vieilles Corporations de Paris* (Quantin). It forms a complete and exhaustive history of the Corporation of St. Julien des Ménétriers and the French Minstrels. In response to a demand for a separate edition of that part of *Les Instruments à Archet* which dealt with the history and manufacture of the violin, Quantin published, in 1889, *La Lutherie et les Luthiers*, of which as before only 500 copies were printed. M. Vidal was Member of the Société de L'Histoire de Paris et de L'Ile-de-France. He was compiling a history of the pianoforte when he died, and it is said, left his work practically in a condition of completion. E. H-A.

FRANÇOIS, Provençal poet, born at Aix, July, 14, 1832, is the author of 'Lou Tambourin,' an interesting work on the Tambourine of Provence, and the Galoubet, or pipe. It is in the Provençal dialect, with a French translation.

PAUL ANTONIN, born at Toulouse, June 16, 1863, passed brilliantly through the Paris Conservatoire, and took successively the first Harmony prize in 1879, the first prize for Fugue in 1881, and the Grand Prix de Rome in 1883, with the cantata, 'Le Gladiateur.' His ballet, 'Pierrot Assasin,' was brought out in 1888, and 'La Maladetta' in 1893; his operas, 'Guernica' in 1895 and 'La Burgonde' in 1898. Various operettas have had much success, and a 'mystère,' 'La dévotion à St. André,' was

[1] A manuscript notice furnished in 1826 by Abbate Todeschini of Vicenza to the Gesellschaft der Musikfreunde in Vienna, and now preserved in the library of that society, adds nothing to our knowledge of Vicentino's biography.

given in 1894. In 1896 he was appointed conductor at the Grand Opéra. G. C.

VIELLE, originally the name of the large primitive violin used by the French Troubadours in the 13th century. [See VIOLIN, p. 289.] It was next applied to the HURDY GURDY, an instrument which is contemporaneous with the Troubadour's fiddle, being in fact, in its original form, simply the latter instrument adapted for playing with a wheel and handle, the intonation being regulated by a clavier on the finger-board. Early in the 18th century the modern vielle or hurdy gurdy was cultivated as a musical instrument of high class, ranking nearly with the lute and bass viol, and many of the French Vielles of that period are beautiful artistic productions. The instrument is not altogether extinct in our own time; the writer remembers a performer who visited Vichy in 1870, describing himself as 'Vielliste de sa Majesté l'Empereur,' who executed some difficult music, chiefly operatic airs and fantasias, on his singular instrument with considerable effect. The staccato with the wheel is surprisingly brilliant; the defect of the instrument for the listener is its monotony of force and intonation, and for the player the extreme fatigue which the rotary motion induces in the muscles of the right arm. E. J. P.

It only remains to mention under the present heading, some interesting publications concerning the instrument. First and foremost the erudite *Dissertation Historique sur la Vielle*, by Antoine Terrasson, a little pamphlet filled with the fruits of scholarly research. It was published in Paris separately in 1741 and reprinted in the author's *Melange d'histoires* published in 1768. In its original form this little *brochure* is excessively rare. The writer was a member of a family all of whom were brilliant men. He was passionately fond of music, and devoted a good deal of his leisure to the fashionable instruments of the day — the flûte traversière, the musette, and the vielle. Contemporary with Terrasson, Michel Corrette wrote a method for the vielle, of which there exists a copy at Rouen and one in the Musée of the Paris Conservatoire. Costallat & Co. of Paris, have published an excellent reprint of this. Among those musicians who wrote graceful pieces for the vielle when the charms of that instrument delighted the musical amateur of the 18th century, we note M. Boismortier, M. Lemaire, M. Aubert (Ordinaire de la Chambre du Roi, etc.), M. A. Tolon, M. Marchand, and the two Chedevilles, *ainé* and *cadet*, who produced abundant music for this instrument. The elder was *Musette de la Chambre du Roi*, and wrote numerous fashionable little Rondeaux and airs, while the younger was *Hautboy de la Chambre du Roi*. Among modern writers the history of this effete instrument has found a willing and scholarly exponent in M. Antoine Vidal, who devotes a chapter in his *Instruments à Archet* to the vielle and its direct predecessors. It may be observed that the Hurdy Gurdy, even as a street instrument, became practically extinct, in this country at any rate, with the disappearance of the little Savoyard boys who, exhibiting tame marmosets, were a familiar sight in England so recently as the years 1880–1890. There is, however, an old blind Savoyard who has made his home in London, and may be seen to this day (1909) playing the instrument in the streets of London. He has informed the writer, perhaps accurately, that he is the only surviving executant upon the *vielle*. E. H-A.

VIENNA. For an account of the chief musical institution of Vienna see GESELLSCHAFT DER MUSIKFREUNDE, vol. ii. p. 162.

The famous Philharmonic Orchestra consists of the members of the Opera orchestra, and was started in 1842 as the 'Philharmonische Akademie,' conducted by Otto Nicolai, who was succeeded in 1847 by Heinrich Esser. The orchestra became an independent organisation in 1860, and since then its programmes have been remarkable for catholicity and musical progress. Wagner's name appeared for the first time in 1861, with the 'Faust Overture'; Brahms's two years later, with the second Serenade, op. 16. In this year, 1863, Wagner appeared as conductor of the prelude and 'Liebestod' from 'Tristan.' On Jan. 24, 1872, Hans Richter made his first appearance as conductor of a Wagner selection, and in Nov. 1875 he was appointed the regular conductor, retaining the post until 1897. The orchestra played (under the composer's direction) the first symphony of Brahms in 1876, in which the name of Tchaikovsky appears for the first time; a special concert conducted by Saint-Saëns took place in 1879. In 1885 the orchestra celebrated its Jubilee (a little prematurely, it would appear) with a concert, when the Choral Symphony of Beethoven was performed in the presence of the Emperor of Austria. On Richter's resignation he was succeeded by Gustav Mahler, who held office from October 1897 to 1901. Since that date various conductors have been engaged for each season, Herren Joseph Hellmesberger and Franz Schalk having conducted the greater number of the concerts. The orchestra is self-governing, choosing its own conductor and committee of twelve members. It has Pension and Sick Funds, and has done much in the cause of Austrian charities. The orchestra visited England in 1906, and gave three concerts under Herr Schalk's direction at the Queen's Hall, June 26 and 28, and at the Albert Hall, June 30. M.

VIERLING, GEORG. One of those solid, cultivated musicians, who are characteristic of Germany. He was born Sept. 15, 1820, at Frankenthal in the Bavarian Palatinate, where his father (1796–1867) was schoolmaster and organist. His education was thoroughly well grounded with a view to a scientific career, and



HENRI VIEUXTEMPS

it was not till 1835, at the Gymnasium at Frankfort, that his musical tendencies asserted themselves. Without neglecting his general studies he worked hard at the piano, and afterwards at the organ under J. H. C. Rinck of Darmstadt for two years. 1843 to 1846 were passed in systematic study under A. B. Marx at Berlin, and in 1847 he became organist of the Oberkirche at Frankfurt-on-the-Oder, conducted the Singakademie there, and was musically active in other ways. After passing a short time at Mainz he took up his permanent residence in Berlin, and founded the Bach-Verein, which did much to advance the study of the great master. He was made royal Music-director in 1859 and in 1882 Professor and a member of the Berlin Academy. Soon after the latter date he gave up active work, confining himself to composition and private teaching. He died at Wiesbaden, May 1, 1901.

His works are all in the classical style, and embrace every department: — a Symphony, op. 33; Overtures to 'The Tempest,' 'Maria Stuart,' 'Im Frühling,' 'Hermannschlacht,' and 'Die Hexe'; a PF. trio, op. 51; 'Hero and Leander,' 'The Rape of the Sabines,' 'Alarichs Tod,' and 'Konstantin' for Chorus and Orchestra; in addition to numerous Solo and Part-songs, Pianoforte pieces, etc. A pilgrims'-song of the 7th century, 'O Roma Nobilis,' for 6-part chorus *a cappella*, is op. 63. G.

VIERTELJAHRSSCHRIFT FÜR MUSIKWISSENSCHAFT, a quarterly periodical of great importance, devoted to the highest interests of music, and mainly concerned with the music of the past. It lasted from 1885 to 1894, and was published by Breitkopf & Härtel. Chrysander, Spitta, and Guido Adler were joint editors, and the names of the most distinguished German writers on music are to be found among the contributors. M.

VIEUXTEMPS, Henri, celebrated violin-player, born at Verviers, Belgium, Feb. 20, 1820.[1] His father, a retired officer, was an instrument-maker and piano-tuner, and thus the child grew up in a favourable atmosphere. Through the kindness of a Herr Genin he had instruction from Lecloux, a competent local musician, and by the time he was six played Rode's 5th Concerto in public in the orchestra. In the winter of 1827 he and his father made a tour with Lecloux, in the course of which the boy was heard by De Bériot, who at once adopted him as his pupil, devoted himself to his thorough musical education, and in 1828 took him to Paris and produced him in public. On De Bériot's departure to Italy in 1831, the boy returned to Brussels, where he remained for some time, studying and practising hard, but without any guidance but his own. In 1833 his father took him on a lengthened tour through Germany — the first of an enormous series — in the course of which he met Guhr, Spohr, Molique, and other musicians, and heard much music, amongst the rest 'Fidelio.' The journey extended as far as Munich and Vienna, where he excited surprise, not only for his fulness of tone, purity of intonation, and elegance of style, but also for the ready way in which he played off a MS. piece of Mayseder's at sight (*A.M.Z.* 1834, p. 160). He remained in Vienna during the winter, and while there took lessons in counterpoint from Sechter. There, too, he made the acquaintance of Mayseder, Czerny, and others. He also played Beethoven's Violin Concerto (at that time a novelty) at one of the Concerts Spirituels. The party then returned northwards by Prague, Dresden, Leipzig (where Schumann welcomed him in a genial article in his *Neue Zeitschrift*), Berlin, and Hamburg. In the spring of 1834 he was in London at the same time with De Bériot, and played for the first time at the Philharmonic on June 2.[2] Here, too, he met Paganini. The winter of 1835 was spent in Paris, where he made a long stay, studying composition under Reicha. After this he began to write, and his compositions were brought forward in Holland in 1836. In 1837 he and his father made a second visit to Vienna, and in 1838 they took a journey to Russia, by Warsaw, travelling for part of the way with Henselt. The success was so great as to induce another visit in the following year, when he made the journey by Riga, this time with Servais. On the road he made the acquaintance of Richard Wagner. But a little later, at Narva, he was taken with a serious illness which delayed his arrival for some months, and lost him the winter season of 1838. The summer was spent in the country, mostly in composition — Concerto in E, Fantaisie Caprice, etc. — both which he produced in the following winter amid the most prodigious enthusiasm; which was repeated in his native country when he returned, especially at the Rubens Fêtes in Antwerp (August 1840), where he was decorated with the Order of Leopold, and in Paris, where he played the Concerto at the concert of the Conservatoire, Jan. 12, 1841. He then made a second visit to London, and performed at the Philharmonic Concert of April 19, and at two others of the same series — a rare proof of the strong impression he made. The next few years were taken up in another enormous Continental tour, and in a voyage to America in 1844. A large number of compositions (opp. 6 to 19) were published after regaining Brussels; but the strain of the incessant occupation of the tour necessitated a long *Kur* at Stuttgart. During this he composed his

[1] The materials for this sketch are supplied by Vieuxtemps' autobiography published in the *Guide Musical*, and translated in the *Musical World*, June 25, 1881, and following nos., by Philharmonic Programmes, the *Allg. Musikalische Zeitung* and other sources.

[2] Moscheles' *Life*, i. 304; and Philh. Programmes.

A major Concerto (op. 25) and played it at Brussels in Jan. 1845. In the following autumn he married Miss Josephine Eder, an eminent pianist of Vienna. Shortly after this he accepted an invitation to settle in St. Petersburg as Solo Violin to the Emperor, and Professor in the Conservatorium, and in Sept. 1846 quitted Western Europe for Russia. In 1852, however, he threw up this strange contract and returned to his old arena and his incessant wanderings. 1853 saw the composition of his Concerto in D minor (op. 31). 1855 was spent in Belgium, and at a property which he had acquired near Frankfort. In 1857 he again visited the United States in company with Thalberg, and in the winter of 1858 was once more in Paris occupied in finishing his 5th Concerto in A minor (op. 37). The next ten years were occupied in constant touring all over Central Europe, and, somewhat later, Italy. Serious affliction now overtook his hitherto prosperous course. First his father, and then — June 29, 1868 — his beloved wife, were taken from him by death. To divert his mind from the shock of these losses he engaged in another enormous tour over Europe, and that again was followed, in August 1870, by a third expedition to the United States, from which he returned in the spring of 1871 to find Paris in ruins. This was the last of his huge tours. From 1871 to 1873, on the invitation of M. Gevaert, who had succeeded Fétis at the Brussels Conservatoire, he acted as teacher to the violin class there, and as director of the Popular Concerts; but this sphere of activity was suddenly ended by a paralytic attack which disabled the whole of his left side, and in consequence made playing impossible. True, he was able in time to resume the direction of his pupils, but his career as a player was at an end. His passion for travelling, however, remained to the last, and it was at Mustapha-lez-Alger, in Algiers, that he died June 6, 1881, leaving a 6th Concerto, in G, dedicated to Mme. Norman-Néruda, by whom it was first played. In 1872 Vieuxtemps was elected member of the Académie Royale of Belgium, on which occasion he read a memoir of Étienne Jean Soubre.

Vieuxtemps was one of the greatest violinists of modern times, and with De Bériot heads the modern French school. He had all the great qualities of technique so characteristic of that school. His intonation was perfect, his command of the bow unsurpassed. An astonishing staccato — in up and down bow — was a speciality of his; and in addition he had a tone of such breadth and power as is not generally found with French violinists. His style of playing (Vortrag) was characteristically French. He was fond of strong dramatic accents and contrasts, and, generally speaking, his style was better adapted to his own compositions and those of other French composers than to the works of the great classical masters. At the same time it should be said that he gained some of his greatest successes in the Concertos of Beethoven and Mendelssohn, and was by no means unsuccessful as a quartet-player, even in Germany.

As a composer for the violin he had a wider success than almost any one since Spohr; and the fact that not a few of his works, though written more than half a century ago, are still stock-pieces of the répertoires of all French and not a few German violinists, shows such vitality as to lift him out of the rank of composers of merely ephemeral productions of the virtuoso genre. It must be granted that their value is very unequal. While some of his Concertos contain really fine ideas worked out with great skill, he has also published many show-pieces which are not free from vulgarity.

While De Bériot, with his somewhat flimsy workmanship but undeniable charm of sentimental melody, has often been compared to Bellini and Donizetti, Vieuxtemps might not improperly be called the Meyerbeer among composers for the violin. He appears to share the good and the bad qualities of that great opera-writer. On the one hand, no lack of invention, beauty of melody, extremely clever calculation of effect; and on the other, a somewhat bombastic and theatrical pathos, and occasional lapses into triviality. Vieuxtemps shares also with Meyerbeer the fate of being generally underrated in Germany and overrated in France, where Meyerbeer is not unfrequently placed on the same level with Beethoven, and where Vieuxtemps, after playing his E major Concerto in Paris for the first time, is said to have been invited to write a Grand Opera — an offer which he wisely declined.

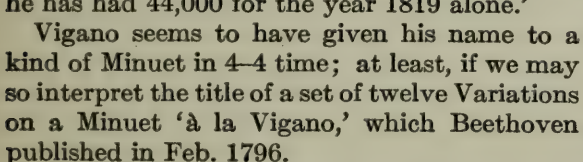
The best-known of his works are the Concertos, No. 1, in E (op. 10); No. 2, in F♯ minor (op. 19); No. 3, in A (op. 25); No. 4, in D minor (op. 31); No. 5, in A minor (op. 37); No. 6, in G (op. 47); the Fantaisie Caprice, and Ballade et Polonaise. He also published a Sonata for piano and violin, three Cadenzas for Beethoven's Violin Concerto, and a large number of concert-pieces, many of which are long since obsolete. [See a memoir by Th. Radoux, published 1891. A statue was erected to his memory at Verviers in 1898.] P. D.

VIGANO, Salvatore. A famous dancer, and composer both of the action and the music of ballets, who will have a longer reputation than is otherwise his due, owing to his connection with Beethoven. He was born at Naples, March 29, 1769, and died at Milan (the native town of his father) August 10, 1821. He began his career at Rome in female parts, women being then forbidden the stage there. We next find him at Madrid — where he married Maria Medina, a famous dancer — Bordeaux, London, and

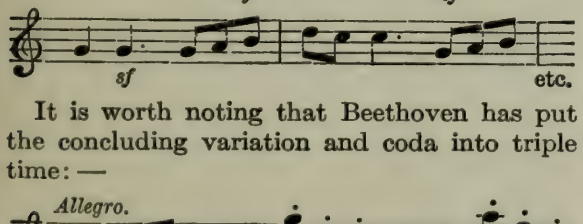
Venice. At Venice in 1791 he brought out an opera, 'Raoul, sire de Créqui,' both words and music his own. Thence he came to Vienna, where he and his wife made their début, May 13, 1793. He then travelled in Germany, and returned to Vienna in 1799. Here he attracted the notice of the Empress, and the result was his ballet of The Men of Prometheus, 'Gli Uomini di Prometeo,' or 'Die Geschöpfe des Prometheus' (music by Beethoven), the subject of which is said to have been suggested by Haydn's 'Creation' (Schöpfung), then in its first fame. The piece is called an heroic allegorical ballet, in two acts. It was produced at the Court Theatre, March 28, 1801, and the two 'creations' were danced by Vigano and Mlle. Cassentini, his wife being then *passée*. It had a remarkable run, being performed sixteen times in 1801, and thirteen times in 1802. Vigano was evidently a man of great ability, and made a real reputation for his abandonment of the old artificial Italian style of ballet in favour of a 'closer imitation of nature.' Ten ballets of his are mentioned in the *Allgemeine musikalische Zeitung*, and no doubt these are not all that he composed. How solid was his success may be judged from a passage in one of the letters of Henri Beyle (Stendhal): 'Vigano has been immensely prosperous; 4000 francs are the usual income of a ballet composer, but he has had 44,000 for the year 1819 alone.'

Vigano seems to have given his name to a kind of Minuet in 4–4 time; at least, if we may so interpret the title of a set of twelve Variations on a Minuet 'à la Vigano,' which Beethoven published in Feb. 1796.

The minuet was certainly danced, for the names of the dancers are given,[1] and is as certainly in Common time: —




It is worth noting that Beethoven has put the concluding variation and coda into triple time: —




There is a life of Vigano — *Commentarii della vita*, etc., by Carlo Ritorni, 8vo, Milan, 1838; and much information on him and on the Ballet of Prometheus (from which the above is chiefly compiled) is given by Thayer in his *Beethoven*, vol. ii. pp. 124–126 and 380–384 (1st ed.). G.

[1] The title of the original edition (given in the *Wiener Zeitung* of Feb. 27, 1796) runs as follows: 'XII Variazioni per il Clavicembalo o Piano-Forte Sul Menuetto ballato dalla Sigra. Venturini e Sigr. Chechi nel Ballod elle Nozze disturbate, del Sigr. Luigi van Beethoven No. 3. In Vienna presso Artaria e Comp.' The Ballet was composed by J. J. Haibl, and produced at the Court Theatre, May 18, 1795.

VILAR, Joseph Teodor, born at Barcelona, Aug. 10, 1836; he studied with Ramon Vilanova (1801–70), the cathedral organist, himself a composer of church music of some distinction. In 1859 he went to Paris to continue his education with Henri Herz for piano and Bazin and Halévy for composition. On his return to his native city in 1863 he wrote an abridgment of musical history, played at concerts, and wrote a considerable number of zarzuelas. 'La Romeria de Racasens' (1867), 'L'Ultim Rey de Magnolia' (1868), 'El Pescadors de San Pol' (1869), 'Una Prometensa,' 'La Rambla de las Flores,' and 'Pot mes qui piuta' (1870), 'La Lluna en un cove,' L'Esca del pecat' and 'La Torre del amor' (1871). He was second conductor at one of the subordinate theatres, and afterwards rose to be chorus-master and finally conductor at the Teatro Principal. Later on he devoted himself exclusively to teaching and composition, and died at Barcelona, Oct. 21, 1905. M.

VILBAC, Alphonse Charles Renaud de, born June 3, 1829, at Montpellier. He entered the Paris Conservatoire in 1842, and in 1844 took the first organ-prize, and the Prix de Rome at the same time as Victor Massé. The favourite pupil of Halévy, and remarkably industrious, he first became known as a composer of pianoforte pieces, more brilliant than original, but, like all young prize-winners on their return from Italy, he aspired to the stage. It was not, however, till Sept. 4, 1857, that he produced his first work, 'Au clair de la Lune,' a pretty operetta in one act (Bouffes Parisiens), followed closely by his last, 'Don Almanzor' (Théâtre Lyrique, April 16, 1858). He found his true vocation as organist of Saint Eugène (1855–71), where he rivalled Lefébure-Wély in improvisation, and equalled him in execution. Unfortunately he became a mere music-publisher's hack, and amateur pianists are familiar with his mosaïques, fantaisies, etc., for two and four hands, with such titles as 'Beautés de l'Opéra,' etc. This journeyman's work did not even pay, and it was in something like poverty that he died at Brussels, March 19, 1884. So brilliant and agreeable a talker deserved a better fate. He became nearly blind, but to the last retained his charming manner and his ability as a musician. The library of the Conservatoire contains the MSS. of his cantata 'Le Renégat de Tangier' and a 'Messe Solennelle' (Aug. 1847). He also left printed scores of several orchestral works, 'Pompadour gavotte,' 'Chanson Cypriote,' 'Marche Serbe,' etc. G. C.

VILLANELLA (Ital., a country girl). An unaccompanied part-song, of light rustic character, sharing, in about equal proportions, the

characteristics of the Canzonetta and the Balletta. The looseness of the style is forcibly described by Morley, who, in Part III. of his *Introduction to Practicall Musicke*, speaks of it thus — 'The last degree of grauity (if they have any at all) is given to the *villanelle*, or country songs, which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the composer (though he were never so excellent) will not stick to take many perfect cords of one kind together, for, in this kind they think it no fault (as being a kind of keeping *decorum*) to make a clownish musick to a clownish matter: and though many times the ditty be fine enough, yet because it carrieth that name *Villanella*, they take those disallowances as being good enough for a plow and cart.'

This severe criticism of the old master is, however, applicable only to Villanelle of the very lowest order. The productions of Kapsberger — whose attempts in this direction were very numerous — and of other composers wanting the delicate touch necessary for the successful manipulation of a style so light and airy, are certainly not free from reproach. But the Villanelle of Pomponio Nenna, Stefano Felis, and other masters of the Neapolitan School,[1] differ but little from the charming Canzonetti, the Canzone alla Napolitana, and the Balletti, for which they are so justly celebrated, and may be fairly classed among the most delightful productions of the lighter kind that the earlier half of the 17th century has bequeathed to us. Among the lighter madrigals of Luca Marenzio — such as 'Vezzos' augelli,' — there are many which exhibit almost all the more prominent characteristics of the Villanella in their most refined form: and the greater number of the Canzone of Giovanni Feretti, and the Balletti of Gastoldi — to which Morley is generally believed to have been indebted for the first suggestion of his own still more charming Ballets — differ from true Villanelle only in name. The same may be said of more than one of the best-known and best-beloved of Morley's own compositions in the same style. — The best example of a modern Villanella is Sir Julius Benedict's well-known 'Blest be the home.' W. S. R.

VILLAROSA, Il Marchese di. The author of a Dictionary of Neapolitan musicians, entitled *Memorie dei compositori di musica del Regno di Napoli, raccolte dal Marchese di Villarosa.* Napoli 1840 — indispensable to all students of Italian musical history. He was also the author of a work on Pergolesi (2nd ed., Naples, 1843), and to him is due the first certain knowledge of the place and date of the birth of that great composer. [See vol. iii. p. 673.] G.

VILLI, LE. Opera in two acts, text by Fontana, music by G. Puccini. Produced, in its original form in one act, at the Teatro dal Verme, Milan, May 31, 1884, and later in two acts at La Scala, Jan. 24, 1885.

VILLOTA, or VILLOTTA, a Venetian folk-song of which the melody, according to Karl Somborn's monograph on the form, was used for many different sets of words.

VILLOTEAU, Guillaume André, well-known French writer on music, born Sept. 6, 1759, at Bellême (Dept. de l'Orne). After the death of his father, he was put, at four years of age, into the maîtrise of the Cathedral of Le Mans, and afterwards into the town school, under the Fathers of the Oratory. He declined, however, to enter a seminary, and roamed about from town to town seeking engagements as a church-chorister. In despair for a living, he at length (like Coleridge) enlisted as a dragoon, but was totally unfitted for a military life, and returned to the maîtrise of Le Mans, which he shortly exchanged for that of the Cathedral of La Rochelle. He ultimately went up for three years to the Sorbonne, and obtained a place in the choir of Notre Dame, but the outbreak of the Revolution brought this employment to an end, and in 1792 he entered the chorus of the Opéra, and remained there till offered a place as musician among the *savants* who accompanied Napoleon on his expedition to Egypt.

This musical mission opened to him a congenial sphere for his very considerable abilities. Having studied on the spot ancient music, both Egyptian and Oriental, he returned to Paris, and continued his researches in the public libraries. As a member of the Institut de l'Egypte, he was anxious, before taking part in the great work which that body was commissioned by Government to draw up, to publish a *Mémoire sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique* (Paris, 1809, 88 pp. 8vo), which he had read before the Société libre des Sciences et des Arts. This was followed by *Recherches sur l'analogie de la Musique avec les Arts qui ont pour objet l'imitation du langage* (*Ibid.* 1807, 2 vols. 8vo), in which he developed some of his favourite ideas. It is in four parts: (1) The relations of the art of music to language and morals; (2) The part played by music in ancient times, and the causes which led to the loss of its former power over civilised and uncivilised peoples; (3) The condition of music in Europe since the days of Guido d'Arezzo, the necessary acquirements for a complete musician, and new and original observations on the nature, origin, and object of music; (4) A continuation of the former, and an attempt to prove that music is an imitative and not an arbitrary art, that it has always been essentially traditional, and that by it were preserved intact for many centuries all human attainments — law, science, and the arts. This huge book, with all its tediousness, purposeless digressions, and false

[1] The Stadtbibliothek at Munich contains a large number of these works, by Giovanni de Antiquis, and fourteen other Neapolitan composers; printed at Venice in 1574, in two very rare vols. obl. 8vo.

philosophy, is crammed full of learning, and contains ideas which at that date were new and original.[1]

Villoteau's fame rests not on this book, but on his share in *La Description de l'Égypte*, the magnificent work in twenty vols. folio (eleven being plates), which took seventeen years to publish (1809–1826), and which reflected so much credit on Conté and Jomard, the distinguished secretaries of the commission. The musical portions are: (1) On the present condition of music in Egypt; researches and observations historical and descriptive made in the country (240 pp., October, 1812); (2) A description, historical, technical, and literary, of musical instruments in use among the Orientals (170 pp., 1813, with three plates engraved by Dechamel); (3) A dissertation on the different kinds of musical instruments to be seen on the ancient monuments of Egypt, and on the names given them in their own language by the first inhabitants of the country (26 pp.); (4) The music of ancient Egypt (70 pp., 1816).

Now that Egypt and the East are familiar ground, it is easy to refute some of Villoteau's hypotheses, or to prove him wrong on minor points; but recollecting how little was known before him of the subjects he treated with so much learning and care, we may realise how much we owe to his patience and penetration. As a student, and unversed in matters of business, Villoteau made no profit either out of his position or his labours. Three-parts ruined by a notary, whom he had commissioned to buy him a property in Touraine, he had to leave Paris for Tours, where he owned a small house. Here he lived on his own slender resources, and on certain small sums allowed him by government for a French translation of Meibom's *Antiquae musicae auctores VII* (1652), which however was never published. The MS., now in the library of the Conservatoire, is in three columns, the original Greek, and translations into Latin and French, all in Villoteau's hand.

During his last years, Villoteau wrote a *Traité de Phonéthésie*, now lost, which was not approved by the Institut de France, and consequently not published. He died at Tours, April 27, 1839, aged nearly eighty. G. C.

VINA, or *Bîn*, the most important of Indian musical instruments. In Northern India its form is a bamboo finger-board, supported on two gourds acting as resonators. Four strings are stretched over a series of fixed frets from 19 to 22 in number (at intervals of a semitone), and there are three other shorter strings not passing over the finger-board. The four fretted strings are usually tuned to *f'*, *c'*, *g*, and *c*, two of the other three to *c''*, and *c'*, and the third to either *e* or *a* according to the *rága*, or mode, performed. In the variety used in Southern India a similar arrangement of the seven strings is usually found, but the frets are not necessarily fixed, and there is only one gourd which supports the finger-board at the end near the head, the hollow cavity at the other end being built up with staves after the manner of the lute. The metal strings are played either with the finger-nails or with plectra; the instrument is held over the left shoulder, the lower gourd of the two, or the hollow body, resting on the right knee. Detailed descriptions of the instruments in both varieties, with illustrations, will be found in Capt. C. R. Day's *Music and Musical Instruments of Southern India*, and the northern variety is figured in Hipkins and Gibb's *Musical Instruments*. M.

VINCENT, Thomas, an oboist, and composer who flourished about the middle of the 18th century. He was born, probably, about 1720, and became the pupil of Martini, who taught him his method of playing, by which the oboe, hitherto of coarse tone, became valuable as a solo instrument. He was, perhaps, son of Richard Vincent, an earlier musician of whom little is known, and brother of James Vincent, a song composer of the same period as Thomas. He was one of the founders of the Royal Society of Musicians.

About 1748 Thomas Vincent issued 'A Sett of Familiar Lessons for the Harpsichord,' op. 2, published by John Cox, London, and 'Six Solos for a Hautboy, German Flute, Violin, or Harpsichord.'

Several songs 'Composed by Mr. Vincent' are to be found in Watt's 'Musical Miscellany,' vol. iv. 1730, but it is not certain whether they are by James Vincent, whose full name appears on single songs, or Thomas Vincent. Eitner gives the date of Thomas Vincent's death as May 10, 1783, but omits reference by which the date can be verified. F. K.

VINCI, Leonardo, born at Strongoli in Calabria in 1690, was a pupil of Gaetano Greco at the Conservatorio dei Poveri di Gesù Cristo in Naples. His first known work was a comic opera in Neapolitan dialect, 'Lo cecato fauzo' (Il falso cieco), produced at the Teatro de' Fiorentini in 1719. The *Gazzetta di Napoli* of April 25 informs us that the opera met with a great success, and that the composer was Maestro di Cappella to the Prince of Sansevero. The Prince of Sansevero, it will be remembered, was also a patron of Alessandro Scarlatti. This opera was followed by others of the same sort, 'Le zite ngalera' (1722) being the earliest of which the music has survived. Florimo mentions a serious opera, 'La Stratonice,' as having been produced in 1720, but no trace of it is to be found. The earliest extant example of his serious style is 'Silla Dittatore,' produced on

[1] According to Fétis, its success was so small that the publisher exported or destroyed all the unsold copies, a fact which would account for its present scarcity, but as the copyright was Villoteau's own property, and it had been entered at Galland's, it is difficult to believe a story so much to the discredit of a respectable bookseller like Renouard.

the birthday of Charles VI. at the Teatro S. Bartolomeo in 1723, in which the principal parts were sung by Nicolo Grimaldi and Maria Benti-Bulgarelli, generally known as La Romanina. His connection with the Teatro Fiorentini terminated after 1722, and the new Teatro della Pace (afterwards the scene of so many of Logroscino's triumphs) was inaugurated on May 15, 1724, with his comic opera 'La mogliera fedele.' He seems, however, to have devoted himself for the rest of his life mainly to *opera seria*, and the few comic operas which appeared later at the Teatro Nuovo (the special theatre of Leo's comic muse) were in most cases revivals of earlier works. On the death of A. Scarlatti in 1725, he became Pro-vice-maestro of the royal chapel, the post becoming vacant by the promotion of Mancini and Sarro; this appointment he held until his death. Florimo states that he was Maestro, but this was not possible, as Mancini, who succeeded Scarlatti, did not die until 1738 or 1739. In 1728 (according to Florimo) Vinci entered the Congregation of the Rosary in the monastery of S. Caterina a Formiello, but apparently this did not prevent his continuing to write for the stage. The date of his death has been erroneously given by Fétis and others as 1734 or 1732, and it has been supposed that he was poisoned by a relative of a Roman lady with whom he had a liaison. But F. Piovano demonstrated clearly in the *Sammelbände* of the Int. Mus. Ges. (viii. 70), that he must have been dead before June 1731, and definite information is given by the curious inscription on a caricature of him by Ghezzi in the Vatican Library, reproduced in the *Riv. Mus. Ital.* for 1904, fasc. 2. From this we learn that he died at Naples on Sunday, May 28, 1730. Ghezzi, whose comments on his sitters are as brutal as his portraits, says nothing whatever about either poison or a love-affair; 'he died of colic pains so suddenly that he could not even make his confession, and if the sister of Cardinal Ruffo had not given some assistance he could not even have been buried, not even three paoli being found on him, since he was a man who would have gambled his eyes away.' (Correct by this the statement in vol. ii. p. 677*a* that Leo succeeded him in 1732.)

Burney rightly praises Vinci for his strong sense of dramatic expression. Of the immediate followers of Scarlatti he is certainly the most vigorous, and his short career as a composer is long enough to give a very clear view of the gradual development of the aria-form from the type of Scarlatti as shown in 'Silla Dittatore' (1723) to that generally associated with the name of Pergolesi, but found in Vinci ('Astianatte' 1725 and 'Artaserse' 1730) before the other had been heard of as a composer. There can be little doubt that this extension of the aria-form owed its first inception to Farinelli. The great singer was equally celebrated for his agility and for his sustaining power; and in almost all the airs composed for him by Vinci, as well as in the few that he sang in Scarlatti's later operas, we may note that the desire to display these two qualities has gradually led to a sharper differentiation of two contrasting subjects, treated in the conventional binary form. The form $A_1\ B_2\ A_2\ B_1 \parallel$ contrasting section $\parallel$ Da Capo may be traced in Scarlatti's earlier chamber cantatas; but it is not until the time of Vinci that the subjects A and B are made to contrast almost as strongly as they would in a sonata of Mozart. The well-known air 'Vo solcando un mar crudele' is a good example. This extension of the aria-form by Farinelli and Vinci is important on account of its powerful influence on the forms of the concerto and the symphony. (A complete discussion of this question will be found in Mr. D. F. Tovey's pamphlet *The Classical Concerto.*) In addition to the works of Vinci, mentioned in Eitner's *Quellen-Lexikon*, there are several of his operas at Münster (Santini's Library) and at Montecassino. E. J. D.

VINER, William Letton (or Litton), a composer, chiefly of hymn tunes and sacred music, born at Bath, May 14, 1790. He was a pupil of Charles Wesley, and in 1820 became organist of St. Michael's, Bath, after having, even in early life, made considerable progress both as a composer and as performer on the organ. He left Bath for Cornwall, and on Dec. 2, 1835, was appointed organist at St. Mary's Chapelry, Penzance. In 1859 he emigrated to America, and died at Westfield, Massachusetts, July 24, 1867. He wrote an overture for 'Rob Roy' while at Bath, but though constantly performed at the theatre there, it does not appear to have been published. Other secular pieces are of his composition, but he is best known by his collections of hymn and psalm tunes. These are, 'One Hundred Psalm and Hymn Tunes in score,' 1838; 'A Useful Selection from the most approved Psalms,' 1846, and 'The Chanter's Companion,' 1857, etc. F. K.

VINER (Christian name not known), a violinist and composer for that instrument in considerable favour in Ireland during the early part of the 18th century. About 1730–35, Walsh published a set of solos for violin and bass by him. He was the arranger of a piece in 'Aria di Camera' (*c.* 1727), and is mentioned in very high terms in a poem by Pilkington, *The Progress of Musick in Ireland*, Dublin, 1730. The following is an extract from a lengthy panegyric on Viner in the poem mentioned: —

> The Muses now from Albion's Isle retreat,
> And here, with kind indulgence, fix their seat;
> Then Viner rose, with all their warmth inspired,
> A Bard caress'd by all, by all admir'd.
>
> . . . . . .
>
> While round in crowds the fair creation stand
> The polish'd Viol trembling in his hand,

While swift as thought, from note to note he springs,
Flies o'er the unerring Tones, and sweeps the sounding strings, etc.

F. K.

VINGT-QUATRE VIOLONS. No reader of French 'Mémoires' of the 17th century can be ignorant of the part played by ballets at the courts of Henri IV., Louis XIII., and Louis XIV. The ballet combined the pleasures of music, dancing, and the play, gave great opportunities for magnificent display, and was for nearly a century the favourite diversion of princes and *grands seigneurs*, thus preparing the way for opera. The passion for *ballets de cour* and dancing led to the formation of a special band for violinists, who, under Louis XIII., bore the name of the 'band of 24 violins of the King's chamber.' Its members, no longer mere *ménestriers* [see ROI DES VIOLONS, vol. iv. p. 121], became *musiciens en charge*, with a prospect of being eventually admitted to the Chapelle du Roi. Their functions were to play for the dancing at all the court-balls, as well as to perform airs, minuets, and rigadoons, in the King's antechamber, during his *lever* and public dinner, on New Year's Day, May 1, the King's fête-day, and on his return from the war, or from Fontainebleau.

No complete list of 'the 24 violins' who enlivened the court of the melancholy Louis XIII. has yet been made, but some of their airs may be seen in the MS. collection of Philidor *aîné* — one of the precious possessions of the Conservatoire library. [See vol. iii. p. 703*b*.] The composers' names are Michel Henri, Constantin, Dumanoir, Robert Verdié, Mazuel, Le Page, Verpré, de la Pierre, de la Vallez, and Lazarin, all, we conjecture, among the 24. The violinists occasionally acted in the ballets, as in the 'Ballet des doubles Femmes' (1625), when they walked in backwards, dressed as old women with masks at the back of their heads, so as to look as if they were playing behind their backs. This had a great success, and was revived by Taglioni (the father) in the masked ball in Auber's 'Gustave III.' in 1833.

In Louis XIV.'s reign the band of 24 violins was called the 'grande bande,' and on Dumanoir's appointment as Roi des Violons, the King made him conductor, with the title of '25me violon de la Chambre.' The post, however, was suppressed at the same time with that of the Roi des ménestriers (May 22, 1697). The 'grande bande,' again called 'the 24 violins,' continued to exist till 1761, when Louis XV. dissolved it by decree (Aug. 22). During the rage for French fashions in music which obtained in Charles II.'s reign, the '24 violins' were imitated here in the 'King's music,' and became the 'four-and-twenty fiddlers all of a row' of the nursery rhyme. Meantime a dangerous rival had sprung up in its own home. In 1655 Lully obtained the direction of a party of sixteen violins, called the 'petite bande.' As violinist, leader, and composer he soon eclipsed his rival, and his brilliant career is well known. The modest position of conductor of a few musicians, whose duty was simply, like that of the 'grande bande,' to play at the King's *levers*, dinners, and balls, satisfied him at first, but only because it brought him in contact with the nobility, and furthered his chance of becoming 'Surintendant de la Musique' to Louis XIV. This point once gained, nothing further was heard of the 'petite bande,' and by the beginning of the next reign it had wholly disappeared.

The 24 violins remained, but as time went on they became old-fashioned and distasteful to the courtiers. Accordingly, as fast as their places fell vacant they were filled by musicians from the Chapelle du Roi, and thus the band became independent of the community of St. Julian. After 1761 the only persons privileged to play symphonies in the King's apartments were the musicians of his 'chamber' and 'chapel.' G. C.

VINNING, LOUISA, born at Kingsbridge, Devon, Nov. 10, 1836 (*Brit. Mus. Biog.*). She sang at the Plymouth Theatre when only two and a half years old, and appeared in public from 1840 to 1842, under the title of the 'Infant Sappho,' as a singer and harpist at the Adelaide Gallery, Polytechnic, and elsewhere. She afterwards received instruction in singing from Frank Mori, and on Dec. 12, 1856, was brought prominently into notice by taking the soprano part in the second and third parts of the 'Messiah' at the Sacred Harmonic Society's Concert, at a moment's notice, and 'with credit to herself,' in place of the singer engaged, who became suddenly indisposed during the performance. Miss Vinning afterwards sang at the Crystal Palace, the Worcester Festival, 1857, the Monday Popular Concerts (1861), and elsewhere until her marriage with Mr. J. S. C. Heywood, in or about 1865. At her concert, on July 5, 1860, Mme. Montigny-Rémaury first appeared in England. She died in London in 1904. A. C.

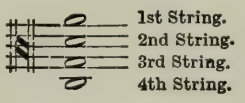
VIOL (Ital. *Viola;* Fr. *Viole*). The generic English name of the bowed instruments which succeeded the mediæval Fiddle and preceded the Violin. The Viol was invented in the 15th century, and passed out of general use in the 18th. It differs from the violin in having deeper ribs, and a flat back, which is sloped off at the top, and was strengthened internally by cross-bars and a broad centre-piece, on which the sound-post rests. The shoulders curve upwards, joining the neck at a tangent, instead of at right angles, as in the violin. The neck is broad and thin, the number of strings being five, six, or seven; the peg-box is usually surmounted by a carved head. The sound-holes are usually of the C pattern. [See SOUND-HOLES.] The Viol was made in four principal sizes — Treble or Discant, Tenor (Viola da Braccio), Bass (Viola da Gamba), and Double Bass (Violone): the last is still in use, the

double bass of the violin pattern never having found general favour. The Viols are tuned by fourths and thirds, instead of fifths. Their tone is rather penetrating than powerful, and decidedly inferior in quality and flexibility to that of the violin, which accounts for their disappearance before the latter instrument. [See VIOLIN.] E. J. P.

VIOL DA GAMBA. See GAMBA and VIOLA DA GAMBA.

VIOL D'ORCHESTRE. A string-toned organ-stop of 8 ft. pitch, and very small scale. This stop is one of the bearded Gamba tribe, quick of speech, keen, and imitative in tone. T. E.

VIOLA. (1) The Italian name of the VIOL. (2) The usual name for the Tenor Violin, abbreviated from 'Viola da braccio' (ALTO, CONTRALTO, QUINTE, TAILLE, BRATSCHE, etc.). A violin usually about one-seventh larger in its general dimensions than the ordinary violin, and having its compass a fifth lower, or an octave above the violoncello. As its name implies, it corresponds in the string quartet to the tenor voice in the vocal quartet. Its part is written in the C alto clef, thus —
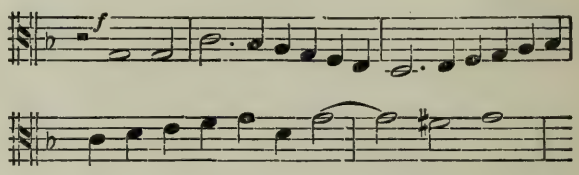



The three uppermost strings of the viola are identical in pitch with the three lowest strings of the violin; but their greater length requires them to be proportionately stouter. The fourth string, like the third, is covered with wire. The player holds the viola like the violin; but the stop is somewhat longer, the bow used for it is somewhat heavier, and it requires greater muscular force in both hands. The method of execution in other respects is identical with that on the violin. The tone of the viola, however, owing to the disproportion between the size and pitch of its strings on the one hand, and the comparatively small size of its body on the other, is of a different quality from that of the violin. It is less powerful and brilliant, having a muffled character, but is nevertheless sympathetic and penetrating. Bad violas are worse than bad violins; they are unequal and 'wolfish,' and have sometimes a decided nasal twang. The instrument is humorously described by Schnyder von Wartensee, in his 'Birthday Ode' addressed to Guhr: —

Mann nennt mich Frau Base (Aunt),
Denn etwas sprech' ich durch die Nase,
Doch ehrlich mein' ich es, und treu:
Altmodisch bin ich: meine Sitte
Ist stets zu bleiben in der Mitte,
Und nie mach' ich ein gross' Geschrei.

In this article, following common usage, the word 'Tenor' is used to denote the intermediate member of the quartet to the exclusion of 'Alto'; but the fact is that the Tenor and Alto were once distinct instruments, and the instrument which we call 'Tenor' is really the Alto, the true Tenor, which was a size larger, though of the same pitch, being practically obsolete.

The Tenor is an earlier instrument than the violin, and is in fact the oldest instrument of the quartet. Both 'Violino' in Italian and 'Violon' in French appear to have originally designated the Tenor. In the first piece of music in which 'Violino' occurs, a double quartet in the church style, published in 1597,[1] this instrument has a part written in the alto clef, from which the following is an extract: —




This could not be played on the violin, and was obviously written for the Tenor: and an instrument of such a compass capable of holding its own against a cornet and six trumpets, however lightly voiced the latter may have been, can have been no ordinary fiddle. The large and solid Tenors of this period made by Gasparo da Salo, the earlier Amatis, Peregrino Zanetto, etc., many of which are still in existence, appear to represent the original 'Violino.' These Tenors, when new, must have had a powerful tone, and they were probably invented in order to produce a stringed instrument which should compete in church music with the cornet and trumpet. Being smaller than the ordinary bass viola, which was the form of viol chiefly in use, they obtained the name 'Violino.' This name was, however, soon transferred to the ordinary violin. When the latter first made its appearance in Italian music[2] it was called 'Piccolo Violino alla Francese'; indicating that this smaller 'Violino,' to which the name has been since appropriated, though not generally employed in Italy, had come into use in France. It accords with this that the original French name of the violin is 'Pardessus' or 'dessus' 'de Violon,' or 'treble of the Violon,' Violon being the old French diminutive of Viole,[3] and exactly equivalent to 'Violino.' Again, the very old French name 'Quinte' for the Tenor, with its diminutive 'Quinton,' used for the violin, seems to indicate that the latter was a diminutive of some larger instrument in general use. We have therefore good ground for concluding that the Tenor is somewhat older than the treble or common violin, and is in fact its archetype.

[1] Giovanni Gabrieli, Sonate Pian e Forte alla quarta bassa. Printed in the Musical Appendix to Waslelewski's *Die Violine im XVII Jahrhundert*. The lowest parts in each quartet are assigned to trumpets (Tromboni), the other soprano part to the cornet (Zinken).
[2] In the 'Orfeo' of Monteverde.
[3] So *valle, vallon; jupe, jupon*, etc.

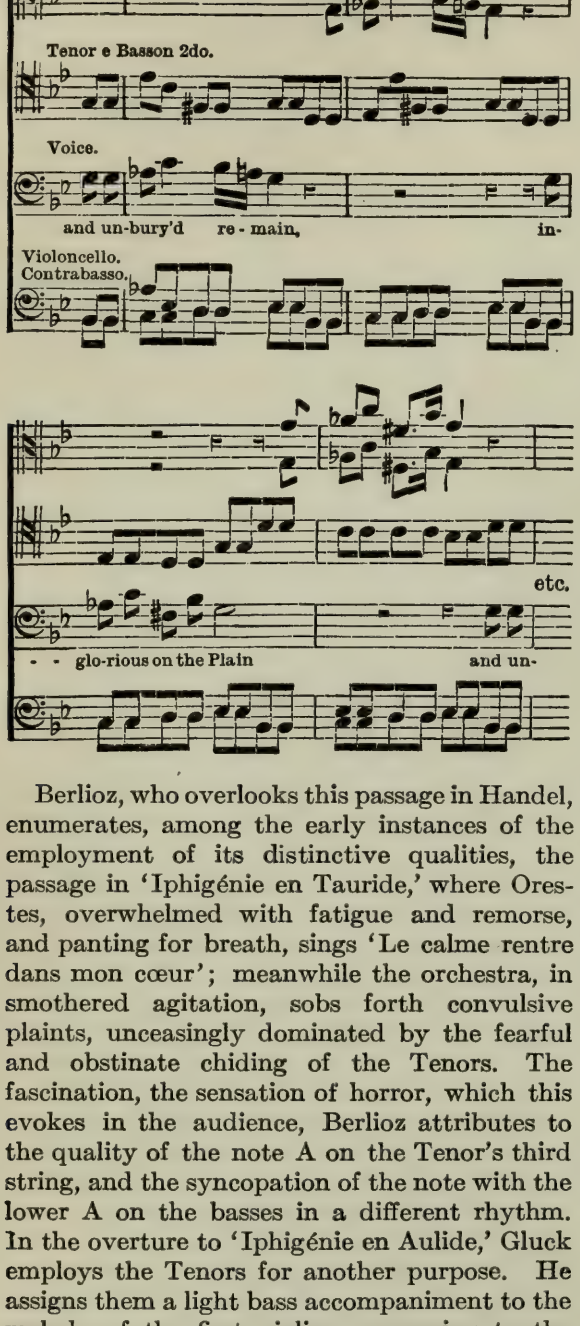
Very soon after the 'Orfeo' of Monteverde, which is dated 1608, we find the above-mentioned composer, Gabrieli, writing regular violin passages in a sonata for three common violins and a Bass, the former being designated 'Violini.'[1] We may therefore fairly suppose that the early years of the 17th century saw the introduction of the violin into general use in Italy, and the transfer of the name 'Violino' to the smaller instrument. In the same year (1615) we have a 'Canzon a 6' by the same writer, with two treble violins (Violini), a cornet, a tenor violin (called Tenore) and two trumpets.[2] In Gregorio Allegri's 'Symphonia a 4'[3] (before 1650) the Tenor is denominated 'Alto,' and the Bass is assigned to the 'Basso di Viola' or Viola da Gamba. Massimiliano Neri (1644), in his 'Canzone del terzo tuono'[4] has a Tenor part in which the Tenor is called for the first time 'viola,' a name which has clung to it ever since.

Shortly after this (1663) we have a string quintet with two viola parts, the upper of which is assigned to the 'Viola Alto,' the lower, written in the Taille or true tenor clef, to the 'Viola Tenore.'[5] It appears from the parts that the compass of the two violas was identical, nor is any distinction observable in the treatment. This use of the two violas is common in the Italian chamber music of the end of the 17th century, a remarkable instance being the 'Sonate Varie' of the Cremonese composer Vitali (Modena, 1684): and Handel's employment of the two instruments, mentioned lower down, is probably based on reminiscences of this class of music. But the compass and general effect of the instruments being the same, the disappearance of the great viola was only a matter of time. Though the fiddle-makers continued for some time to make violas of two sizes, alto and tenor [see STRADIVARI], the two instruments coalesced for practical purposes, and the superior facility with which the smaller viola (Alto) was handled caused the true Tenor to drop out of use. From about the end of the century the Alto viola appears to have assumed the place in the orchestra which it still occupies, and to have had substantially the same characteristics.

The Tenor has been made of all sizes, ranging from the huge instruments of Gasparo da Salo and his contemporaries to the diminutive ones, scarcely an inch longer than the standard violin, commonly made for orchestral use a century or so ago: and its normal size of one-seventh larger than the violin is the result of a compromise. The explanation is that it is radically an anomalous instrument. Its compass is fixed by strictly musical requirements: but when the instrument is built large enough to answer acoustically to its compass, that is, so as to produce the notes required of it as powerfully as the corresponding notes on the violin, it comes out too large for the average human being to play it fiddle-wise, and only fit to be played violoncello-wise between the knees. If, however, the Tenor is to be played like the violin, and no one has seriously proposed to play it otherwise, it follows that its size must be limited by the length of the human arm when bent at an angle of about 120 degrees. But even the violin is already big enough: though instruments have from time to time been made somewhat larger than usual, and that by eminent makers [see STRADIVARI], players have never adopted them; and it is practically found that one-seventh longer than the ordinary violin is the outside measurement for the Tenor if the muscles of the arms and hands are to control the instrument comfortably, and to execute ordinary passages upon it. The Tenor is therefore by necessity a dwarf: it is too small for its pitch, and its tone is muffled in consequence. But its very defects have become the vehicle of peculiar beauties. Every one must have remarked the penetrating quality of its lower strings, and the sombre and passionate effect of its upper ones. Its tone is consequently so distinctive, and so arrests the attention of the listener, that fewer Tenors are required in the orchestra than second violins.

Composers early discovered the distinctive capabilities of the Tenor. Handel knew them, though he made but little use of them: they were first freely employed in that improvement of the dramatic orchestra by Gluck and Sacchini, which preceded its full development under Mozart. Previously to this, the Tenor was chiefly used to fill up in the Tutti. Sometimes it played in unison with the violins; more frequently with the violoncellos; but in general it was assigned a lower second violin part. Handel employs the Tenor with striking effect in 'Revenge, Timotheus cries.' The first part of the song, in D major, is led by the violins and hautboys in dashing and animated passages; then succeeds the trio in G minor, which introduces the vision of the 'Grecian ghosts, that in battle were slain.' Here the violins are silent, and the leading parts, in measured largo time, are given to the tenors in two divisions, each division being reinforced by bassoons. The effect is one of indescribable gloom and horror. It is noteworthy that the composer, whether to indicate the theoretical relation of the two parts, or the practical employment of the larger Tenors by themselves for the lower one, has written the first part only in the alto clef, and headed it 'Viola,' the second part being written in the Taille or true tenor clef, and headed 'Tenor': but the compass of the parts is identical. The climax will serve as a specimen: —

[1] Sonata con tre Violini, 1615. Wasielewski's Appendix, p. 13.
[2] *Ibid.* p. 15. [3] *Ibid.* p. 26. [4] *Ibid.* p. 32.
[5] Sonata a cinque, da Giovanni Legrenzi. Wasielewski, Appendix, p. 43. The treble parts are assigned to violins, the bass to the 'Viola da brazzo.'




Berlioz, who overlooks this passage in Handel, enumerates, among the early instances of the employment of its distinctive qualities, the passage in 'Iphigénie en Tauride,' where Orestes, overwhelmed with fatigue and remorse, and panting for breath, sings 'Le calme rentre dans mon cœur'; meanwhile the orchestra, in smothered agitation, sobs forth convulsive plaints, unceasingly dominated by the fearful and obstinate chiding of the Tenors. The fascination, the sensation of horror, which this evokes in the audience, Berlioz attributes to the quality of the note A on the Tenor's third string, and the syncopation of the note with the lower A on the basses in a different rhythm. In the overture to 'Iphigénie en Aulide,' Gluck employs the Tenors for another purpose. He assigns them a light bass accompaniment to the melody of the first violins, conveying to the hearer the illusion that he is listening to the violoncellos. Suddenly, at the forte, the basses enter with great force and surprising effect. Sacchini uses the Tenors for the same effect (pour préparer une explosion) in the air of Œdipe, 'Votre cœur devient mon asyle.' (This effect, it may be observed, is also to be found in Handel.) Modern writers have often used the Tenor to sustain the melody, in antique, religious, and sombre subjects. Berlioz attributes its use in this way to Spontini, who employs it to give out the prayers of the Vestal. Méhul, fancying that there resided in the Tenor tone a peculiar aptitude for expressing the dreamy character of the Ossianic poetry, employed Tenors for all the treble parts, to the entire exclusion of violins, throughout his opera of 'Uthal.' It was in the course of this dismal and monotonous wail that Grétry exclaimed 'Je donnerais un louis pour entendre une chanterelle!'

Berlioz, in 'Harold en Italie,' and Bennett, in his Symphony in G minor, have employed the Tenor with great effect to sustain pensive melodies. When melodies of a similar character are entrusted to the violoncellos, the tone acquires great roundness and purity if reinforced by the Tenors — witness the Adagio of Beethoven's Symphony in C minor. In chamber music, the Tenor executes sustained and arpeggio accompaniments, occasionally takes up melodic subjects, and employed in unison is a powerful supporter of either of its neighbours. Mozart's Trio for piano, clarinet, and viola, one of the most beautiful and effective works in the whole range of chamber music, affords admirable illustrations of its general capacities when used without a violoncello.

Brahm's Sextet in B♭, and still more prominently the string quintet in G, op. 111, will afford good examples of the masterly use of the viola, and the special effect produced by it. It is interesting to observe that the modern chamber string quartet, of which the Tenor is so important a member, is based, not on the early chamber music, but on the stringed orchestra of the theatre. Corelli, Purcell, and Handel employed the Tenor in their orchestral writings, but excluded it from their chamber music; nor was it until the orchestral quartet had been perfected for theatrical purposes by Handel, Gluck, and Sacchini that the chamber quartet settled into its present shape in the hands of Haydn, Abel, J. C. Bach, and their contemporaries. Mozart marks the period when the Tenor assumed its proper rank in both kinds of music.

The Tenor is essentially an ancillary instrument. Played alone, or in combination with the piano only, its tone is thin and ineffective: and the endeavours which have been made by some musicians to create an independent school of tenor-playing, and a distinctive class of tenor music, are founded on error. It is simply a large violin, intended to fill up the gap between the fiddle and the bass; and except in special effects, where, as we have seen, it is used for purposes of contrast, it imperatively demands the ringing tones of the violin above it.

Competent musicians, who are masters of the piano, attracted by the simplicity of the tenor part in most quartets, often take up the Tenor with but little knowledge of the violin. This is a mistake: it is usually found that the Tenor can only be properly played by a practised violinist. The Violin and Tenor make an effective duet; witness the charming works of Haydn, Mozart, and Spohr, and the

less known but very artistic and numerous ones of Rolla, by the aid of which any competent violinist will soon become master of the Tenor. Mozart wrote a concerto for Violin, Tenor, and Orchestra. The Trios of Mozart and Beethoven for Violin, Tenor, and Violoncello are too well known to need more than mentioning.

Owing, probably, to the structural peculiarities that have been explained above, what is the best model for the violin is not the best for the Tenor. It would seem that the limitation which necessity imposes upon its length ought to be compensated by an increase in height: for Tenors of high model are undoubtedly better than those of flat model, and hence Stradivari Tenors are kept rather to be admired than played upon. The best Tenors for use are certainly those of the Amati school, or old copies of the same by good English makers: in this country the favourite Tenor-maker is undoubtedly Banks. New fiddles are sometimes fairly good in tone: but new Tenors are always intolerably harsh, from the combined effect of their newness and of the flat model which is now universally preferred. If, however, makers of the Tenor would copy Amati, instead of Stradivari, this would no longer be the case.

Herr Hermann Ritter, a Tenor-player resident in Heidelberg, in ignorance of the fact that the large Tenor was in use for more than a century, and was abandoned as impracticable, claims a Tenor of monstrous size as an invention of his own.[1] If all Tenor-players were of the herculean proportions of Mr. Ritter, the great Tenor might perhaps be revived: but human beings of ordinary stature are quite incapable of wrestling with such an instrument: to which it may be added that the singular and beautiful tenor tone, resulting from the necessary disproportion between the pitch and the dimensions of the instrument, is now too strongly identified with it to admit of any change.

The following is a list of special music for the Tenor: —
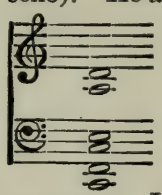
*Methods:*
BRUNI, MARSH, FICKERT, LÜTGEN (recommended).
*Studies:*
CAMPAGNOLI. 41 Caprices, op. 22.
KAYSER. Studies, op. 43, op. 55.
*Tenor and Orchestra:*
DAVID, F. Concertino, op. 12.
[KREUZ, Emil. Concerto.]
*Tenor and Piano:*
SCHUMANN. Op. 113, 'Märchen Bilder,' 4 pieces.
HILL, W. Notturno, Scherzo, and Romance.
JOACHIM. Op. 9, Hebrew Melodies; op. 10, Variations on an original theme.
KALLIWODA. 6 nocturnes, op. 186.
LÜTGEN. Barcarole, op. 33.
TÄGLICHSBECK. Op. 49, Concertstück.
HOFMANN, C. Reverie, op. 45.
WALLNER. Fantaisie de Concert.
[WALKER, E. Romance in B flat.
BOWEN, York. Sonatas in C minor and F major.]

[1] See *Die Geschichte der Viola Alta und die Grundsätze ihres Baues*, Von H. Ritter (Leipzig, Weber, 1877); *Hermann Ritter und seine Viola Alta*, Von E. Adema (Würzburg, Stuber, 1881). The practical violin-maker may estimate the value of instruments constructed on Herr Ritter's rules from the fact that he takes as his guide the 'calcolo' of Bagatella!

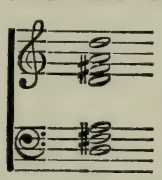
Herr H. Ritter has also edited 'Repertorium für Viola Alta' (Nürnberg, Schmid), containing twenty-two pieces, mostly classical transcriptions with pianoforte accompaniment. E. J. P.

VIOLA BASTARDA. The Bass Viol, or Viola da Gamba, mounted with sympathetic strings like the Viola d' Amore. It afterwards developed into the Baryton. [See BARYTON.] E. J. P.

[According to Michael Praetorius (*Syntagma musicum*, 1614–20) the Viola Bastarda had six strings and was made in five different pitches (the tone corresponding to that of the violoncello). He also states that it was to this instrument that the English first applied sympathetic strings. Mr. Engel (*The Violin Family*, 1883) says that the Viola Bastarda was somewhat like the Viola da gamba in shape, but slightly longer and narrower. He states that the six strings were tuned as above. E. H-A.



VIOLA D' AMORE. A Tenor Viol with sympathetic strings. It usually has seven stopped strings. The sympathetic strings, of fine steel or brass, pass through small holes drilled in the lower part of the bridge, and under the finger-board: their number varies from seven to fourteen. They are tuned to a diatonic or chromatic scale. We give the ordinary tuning of the gut strings. The sympathetic strings, tuned to the scale of D, diatonic or chromatic, are sometimes screwed up by pegs similar to those of the gut strings: but the better plan is to attach them to wrest-pins driven into the sides of the peg-box. [See below, p. 300.] E. J. P.



[The origin of the instrument, and of the romantic name borne by the Viola d' Amore, have lapsed into oblivion. Though perhaps it may be said that Praetorius (*Syntagma musicum*, 1619) disposes to some extent of the question, 'Who first adjusted sympathetic strings to the viols?' in his description of the Viola Bastarda. It was to this instrument, he says, that a peculiar invention had been adjusted by the English, *i.e.* eight additional steel and twisted brass strings, placed under the ordinary six strings; resting on a brass bridge and tuned in unison with the upper strings. As he describes several sizes of the Viola Bastarda, one of the smaller members of the family may, no doubt, be claimed as the true ancestor of the Viola d' Amore. According to the English authority — John Playford — who describes the instrument in his *Musicks Recreation on the Viol, Lyraway*, 1661, Mr. Daniel Faurant, the inventor of the 'Poliphant' and the 'Stump,' created the Viola d' Amore. Yet, to go farther back, the 'Bourdons' of centuries anterior to Praetorius and Playford may equally claim a place in the ancestry of this instrument. Of still higher

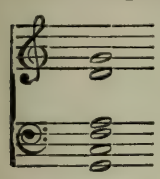
antiquity are the stringed instruments of Eastern countries — notably the Sarange of the Hindus, which, mounted with sensitive strings, is of extremely ancient origin. Turning to the name, we can only surmise that some poetic mind created it while listening to the sweet response of string to string. It has been said above by Mr. Payne that the Viola d' Amore was tuned to the true chord of D major. But this was not by any means an arbitrary rule. As a matter of fact, every player tuned as he fancied, though the most ordinary rule was to tune to the common chord of the key in which the player found himself playing. In Mattheson's *Das Neu-eröffnete Orchester*, Hamburg, 1713, the author directs that the Viola d' Amore, which, according to his statement, was mounted with wire strings, and one gut (the highest), should be tuned to the common chord of C major or C minor. From this and other statements, it may be gathered that the Viola d' Amore varied a good deal in its harmonic arrangement. Again, Leopold Mozart (*Gründliche Violinschule*, 1787) calls it a 'peculiar kind of violin strung with six wire and six gut strings,' while another writer, Joh. Georg Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790), but three years later, states that it had seven strings. Moreover, he draws upon his erudition to announce that formerly the upper strings were tuned A, *d*, *a*, *d'*, *f♯'*, *a'*, *d''*. On the authority of Evelyn, the Viola d' Amore had five strings, and made its début in England in the latter half of the 17th century. He records in his Diary under Nov. 20, 1679, that he dined at Mr. Slingsby's, Master of the Mint, who provided some excellent music for his guests; among those artists who took part Evelyn enumerates, 'Nicholas, on the Violin, but, above all for sweetness and novelty, the Viola d' Amore of five wire strings played on with a bow being but an ordinary violin played on lyra-way by a German. It is worthy of note that neither Mattheson nor Evelyn mentions the sympathetic strings. Dr. Burney (*Hist. Mus.*) also speaks of the instrument as a novelty in 1716, when he says, Signor Attilio Ariosti played 'a symphony' between the acts of the opera 'Amadis,' on July 12, the last night of the season. He played again some years later, and composed six sonatas for Viola d' Amore, which were published by subscription in London, in 1728, under the title *Cantatas, and a Collection of Lessons for the Viola d' Amore*. By the end of the 18th century this viol, according to Laborde (*Essai sur la Musique*, 1780), was obsolete. He says it had four metal strings placed below the regular gut strings. However this may be, it is quite certain that the Viola d' Amore was still in use in France in the latter part of the previous century, as J. J. Rousseau, (*Traité de la Viole*, 1687) mentions what he terms 'a sort of dessus de Viole, with wire strings, that goes by the name of Viole d'Amour.' The many beautiful viols made by Italian makers at the end of the 17th century afford significant testimony of its popularity in that country. In 1898, at an Exhibition of Musical Instruments shown in Paris in that year (*Le Ménestrel*) there was a Viola d' Amore dated 'Brescia, 1500.' There is no doubt many of the older viols were transformed into Viole d' Amore, and this may have been one of these. The original instruments usually have 'flaming-sword' sound-holes. A very fine example is that owned by the late M. van Waefelghem of the Société des Instruments Anciens of Brussels. It has seven strings, and is labelled, 'Paolo Aletzie, Venetia, 1720.' There are several excellent Viole d' Amore in the Musée Instrumental of the Paris Conservatoire. Herr Carli Zoeller, — who published a method designed to encourage the renaissance of the Viola d' Amore, under the auspices of Mr. E. J. Payne, — M. van Waefelghem, Mr. Louis Schneider all owned fine specimens, and Mr. Dolmetsch in 1885 owned a beautiful Viola d' Amore, dated 1730 and labelled 'Joannes Udalricus Eberle, Lautenmacher, in Prag.'

During the 17th century there were some remarkably fine players of the Viola d' Amore in Germany. Granswid, who settled at Prague, was renowned as a virtuoso and composer for his instrument. He also counted among his pupils such names as Powliezeck, Eberle, and Francis Richter, who became eminent players. And to-day this beautiful instrument cannot be counted obsolete, thanks to the appreciation of Hector Berlioz, who praises its 'sweet seraphic tones,' and of such composers as Meyerbeer and K. L. A. Mangold, the former of whom introduced the Viola d' Amore in Raoul's air in the first act of 'Les Huguenots.' Thanks also to such virtuosi as the Chevalier Carl Michael von Essen, of the 18th century, and in more recent times to such executants as M. van Waefelghem, and Herr Zoeller, who besides his 'Méthode,' wrote a couple of songs, 'Vineta,' and 'Farewell until we meet again,' with an obbligato for the Viola d' Amore.

Mons. Eugene de Bricqueville has published the results of his researches into the history of this instrument in an interesting *brochure*, entitled *La Viole d'Amour* (Fischbacher, Paris, 1908). He suggests that the original orthography was 'Viola da Mori' (viol of the Moors). The following are the names of makers that he has extracted from various catalogues of Museums and private collections: Klotz, 1732; Janck, Dresden, 1735; Salomon, Paris; Storioni, Cremona, 1786; and Tielke. These are in the Paris Conservatoire. In the Musée of the Brussels Conservatoire there are the following: Parte, Vienna, 1764; G. Aman, Augsburg, 17 — ; Rauch, 1727. From the collections of Ghent, Samary, and Snoeck, come the names of other makers, such as N. Lupot, 1817; Aletrée,

Paris, 1726; Stadlman, Vienna, 1736; Maréchal, Paris, 1786; Negell, 1744, etc. E. H-A.

VIOLA DA BRACCIO. The Tenor Viol. It had originally six strings, tuned as follows: —



The sixth string was generally dropped in the 18th century, and the instrument thus approximated in compass to the common Viola or Tenor Violin, which has now superseded it. It was sometimes confounded with the Viola da Spalla. [See VIOLIN FAMILY.] E. J. P.

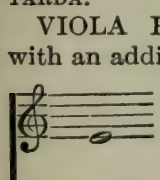
VIOLA DA GAMBA. [1. See GAMBA, vol. ii. p. 140; and for the tablature used during the latter half of the 17th century see LYRA VIOL, vol. ii. pp. 792; and *ante*, p. 5*b*.] 2. Under the incorrect title of Viol di Gamba it designates an organ stop of 8 ft. pitch, with open pipes, in the choir organ. Considering its imitative aims, it is troubled with a most inappropriate slowness of speech, and in the lower octaves can hardly be used alone. W. P^a.

VIOLA DA SPALLA (*Shoulder Viol*), a viol intermediate between the Viola da Gamba and the smaller viols that came into vogue about 1700; particularly employed for church processions. The performer carried the instrument before him. Mattheson (*Das Neu-eröffnete Orchester*) calls it a shoulder-viol that 'has a particularly grand effect in accompaniment from its penetrating and pure tone. A bass can never be more distinctly and clearly brought out than by this instrument. It is fastened by a ribbon to the chest and thrown over the right shoulder, but has nothing which can stop or prevent in the smallest degree its resonance.' From Mattheson's description it would seem that the Viola da Spalla was held violoncello-wise, and attached to the performer so as to prevent the instrument from slipping while he walked. It was a method which survived after the violoncello had driven out the larger viols, and which has been seen by the writer adopted by itinerant performers on the continent of Europe within the last thirty years. E. H-A.

VIOLA DI BORDONE. [See BARYTON.]

VIOLA DI FAGOTTO (Bassoon Viol). A name sometimes given to the VIOLA BASTARDA. E. J. P.

VIOLA POMPOSA. A small Violoncello with an additional treble string, tuned thus: —



It was invented by Sebastian Bach, and is probably identical with the 'Violoncello piccolo' of his scores. The sixth of his solos for the Violoncello was written for this instrument. [See p. 303 *a*.] E. J. P.

[Jean George Pisendel, violinist, leader of the Elector of Saxony's band (1714) played the Viola Pomposa excellently. The instrument was particularly adapted for playing accompaniments.]

VIOLET. A name sometimes given to the Viola d'Amore. L. Mozart calls the Viola d'Amore with chromatic sympathetic apparatus the 'English Violet': a singular denomination, for, as in the case of the Corno Inglese, the instrument appears never to have been made, and seldom used in this country. E. J. P.

VIOLETTA. The French version of 'La Traviata,' by M. E. Duprez; produced at the Théâtre Lyrique, Oct. 27, 1864.

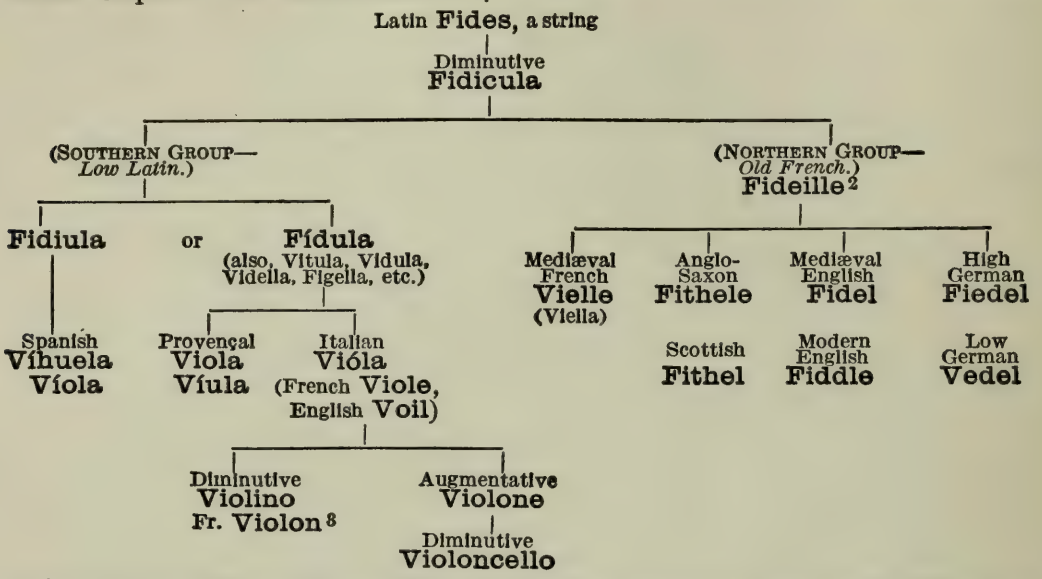
VIOLETTA MARINA. A name found occasionally in the scores of Handel and his contemporaries. Dr. Burney (*Hist. of Mus.*) calls it a 'Viol d'Amour,' with sympathetic strings. Pietro Castrucci, who led Handel's opera band for some years, was especially famous as a performer on this instrument, and, in fact, is credited with its invention. He gave a concert at the Great Room, in Panton Street, on Thursday, March 29, 1748, when he, in particular, played a solo on a fine instrument called the 'Violetta Marina.' In Handel's opera 'Orlando,' there is an air directed to be accompanied by 2 *Violette marine con violoncelli pizzicato*, played 'Per Gli Signori Castrucci,' *i.e.* Pietro, and his brother Prospero. E. H-A.

VIOLETTA PICCOLA. Michael Praetorius mentions this instrument amongst the viols he enumerates in his *Syntagma musicum*, 1614–20. He calls it 'Cant Viol de Gamba (Violetta Piccola),' and mentions four kinds, some with six, some with five, four, and three strings. It answered in tone 'partly to the Tenor and partly to the Violin.' A Violetta Piccola was shown at the Special Exhibition of Musical Instruments, held at South Kensington Museum in 1872. E. H-A.

VIOLIN DIAPASON. An organ stop of 8 ft. pitch, in scale between the Open Diapason and the Dulciana. The pipes are open, and have a slot near the top. It is usually in the Swell Organ. W. P^a.

VIOLIN FAMILY, or BOW-INSTRUMENTS. (Angl. Sax. *Fiddles*.) These generic terms include the early Rebec, Rubebe, Gigue, Viols of all kinds, and the instruments composing the modern string-quartet, viz., the Violin, the Viola (or Tenor), and the Violoncello (or Bass). The Violone (or Double Bass) is the sole survivor of the great Viol family (cf. BASS VIOL), which were the immediate predecessors of the modern Bow instruments. These are portable instruments of different sizes constructed on the common principle of a resonant wooden case pierced with two sound-holes, and fitted with a movable bridge, over which gut strings attached to a tailpiece are stretched by means of pegs. The strings are stopped with the left hand on a finger-board, and set in vibration with a bow held in the right. Being the only instruments with strings in common orchestral use, they are usually called 'stringed instruments,' and collectively 'the strings';

but the German name 'bowed instruments' is more accurate.[1] They have been developed, [according to the late Mr. E. J. Payne, the writer of this article], by the application of the bow to the Greek lyre and monochord; and their common name (Viol, Violin, Fiddle) is derived from the Latin name by which a small sort of lyre appears to have been known throughout the Roman empire. The Latin name for any kind of string is 'fides,' of which the diminutive is 'fidicula'; and by a grammatical figure which substitutes the part for the whole, these terms came to designate the lyre itself, just as we now speak of the quartet of fiddles collectively as 'the strings.' In the derivative tongues the diminutive assumed various forms, which may be divided into two groups, thus: —




In the opinion of Mr. Edward Heron-Allen, who published his researches on the subject in a pamphlet entitled *The Ancestry of the Violin*, in 1882, this theory of the development of the Violin family is erroneous. His studies, which were elaborated in his *Violin-making as it Was and Is* (London, 1884), and adopted by Mr. Carl Engel in his *Researches into the History of the Violin Family* (London, 1883), led him to the conclusion that the application, first of a long *plectrum*, and, by a natural progression, of a bow, to the instruments which owed their ancestry to the Greek lyre, culminated in the instrument known as the crwth, an instrument of the highest historic antiquity (Crwth, vol. i., p. 642), which was a final form. The crwth as will be seen in the present article, existed side by side with the instruments of the violin family proper into comparatively recent times, when it died a natural death, like the Tromba Marina, the Virginal, or the Serpent. The Violin-family proper, had its origin, in the opinion of Mr. Heron-Allen, in the prehistoric Urheen of the Chinese, and the *Nofre* or *Nefru* of the ancient Egyptians, and reached Europe from two independent sources. One of these was the incursion of the Asiatic-African hordes into Spain under Tarik in the 6th century, and the other was the incursion of the Indo-Germanic (or, as we prefer to say, the Indo-European) races under Attila, on the opposite side of the Mediterranean Sea. The Chinese instrument *with a neck or handle*, met the Egyptian instrument *with a neck or handle*, and resulted in the bow-instruments with which we are familiar to-day. The Graeco-Roman lyre struggled with the only improvement of which it was capable, *i.e.*, the application of a bow, until it was compelled to disappear from practical music in the form of the *crwth*.

The Violin is the most popular and useful of all portable instruments, and indeed of all instruments except the pianoforte, and it has considerable importance as being the principal instrument in the orchestra, the main body of which is composed of violins, in their four sizes of trebles, altos, or tenors, basses, and double-basses. It is nearer to the human voice in quality, compass, and facility of execution than any other instrument; few are simpler in construction, and none is so cheap or so easily mastered, provided the learner sets rightly about it. In addition to the popularity which it enjoys on these accounts, the fiddle exercises a unique charm over the mind from the continuity of its existence and usefulness. Most people are aware that 'an old fiddle is better than a new one.' This, as will appear farther on, is not absolutely true; although probably the majority of the fiddles in use are not new, very many being one, two, and even three hundred years old. A violin, if it be only well-made to begin with, can, by

[1] A German authority insists that the true name is 'Bow-string instruments.'

[2] The form Fideille is not found, so far as the writer knows, in literature, its place having been early taken by the decayed form 'vielle': but its past existence is demonstrable by analogy. Brachet (*Grammaire Historique de la Langue Française*, p. 285, gives the following instances of the French forms assumed by Latin words in -iculus, -a, -um: Abeille (apicula), Orteil (orticulum), Sommeil (somniculus), Péril (periculum), Oreille (auricula), Corneille (cornicula), Quaille (ovicula), Vermeil (vermiculus), Aiguille (acicula). From this list, to which may be added Corbeille (corbicula), we may safely conclude that Fidicula became in the oldest French 'fideille' which form was transmitted with very little alteration to Anglo-Saxon and Old High German, while in France itself it became by phonetic decay 'Vielle.'

[3] 'Violon' is the old French diminutive of 'Viole,' and exactly equivalent to 'Violino.'

timely and judicious rehabilitation, be made to last practically for ever, or at least to outlast the lifetime of any particular possessor: and few things are more fascinating than putting an old disused Violin through this process, and reawakening its musical capabilities. How far this process of rehabilitation may be carried in the future is a question which has given rise to some doubt in the minds of experts. To some extent it is already being relegated to the status of a time-honoured superstition. In the opinion of many whose opinions are entitled to deference, the masterpieces of the greatest makers are gradually arriving at a condition in which their value is appreciated by the curators of museums rather than by great contemporary artistes. Stradivarius and Guarnerius provided for a practically illimitable futurity, but 'repairers' who have revelled through three centuries in the process described by Mr. Payne have, in the vast majority of cases, seriously compromised that futurity, and the instruments even of those great makers which are to-day fulfilling the destinies with which they were endowed in the beginning, are very few and far between. It is these historical conditions that result in the fact that a fine Violin enjoys a sort of mysterious immortality, the effect of which is often enhanced by the groundless idea that no good fiddles have been made since the golden age of the Cremona makers, which terminated 130 years ago, and that the secrets of violin-making are lost. In connection with this, a good deal of enthusiasm has been lavished by connoisseurs on the beauty of design and varnish of the old Cremona Violins, and even in some useful and reputable works on this subject this enthusiasm has been carried to a point at which it can only be described as grotesque. A fiddle, after all, even a Stradivari, is not a work of pure art, like a piece of painting or sculpture: it is as merely a machine as a watch, a gun, or a plough. Its main excellences are purely mechanical, and though most good fiddles are also well designed and handsome, not a few are decidedly ugly. Leopold Mozart, in his Violin-School, has some pertinent remarks on this fallacy. To choose a fiddle for its outward symmetry and varnish, he says, is like choosing a singing bird for its fine feathers.

Instruments more or less corresponding to our fiddle have been in use from very early times, and their origin has been the subject of much speculation. The history of the Fiddle is in point of fact the history of the Bow; establish the existence of the bow and you have the existence of the fiddle. A most valuable contribution to the literature of the subject is Mr. Henry Balfour's *Natural History of the Musical Bow* (Oxford, 1899). Bowed instruments have long been in use among various Oriental peoples; and this fact, interpreted by the fallacy that all inventions have their primary origin in the East, has led many to ascribe an Oriental origin to our bowed instruments. 'Rien dans l'Occident qui ne vienne de l'Orient' (Fétis, *Stradivari*). Strict examination compels us to reject this view. The harp and lyre were borrowed by the Greeks from Egypt, probably, like the alphabet, through Phoenicia; but here the debt of Europe to the stringed instrument-makers of the East, in the opinion of Mr. Payne, begins and ends. The Arabic and Hindu instruments from which Fétis and others deduce the Violin, belong, according to him, to a totally distinct family. Their resonant box consists of a small drum, perforated by a stick, the top of which serves as a finger-board while the lower end is rested on the ground or on the knee during performance. Now it can be shown that until the 15th century no European bowed instrument, except the Marine Trumpet, which is a direct descendant of the Greek monochord, was rested on the ground during performance. See [Tromba Marina]. All were played overhand, and were rested on or against the upper part of the performer's body. This alone, independently of all inconsistencies of construction, distinguishes them from the Rebab and the Ravanastron, and strengthens Mr. Payne's conviction of their affinity with the Lyre; but it is abundantly manifest that the crwth was properly played resting on the knee, and the stone-monuments in which it is represented as being held fiddle-wise, may fairly be regarded as instances of artistic license.

Whilst this article has been undergoing revision a document has come to light among the Charters preserved in the muniment room at Berkeley Castle purporting to be a Defeasance of a Bond made between Warren de Lisle an ancestor of the present Lords Berkeley and Fitzhardinge, and one Roger Wade, Crowder (or Crwth-player), dated August 29, 1316, to which is attached a seal which furnishes us with the earliest *authentic* representation of the Crwth.



Fig. 1.

The seal, attached by a ribbon of vellum to

this deed, is a good deal damaged as to its outer edge, but the centre is in singularly perfect preservation for its age, as may be seen from Fig. 1, which is a photographic enlargement of the seal in its present condition. Fig. 2 is a similarly enlarged restoration of the

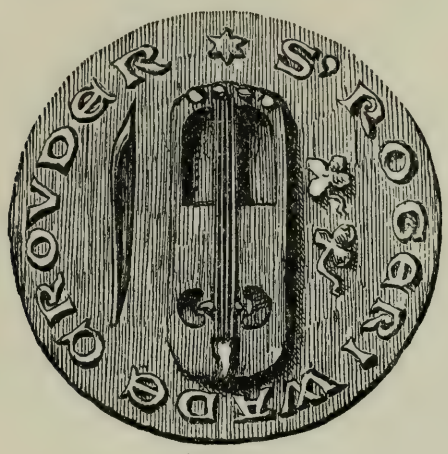



Fig. 2.

seal, in which nothing has been added or in any way idealised. It is curious and interesting to note how very closely this instrument resembles its descendant, figured five centuries later by Mr. Engel. The arrangement of the pegs is similar, though the two thumb-screws clear of the finger-board are absent. The sound-holes are perfect, though the left foot of the bridge does not appear to pass through the sound-hole to the back of the instrument as in the more modern instances and representations. The tailpiece is as perfect as any that has come down to us from the 17th century, and the bow is certainly as good a specimen as any that has been recorded prior to the days of Corelli. This deed and its seal formed the subject of a monograph by Mr. Heron-Allen,[1] and it will be observed that the form of the instrument is to all intents identical with the figures given by the Hon. Daines Barrington in *Archaeologia* (vol. iii. 1775, p. 32), and by Edward Jones in his *Musical and Poetical Relics of the Welsh Bards* (London, 1825, p. 114). A full account of the Crwth preserved in the South Kensington (Victoria and Albert) Museum is to be found at p. 294 of Carl Engel's *Catalogue of the Musical Instruments in the South Kensington Museum* (London, 1874). An exact replica of this unique instrument was made by the late Georges Chanot, which has passed through several hands into the Museum of the Brussels Conservatoire as a genuine original. Most Eastern bowed instruments appear to be rude imitations of those of Europe; and the development of the latter is so clearly traceable that it has seemed superfluous to seek their origin elsewhere.

[1] *The Seal of Roger Wade, Crowder, a New Contribution to the History of the Welsh Crwth*, by Edward Heron-Allen, London, 1895.

Though the plurality of strings of our bowed instruments, and even their common name[2] are borrowed from the lyre, their principal parts, the elongated resonant box with its sound-holes, the finger-board, and the movable bridge, come from the monochord, the Egyptian *nofre*, and the Moorish *rebec*. As early as the legendary age of Pythagoras the Greeks obtained the intervals of the scale by cutting off the aliquot parts of the monochord by means of a movable bridge. For this the pressure of the finger was an obvious substitute: and practical use of the monochord in training the voice must have early suggested the discovery that its tones could be prolonged by rubbing, instead of plucking them with the plectrum or finger.[3] The lyre suggested plurality of strings, and furnished a model of manageable size. Given the lyre, the monochord, and the other instruments to which allusion has been made, the fiddle must evidently have been developed sooner or later; and we now know that as early as the 3rd century B.C. an instrument something between the two, and curiously reminding us of the stringed instruments of the Middle Ages, was used in the Greek colonies in Sicily. Fig. 3 represents a specimen carved on a Greek sarcophagus now used as a font in the Cathedral of Girgenti. A bas-relief in the Louvre shows another specimen of the same instrument.[4]



Fig. 3.

The resemblance between this antique instrument and the rebec and lute is noteworthy; and it possibly represents that particular form of lyre which was denominated 'Fidicula.'

The genealogical tables on the next page may assist the reader's memory.

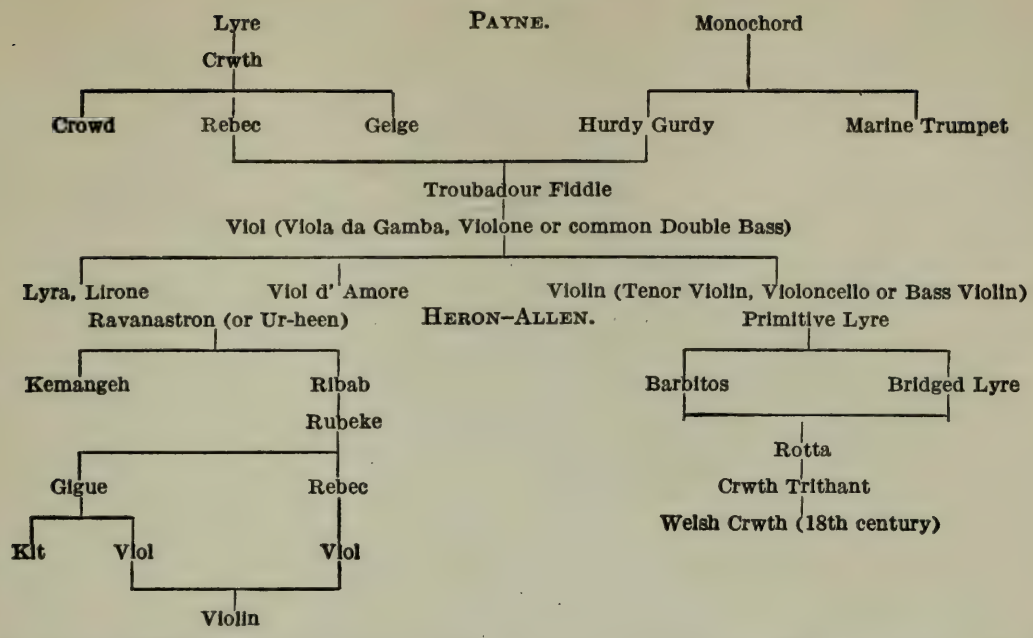
The Crwth [see that article], which appears to be a survival of the normal pattern of the small Roman Lyre in a remote part of the Empire, is an obvious link between the musical instruments of antiquity and those of modern Europe.[5] When and by whom the bow was applied to these instruments we cannot tell. But certainly long before the 13th century, various modifications of them, some plucked with the fingers or plectrum, others sounded with a bow, were in use throughout Europe

[2] Fiddle, *i.e.* fidicula = lyre.

[3] If the finger be slightly rosined a continuous tone can be produced. The Glass Harmonica is an example in which the finger performs the functions of a bow.

[4] Carl Engel, *The Early History of the Violin Family*, p. 111.

[5] The similarity between some ancient Welsh airs and the Greek modes suggests that these airs may be remnants of the popular music, of Greek origin, which spread with the sway of Rome over Western Europe.




under the names of Fiddle, Crowd, Rotta, Geige (Gigue, Jig), and Rebec (Ribeb, Ribible). Al Farabi, an Arabian musical historian, in a MS. dated 930 and preserved in the Escurial, whose work forms the basis of Kosegarten's 'Liber Cantilenarum' (Greifswalde, 1841), does not actually mention the bow, but Ash-Shakandi in 1200 mentions the Rebab as having been in use as a rude primitive instrument for centuries in Spain, and Mr. Heron-Allen has seen this identical instrument played by the Basque peasants in the north of Spain, where it is called 'Rabel,' and in Asia Minor, where it preserves its original name Rebab. Of this instrument the Russian Goudok is clearly a near relation. An illustration of a pear-shaped viol (rebec) with one string, two sound-holes, and a bridge, preserved from a 9th century MS. in the monastery of St. Blasius in the Black Forest is reproduced by Gerbert in his *De Cantu et Musica Sacra* (St. Blasius, 1774). About the 13th century an improved instrument appeared in the south of Europe concurrently with that remarkable musical and literary movement which is associated with the Troubadours. This instrument was called 'Viole' or 'Vielle'; but it is convenient to assign it the name of Guitar-Fiddle, reserving the term Viol for the later instrument with corner-blocks which is permanently associated with the name. The Guitar-Fiddle, which was intended to accompany the voice, was larger than its predecessors, increased size being made possible by giving it a waist, so as to permit the bow to reach the highest and lowest strings as the inner 'bouts' of the violin facilitate playing upon the G and E strings. It may be described as a rude Guitar, Hurdy Gurdy, and Viol in one; for we find the same instrument in different instances sometimes plucked, sometimes bowed, and sometimes played with the wheel. When modified and developed for plucking it became the Spanish guitar, for playing with the wheel, the Vielle or Hurdy Gurdy, and for bowing, the Viol. The Viol was employed, as the Guitar-Fiddle had been, to support the voice; and the development of choral singing led to the construction of viols of various pitches. In the 15th century we first meet with experiments in constructing bowed instruments of different sizes, corresponding to the various human voices. Corner-blocks, which mark the transition from the Guitar-Fiddle to the Viol, were probably invented to facilitate the construction of the larger fiddles. Their use prepared a great advance in the art of fiddle-making, for they increased both the tension of the resonant box and the transmission of the vibration of the strings. The construction of instruments with corner-blocks, in various sizes, was contemporary with the great development of polyphonic choral music in Germany and the Netherlands in the 15th century; and by the beginning of the next century, the Treble or Discant Viol, Tenor, Bass Viol, and Double Bass or Violone, were well established both in those countries and in North Italy.

The 'Violin' model, which differs from the Viol in having shallower sides, with an arched instead of a flat back, and high shoulders (as opposed to the 'bottle'-like slope of the upper 'bouts' of the Viols) and in being composed in all its parts of curved or arched pieces of wood, glued together in a state of tension on the blocks, first appears in Italy towards the middle of the 16th century. It completely revolutionised the fiddle-maker's art, driving out of use first the discant Viol, and then the Tenor. The Double Bass, alone, which remains a Bass Viol pure and simple, has resisted the inroads of the Violin model in all save the sound-holes. The substitution of the Violin for the Viol in all its sizes except the largest, is due to the louder, or rather the more penetrating, tone of the former

instrument, and it accords with a general principle underlying the whole history of musical instruments, which may be stated as the 'survival of the loudest.' The vibrations of the Viol were insufficient to meet the growing demand for power. As a means to this end Viols were constructed double-strung in fifths and octaves [see LYRE], and also with sympathetic strings of metal, constituting the family of the Viola d' Amore and BARYTON. [See vol. i. p. 194.] But in the 18th century the Violin effected a complete rout of all its competitors, and its model was finally adopted for the Tenor and Bass, and sometimes even for the Double-Bass, although for the last-named instrument the Viol model is still generally used in this country. The Viol Double Bass has survived partly because it is much easier to make, partly because from this particular instrument a penetrating, rather than powerful, tone is required. The Violin extinguished the Discant Viol in Italy and Germany in the 17th century, in France and England in the 18th. England held out longest for the smaller Bass Viol or Viola da Gamba, for this instrument continued to be manufactured and played in this country to nearly the end of the 18th century, when it had everywhere else become practically extinct. The models now in use for our bowed instruments have scarcely changed at all since the time of Stradivari (1680–1730); and his models varied only in the design of certain details from those in use a century earlier.

The Violin, as we have it, is therefore about three centuries old. Of all musical instruments it is the only one that has survived unchanged throughout modern musical history. The lutes, the universal companions of bowed instruments until rather more than a century and a half ago, have disappeared as completely as the spinet and the harpsichord. Wind instruments of all kinds have been completely revolutionised, but the Violin has remained for more than three hundred years the same: and it is probably destined to remain so while music exists, for though numberless attempts have been made to improve it they have been all abandoned.

The model of the Violin, which the experience of centuries and the ingenuity of many generations of mechanics thus wrought out, appears at first sight eccentric and capricious. It might be thought that any sort of resonant box, and any sort of frame strong enough to hold the strings, would equally answer the purpose. The fact, however, is that every minute detail has its use and meaning. Suppose, for instance, the fiddle were made with straight sides. In this case, unless either the resonant box is so much narrowed as to spoil the tone, or the bridge is considerably heightened, with the same result, the bow could not reach the outer strings. Suppose, again, it were made of the same general outline, but without corner-blocks, like a guitar. In this case the vibrations would be more numerous, and their force would be consequently less; the tone would be thin, as may be proved with one of the many guitar-shaped fiddles which have been occasionally made in all periods. Suppose it made with a flat back like the Viol: in this case, though the tone might be improved in the high treble, it would be deficient in depth in the middle and bass, unless indeed it were made considerably larger and deeper. If the curves of the various parts or the shape and position of the bridge and sound-holes are materially altered, the capacity for vibration is injured, and the tone deteriorates in consequence. If the body of the instrument is lengthened at the expense of the finger-board, the player's left hand is cramped: if the whole length is increased the instrument becomes too large to be conveniently handled. Probably every structural alteration that could be suggested has been at some time tried and dismissed. The whole design of the fiddle has been settled gradually in strict accordance with the requirements of tone and execution.

The total normal length of the violin has been determined by the length of the average human arm bent at such an angle that the muscles of the fore-arm, wrist, and fingers have the fullest and easiest play. The length of the handle or neck has been determined by the space necessary for the average human hand to manipulate the finger-board; and since 'shifting' on all the strings has become general this length has increased. The length of the resonant box is the first of these measurements less the second. Its central or smallest breadth is determined by the requirements of bowing, as applied to a bridge of sufficient breadth and height to set the instrument properly in vibration. The other breadths and lengths are determined by the necessity of allowing a sufficient vibrating length for the strings, while keeping the bridge in the centre, *i.e.* on a line dividing the superficial area of the belly into two equal parts, or nearly so. The tongue, so to speak, of the violin, that which corresponds to the reed of a wind instrument, is the bridge; and the action of the bridge depends upon the sound-post and the bass-bar. The sound-post is a slender cylindrical rod, whose ends fit accurately against, but are not fixed to, the inner surfaces of, the back and belly. This performs the double function of transmitting certain vibrations from the belly to the back and of making a firm base for one foot of the bridge. The bridge is a true reed; its treble foot is rigid, and rests on that part of the belly which is made rigid by the sound-post. Its bass foot rests on that part of the belly which has a free vibration, augmented and regulated by the bass bar; and it is through this foot that the vibration of the strings is communicated to the

belly, and thereby to the mass of air in the fiddle. The treble foot of the bridge is therefore the centre of vibration: the vibrational impulse is communicated by the bass foot alone, and undulates round the treble foot in circles, its intensity being modified by the thicknesses and curves of the belly and by the incisions called the sound-holes.

The steps by which this instrument, at once so simple and so complex, has been produced, are easily traced; its intermediate forms can be studied in artistic monuments, and some of them even still exist. In this connection, however, we must bear in mind what has been said above concerning artistic representations, and make allowances for the orthographic and descriptive license of the times. As Bottée de Toulmont has said in his *Dissertation sur les Instruments de Musique au Moyen Age* (Mem. des Ant. de France, tome 17) 'Si le moyen âge est l'époque où la nomenclature des instruments est la plus nombreuse, c'est aussi celle où les renseignements sur leur nature laissent plus à désirer.' Old stringed instruments have generally died hard; and very primitive ones have maintained their place side by side with the improved ones founded upon them. Thus the Marine Trumpet, which is the oldest bowed instrument, and represents the earliest development of the Monochord, long continued in use concurrently with instruments of a more advanced kind, and is said to be still in use in certain continental churches. [See TROMBA MARINA.] A Guitar-shaped Violin, which is directly descended from the Fidel of the Troubadours, has been made and used in all ages. Similarly the Rebec long continued in use side by side with the violin. (See REBEC.) The Viola da Gamba has been effaced by the Violoncello, but still survives as an artistic cult among certain musical students, both amateur and professional. But perhaps the most singular survival of all was the Welsh Crwth, which, as we have seen above, was simply the small lyre, as introduced by the Romans into Celtic Britain, adapted by some slight modifications for use as a bowed instrument. In tracing the history of stringed instruments it is necessary to beware of assuming that the same name always designates the same instrument. 'Violino' and 'Violon,' for instance, were at first commonly employed to denote the Tenor. [See VIOLA.] 'Violoncello' is literally the 'little violone' or bass viol. The Violone itself, as its augmentative termination implies, was a 'big Viola,' and originally designated the Bass Viol. When the Double Bass-Viol became common, the name was transferred to this larger instrument. It then became necessary to find a new name for the small Bass, and hence the diminutive name 'Violoncello.' When our modern Violoncello, which is properly the 'Bass Violin,' came into use, the original name and the functions of this small Violone were transferred together to the new instrument, which still retains them. 'Vielle,' now appropriated to the Hurdy Gurdy, denoted in the 13th century the instrument which we have called the Guitar-Fiddle. 'Fiddle,' 'Geige,' and 'Ribeca,' all now frequently employed in various languages to designate the modern violin, are properly the names of distinct instruments, all now obsolete. 'Lyre' has been employed at different times to designate all sorts of bowed instruments. 'Viola,' which seems to have been the original Provençal name of the guitar-fiddle, and afterwards designated viols of all sizes, is now appropriated to the Tenor Violin. But it is needless to multiply instances. No rational account of the development of instruments can be obtained from the use of names. For this purpose we must examine the instruments themselves when they exist: when they have perished we must have recourse to artistic representations, which, however imperfect, are all we have to rely on before about 1550, a century later than the earliest development of the modern bow instruments as a class by themselves. For, although the fittings of the two classes differed, it was not until the 15th century that any constructive difference was effected between plucked and bowed instruments. In that century the discovery seems to have been made that an arched back and a flat belly were best for the plucked class, and a flat back and arched belly with inwardly curving bouts for the bowed class; and hence the lute and the viol. A higher bridge, supported by a sound-post, in the bowed class, completed the separation. Both, however, were strung alike; and down to the time of Bach the same music often served for both, and was played with identical stringing and fingering.

It is curious that both the pianoforte and the violin owe their origin to the monochord. Familiarity with the monochord might have early suggested that by stopping the strings of the lyre upon a finger-board the number of strings necessary to the latter instrument might be diminished by two-thirds, the tuning facilitated, and the compass extended. But before any improvement in this direction was ever made, the monochord itself had been developed into other instruments by the application of the bow and the wheel. The monochord consisted of an oblong box, at each end of which was fixed a triangular nut. A peg at the tail end of the box served to attach the string: at the other end the string was strained tight, at first by weights, by changing which the tension and pitch of the string were altered at pleasure, afterwards by a screw. Beneath the string were marked those combinations of the aliquot parts of the string which yielded the diatonic scale. The belly was pierced with sound-holes near the tail; a movable block or bridge somewhat higher than the nuts served to cut off

so much of the string as was necessary to produce the desired note. This movable bridge has survived in all bowed instruments, though its position is never changed; and it will serve to the end of time to connect them with their original.

This now-forgotten instrument was the main foundation on which mediæval music rested. By its aid the organ was tuned, and the voice of the singer was trained to the ecclesiastical modes, the principal of which, with their Authentic and Plagal tones, were graduated upon it in parallel lines. The oldest representations of the monochord show it horizontally placed on a table and plucked with the finger; but as the most primitive of bowed instruments is simply a bowed monochord, it may fairly be assumed that the bow was early employed to render its tones continuous. Probably a common military bow was originally used. Nothing could be more natural. The monochord was used, as already said, to tune the organ and to train the voice; and its efficiency in both respects would be greatly increased by thus prolonging its sounds. The wheel was probably used at an early period as a substitute for the bow; and the monochord was thus ready for further developments.

Adapted so as to be handled vertically, *i.e.* with one end on the ground, it became the Trummscheidt or Marine Trumpet. [See TROMBA MARINA.] In its primitive form, the Trummscheidt must have been very unlike the mature instrument as described in that article. As we find it in old pictures, it was a monochord about 6 feet long, the lower part consisting of a large wooden sheath, 4 feet long, and about 10 inches wide at the bottom, and diminishing to 5 inches in width where it joins the handle. The handle and head together were about 2 feet long. It had a common bridge, and was played, not in harmonics, but by stopping and bowing in the ordinary way. We know from Mersenne that it was occasionally strung with two or more strings, thus forming, if the expression is permissible, a double or triple monochord.

Whether the second modification of the monochord, in which it retains its horizontal position and the string is set in vibration by a wheel and handle, and which is represented by the Organistrum or Hurdy Gurdy, preceded or followed the Trummscheidt in point of time cannot be determined. Structurally the Organistrum departs less from the monochord than the Trummscheidt does, because the horizontal position is retained: on the other hand, the invention of the wheel and handle cannot have preceded that of the bow, for which it is a substitute. Originally the Organistrum was an ecclesiastical instrument, and it may be said to be a combination of the monochord and the organ. It was made of large size, and was played, like the organ, by divided labour, the performer being solely concerned with the clavier, while an assistant supplied the rotary or grinding motion which produced the tone. The large Organistrum, which is found in the sculpture over the celebrated door of Santiago at Compostella, proves its position among ecclesiastical instruments. But we have also actual specimens which appear to have been used in the church. Two are preserved in the Germanic Museum at Nuremberg, in both of which the size and ornamentation leave no doubt as to their ecclesiastical character.[1]

Meanwhile, the Roman Lyre or Fidicula, in various modified forms, had never gone out of use. The reader may be warned at once against the daring fraud of Valeriano, who in his *Hieroglyphica* (1568) deliberately altered the Lyre upon a coin of the Scribonia family (B.C. 204) to a violin. This attained the dignity of an accepted fact in Blaise de Viginère's *Tableaux de Philostrate* (Paris, 1605), and again in the Abbé Chateauneuf's *Dialogue sur la Musique des Anciens* (Paris, 1735). Mr. Payne states that, introduced into Celtic Britain by the Romans, the Fidicula was called by the Britons 'Crwth,' a word which signifies 'a bulging box.' Latinised as 'Chrotta,' it is, however, very doubtful whether the word 'Crwth' was ever applied to the instrument before it received the addition of the bow. The latinised form of the word became by phonetic decay 'Hrotta' and 'Rotte.' The meaning of the word, taken together with existing pictures, gives us a clue to its shape. The upper part consisted of two uprights and a crosspiece or transtillum, the lower part of a box bulging at the back, and flat at the front where the strings were extended. From the illustrations in old manuscripts it appears that sometimes the resonant box was omitted and the type of the primitive harp was approached. In either form the primitive fidicula must have been of small size. It apparently had neither bridge nor finger-board, and was plucked with the fingers. But in a celebrated ancient *Harmony of the Gospels* in the Frankish dialect, attributed to Ottfried von Weissenburg (840–870), we find the Lyre, the Fiddle, the Harp, and the Crwth, all enumerated in the Celestial Concert.[2] Were any of these instruments played with the bow? In other words, does this passage indicate that the art of fiddling is a thousand years old? Mr. Payne was inclined to think that it does, and our later researches afford no data upon which to disagree with him. It is hard to see how so many sorts of stringed

[1] One very large and heavy one has a crucifix carved near the handle, and the lid ornamented with carvings, the other has the sacred monogram and sacred heart.

[2] Sih thar ouh al ruarit
Thas organa fuarit
Lira joh Fidula
Joh managfaltu Swegala
Harpha joh Rotta
Joh thaz joh Guates dohta.
(Schilter, *Thesaurus Antiq. Teut.* vol. I. p. 379.)

instruments could have been differentiated, except by the circumstance that some of them were played with the bow; and in an English manuscript of not much later date belonging to either the 10th or 11th century (Cotton MSS. Tiberius, C. vi.) we have a positive representation of an English fiddler with fiddle and bow, the former being, in fact, the instrument called by Chaucer the Ribible, and afterwards generally known by the name in its French form 'Rebec' (Fig. 4). This is the instrument which Mr. Heron-Allen considers to be the direct and obvious descendant of the Ravanastron and the Egyptian nofre.



Fig. 4.

Certainly in the 11th or 10th, probably in the 9th century, the bow, the bridge, and the finger-board, all derived from the monochord, had evidently been applied to the 'Fidicula' or 'Crwth.' The instrument is altered precisely as might have been expected. The crosspiece and uprights have disappeared. Their place is taken by a neck and head, the latter forming a peg-box; and the bulging lower part of the instrument is modified to suit the change (Payne). It may well be, however, that this primitive bowed instrument was the direct descendant of the lute-shaped fidicula which the Girgenti sarcophagus (Fig. 3) proves to have existed before the Christian era, and that it is identical with the 'Fidula' of Ottfried.

Sometimes the crosspiece and uprights, placed somewhat closer together, were retained side by side with the new features, the neck and finger-board. Fig. 5, from Worcester Cathedral, serves to illustrate the coalition of the Crwth and Rebec, the upper part of the instrument being intermediate between the two. The instrument thus produced is the bowed Crwth, to which, following Mr. Engel, it may be convenient to assign the name of Crowd, leaving the original word Crwth to designate the primitive fidicula plucked with the fingers. In point of tone and execution the Crowd and the Rebec were identical. The Crowd was the Crwth with the addition of a bridge and a finger-board: the Rebec was the Crowd minus its uprights and crosspiece, and having a pear-shaped body. The name Fidel, the decayed form of 'Fidicula,' probably indifferently applied to



Fig. 5.

both, was afterwards used for the larger instrument presently mentioned.

It is at this point that Mr. Heron-Allen's opinion is at direct variance with Mr. Payne's, and in spite of repeated friendly wrangles, neither was ever able to convince the other. In the opinion of the former, the Worcester sculpture is as fanciful as any modern gargoyle. He has stated that it would be just as reasonable for the musical historian of the year 3000 A.D. to point to the quaint musical instruments to be found in the paintings of the Pre-Raphaelite school of the mid-nineteenth century, as proof that such instruments claimed a place in the orchestras that interpreted the works of Beethoven, Mozart, and Haydn.

A notable instance of the artistic license which confuses musical history is the so-called Viol of Albinus (or Alcuin), who lived in the 8th century and was figured in a 14th-century MS. at Ghent University.

The 'Geige,' which some authorities have treated as an independent instrument, appears to Mr. Payne to be practically identical with the Rebec. In the Nibelungenlied the instrument played by the 'Videlar' is called the 'Gîge,' though the bow is always called 'Videlbogen.' Mediæval sculpture, painting, manuscripts, and heraldry yield numberless illustrations of the 'Geige.' The marked difference between it and the Rebec amounted to this, that the Rebec had a narrower pear-shaped body, like the lute, while the Geige had a short neck fitted to an oval or circular resonant box, probably having indentations for the passage of the bow at the sides, and formed by two tables connected by sides.

The woodcut (Fig. 6) on p. 294 is taken from Cologne Cathedral, and shows the Geige of the 13th century. The position of the bridge



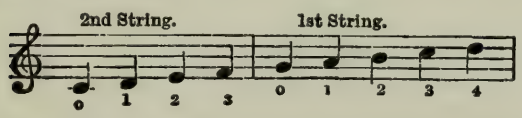
Fig. 6.

is, however, obviously fanciful. The next (Fig. 7), from the Kreuz-Capelle in Burg Carlstein in Bohemia, shows the improved one of the 14th century.

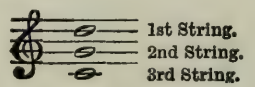


Fig. 7.

A writer of the 13th century gives instructions both for this small fiddle, which he calls 'Rubeba,' and for the larger Fidel, then just coming into use, which he calls 'Viella.'[1] The Rubeba or Rebec, according to him, had two strings only, which were tuned by the interval of a fifth, the lower being C, the upper G. 'Hold it close to the head,' he writes, 'between the thumb and forefinger of the left hand.' He then minutely describes the fingering, which is as follows: —




It will at once strike the reader that we practically have here the second and third strings of the violin. A third string was soon added: and we know from Agricola that the highest string of the three-stringed Rebec was tuned a fifth higher, thus: —




We have here practically the three highest strings of the violin; and it is thus clear that the violin, in everything except the ultimate shape of the resonant box and the fourth string, is at least as old as the 13th century, and probably very much older. Another striking illustration of the identity of fiddling and the fiddler now and six hundred years ago is afforded by the bow-hands of the mediæval players,

[1] Jerome of Moravia (a Dominican monk of Paris), 'Speculum Musices,' printed in Coussemaker, *Scriptores de Musica Medii Aevi*, tom. I. The original MS. is in the Bibliothèque Nationale; Fonds de la Sorbonne, No. 1817. A French translation, with notes by M. Perne, appeared in Fétis's *Revue Musicale* for 1827.





Fig. 8.

whose grasp of the bow is generally marked by perfect freedom and correctness (Fig. 8).

These early mediæval fiddles were small instruments of simple construction and slight musical capacity, chiefly used in merrymakings to accompany song or dance. Companies of professional players were maintained by noblemen for their amusement: witness the four-and-twenty fiddlers of Etzel in the Nibelungenlied. The reader will remember that Etzel's private band of fiddlers, richly dressed, and headed by their leaders, Schwemel and Werbel, are chosen as his messengers into Burgundy; and among the noble Burgundian guests whom they bring back is the redoubtable amateur fiddler Volker, who lays about him like a wild boar with his 'Videlbogen starken, michel,' unde lanc,' doing as much execution, says the rhymer, as an ordinary man with a broadsword. Volker 'der videlar,' or 'der spilleman,' as he is often called, is not a mere figment of the poet. Everything proves the mediæval fiddles to have been popular instruments, and their use seems to have been familiar to all classes. Wandering professional musicians, 'fahrende Leute,' carried them from place to place, playing, and singing to them for subsistence. Among the amateurs who played them were parsons and parish clerks: witness the parish clerk Absolon of Chaucer, who could 'play tunes on a small ribible,' and the unfortunate parson of Ossemer, near Stendal, who, according to the Brunswick Chronicle (quoted by Forkel), was killed by a stroke of lightning as he was fiddling for his parishioners to dance on Wednesday in Whitsun-week in 1203.[2]

These primitive fiddles apparently sufficed the musical world of Europe until the 13th

[2] 'In dussen Jore geschah ein Wundertrecken bey Stendal in dem Dorpe gehrten Ossemer, dor sat de Parner des Midweckens in den Pinxten und veddelte synen Buren to dem Danse, da quam ein Donnerschlach und schloch dem Parner synen Arm aff mid dem Veddelbogen und XXIV Lüde told up dem Tyn.'

century. Their compass seems to have been an octave and a half, from *c'* to *g''*, including the mean notes of the female or boy's voice. The extension of the compass downwards is probably the clue to the improvement which followed. It may be observed that the development of musical instruments has always been from small to large and from high to low: the ear, it would seem, seeks ever more and more resonance, and musical requirements demand a larger compass: but the development of the Song in the hands of the Troubadours affords an adequate explanation of the fact that the fiddle-maker about this time strove to make his resonant box larger. But there is an obvious limit: if the belly is greatly widened the bow cannot be made to touch the strings without making the bridge of inordinate height. Some ingenious person, about the 13th century, devised an alternative: this consisted in constructing the sides f the resonant box with a contrary flexure, giving the contour of the instrument a wavy character, exactly like the guitar, and making a sort of waist. By this means the bridge could be left at the proper height, while the capacity of the instrument in respect of size, compass, and resonance was increased. Some unknown mechanic thus invented what came to be called in Northern Europe the Fidel, in Northern France the Vielle, in Southern France and Italy the Viole. We have called it the Guitar-fiddle. There can be little doubt that Provence is its native land, and that it first came into use among the Troubadours.

The invention of the waist was the first principal step in the development of the Viol, and this feature was only possible in instruments constructed like the monochord and hurdy gurdy, with sides or ribs. The Geige, Crowd, and Rebec were constructed on the principle of the Lute, which still survives in the Mandoline: they consisted of a flat belly and a convex back, joined oyster-fashion by the edges. No improvement as regards resonance was possible in these oyster-shaped instruments: the fiddle of the future required a certain depth in all its parts, which can only be given by sides or ribs. No other instrument was capable of a waist; and as the reader is aware, the body of such an instrument was ready to hand in the small organistrum or hurdy gurdy. The Guitar-fiddle was simply a hurdy gurdy played with the bow. The description of it by Jerome of Moravia proves that it was a harmonic as well as a melodic instrument. It had five strings, the lowest of which was a bourdon, *i.e.* was longer than the rest, and did not pass over the nut, but was attached to a peg outside the head. In the long Bourdon of the Troubadour's-fiddle we thus have the origin of the fourth string, which was afterwards reduced to the normal length by the expedient of covering it with wire. The two highest strings were usually tuned in unison: this enabled the player either to double the highest note, or to play in thirds, at pleasure. Jerome of Moravia gives three different tunings, and probably others were in use, each being adapted to the music intended to be performed.

The Guitar-fiddle was larger than the Geige and Rebec, and approximated in size to the Tenor. [See Fig. 8.] This instrument is probably the Fidel of Chaucer. It has place in English life as an instrument of luxury.

> For him [*i.e.* the Oxford Clerk] had lever han at his beddes hed
> A twenty bokes, clothed in black and red,
> Of Aristotle and his philosophy,
> Than robes rich, or Fidel or Sautrie.
>
> *Canterbury Tales*, Prologue.

Existing representations of the Fidel appear to indicate that the increased length of the instrument was not at first accompanied by a corresponding increase in the length of the strings, and that it was fitted with a tailpiece and loop of unusual length. It had no corner-blocks. A good idea of the mediæval Fidel may be gained from the modern Spanish or common guitar, which appears to be simply the improved Fidel of the Troubadours minus its bridge, tailpiece, sound-post, and sound-holes. It has precisely the same arrangement for the pegs, which are screwed vertically into a flat head, which is often, but not always, bent back at an angle with the neck. The guitar, however, requires no bridge, and no sound-post: its tailpiece is glued to the belly, and it retains the primitive central sound-hole, which in the bowed instrument gives place to a double sound-hole on either side of the bridge. [See SOUND-HOLES.]

The last survivor of the Rebec family, or perhaps we should say its ultimate development (for we have seen that the Rebec is used in its primitive form to-day in Spain, Asia Minor, and Russia), was the Pochette (Germ. *Taschengeige*, Ital. *Sordino*) of the dancing-masters of the 17th and 18th centuries. These little instruments, sometimes beautifully ornamented, are to be seen in many museums, and a perfect specimen, made by Stradivari himself, is in the Donaldson Collection.

We now reach a step of the greatest importance in the construction of bowed instruments, the invention of 'corner-blocks.' This improvement followed naturally from the invention of the waist. A modern violin has two projecting points on each of its sides, one at either extremity of the bouts or bow-holes which form the waist of the instrument. In the classical pattern, which has prominent corner-blocks, these projections form a sharp angle: in the older ones, including the viols, the angle is less acute, and the corner therefore less prominent, as in the instruments of Tieffenbrucker, Kerlino, Gasparo da Salo, and Maggini. These corners mark the position of triangular 'blocks' inside,

to which the ribs of the instrument are glued, and which are themselves glued to the back and belly, forming, so as speak, the corner-stones of the construction. They contribute enormously to the strength and resonance of the fiddle. Corner-blocks, as well as bowed instruments of the larger sizes, first appear in the 15th century; and as large fiddles can only be conveniently constructed by means of corner-blocks we may fairly conclude that the two inventions are correlative.

Mr. Payne inclines to ascribe the origin of corner-blocks to Germany, because it was in that land of mechanical inventions that the manufacture of the viol in its many varieties was chiefly carried on by the lute-makers from 1450 to 1600, because the earliest known instrument-makers, even in France and Italy, were Germans, and because it is in the German musical hand-books of the first part of the 16th century — Virdung, Luscinius, Judenkünig, Agricola, and Gerle — that we find the viol family for the first time specifically described. This invention was the turning-point in the development of bowed instruments. It not only separated them definitely from their cognates of the lute and guitar class, but it gave them immense variety in design, and rendered them easier to make, as well as stronger and more resonant. Whether double or single corner-blocks were first employed, is uncertain. Possibly the first step was the introduction of single corner-blocks, by which the ribs were increased from two to four, the upper ones having an inward curvature where the bow crosses the strings. The illustration (Fig. 9) is from a drawing by Raffaelle, in whose paintings the viol with single corner-blocks occurs several times. [For another specimen, see SOUND-HOLES, Fig. 3.] Single corner-blocks were occasionally used long after the introduction of double ones. The writer has seen very good old Italian tenors and double basses with single corners. A well-known specimen in painting is the fine Viola da gamba in Domenichino's St. Cecilia. The vibration is more rapid and free than that of the instrument with double corners, but the tone is consequently less intense. The finest and most authoritative representation of a highly developed viol and bow, the former having these single corners, is to be found in the frontispiece of the *Carmina* of Johannes Aurelius Augurellus 'Ariminensis' printed at Verona in 1491.



FIG. 9.

But the foundation on which fiddle-making was finally to rest was the viol with double corners. Double corners produced a new constructive feature, viz. the 'middle bouts,' the ribs which curve inwards between the two corner-blocks. While the corner-blocks enormously increased the resonance of the fiddle, the bouts liberated the right hand of the player. In early times the hand must have been kept in a stiff and cramped position. The inner bouts for the first time rendered it possible for the fiddler to get at his strings; and great stimulus to playing must have been the consequence. It was long before the proper proportions of the bouts were settled. They were made small and deep, or long and shallow, at the maker's caprice. At one period, probably an early one, their enormous size rendered them the most conspicuous feature in the outline. It would seem that fiddlers desired to carry their newly-won freedom of hand to the uttermost; and the illustrations in Agricola (*Musica Instrumentalis*, Wittenberg, 1545) prove that this preposterous model (Fig. 10) prevailed for instruments of all four sizes. The model lasted into the 17th century, as is proved by illustrations in Mersennus' *De Instrumentis Harmonicis* (Paris, 1648).



FIG. 10.

The fantastic outlines which were produced by this extravagant cutting of the bouts were sometimes further complicated by adding more blocks at the top, or bottom, or both, and by cutting some of the ribs in two pieces, and turning the ends in at right angles. The former of these devices was early abandoned, and few specimens of it exist; but the latter was sometimes used for the viola d' amore in the 18th century. Its tendency is to diminish the vibrational capacity, and the intensity of the tone. Its adoption was partly due to artistic considerations, and it is capable of great variety in design. But it naturally went out of practical use, and the viol settled down to its normal model about the beginning of the 16th century, by the final adoption of the simple outline, with double corners and moderately long and shallow centre bouts.

Concurrently with these experiments on the outline, we trace a series of experiments on the place and shape of the sound-holes and bridge. For a sketch of the development of the former, the reader is referred to the article SOUND-HOLES. Their true place, partly in the waist, and partly in the lower part of the instrument, was not defined until after the invention of the violin. In the guitar-fiddle the sound-holes had naturally fallen into something nearly approaching their true position. But the invention of the inner

bouts displaced them, and for nearly a century we find them shifting about on the surface of the instrument. Sometimes, indeed, it occurs to the early viol-makers to leave them in the waist between the bouts. But at first we frequently find them in the upper part of the instrument, and this is found even in instances where their shape is of an advanced type.

Later, we usually find the sound-holes and bridge crowded into the lower part of the instrument, near the tailpiece (Fig. 11), the instrument-maker evidently aiming at leaving as much as possible of the belly intact, for the sake of constructive strength. The illustration is from Jost Amman's *Büchlein aller Stände*, and represents a minstrel of the 16th century performing on a three-stringed Double Bass.



Fig. 11.

Afterwards the sound-holes are placed between the bouts, the extremities of both approximately corresponding, the bridge standing below them. This arrangement prevailed during the early half of the 16th century. It was not until the violin model had been some time in use that the sound-holes were lowered in the model, extending from the middle of the waist to a short distance below the lower corners, and the bridge fixed in its true place in the middle of the sound-holes.
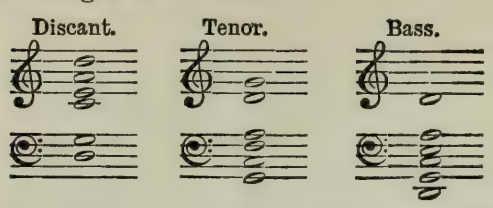
The Bridge, the most important part of the voicing apparatus, and in reality the tongue of the fiddle, was perfected last. [See Stradivari.] The plan of cutting a small arch in the movable block of the monochord, so as to check the vibration as little as possible, is probably of Greek origin, and in the Marine Trumpet the bridge, which has only one string to support, can be made proportionately small, and its vibrating function more perfect. [See Tromba Marina.] The polychord instruments of the Middle Ages required a more massive support; but the bridge-like character was always maintained, the pattern being from time to time modified so as to produce the maximum of vibration without loss of strength. The sound-post beneath the treble foot of the bridge is of uncertain antiquity. At first, it would seem, the expedient was tried of lengthening one foot of the bridge, and passing it through the sound-hole, so as to rest on the centre block of the back: this primitive bridge and sound-post in one have been found in existing specimens of the Crwth. The superior effect of a separate sound-post, to some extent supporting the bridge, and augmenting the vibration, but primarily designed to transmit the vibrations of the belly directly to the back, must soon have been discovered; and many early pictures of fiddles with bridges leave no doubt that it was extensively in use. [See Sound-post.]

The scale of the larger mediæval viols makes it probable that the vibration of the belly under the bass strings was regulated by a Bass-bar. Cross-bars were early employed to strengthen the back of the viol and the belly of the lute; and observations of their effect on the vibration possibly suggested the use of a longitudinal bar for the viol. The bass-bar is at least as old as the invention of corner-blocks, and probably older. Concurrently with the development of the Viol in its larger sizes, we find a characteristic change in the head or peg-box, which completely transformed the physiognomy of the instrument. The mediæval peg-box was invariably flat, like that of the Guitar, the pegs being inserted at right angles to the face of the instrument; see Figures 4, 6, 7, 8, and 9, from the last of which the reader will at once understand how this form of peg-box facilitated the addition of bourdons, though it afforded but a weak and imperfect means of straining the strings to their due tension and keeping them in their proper place. When the invention of the larger viols superseded Bourdons, the flat peg-box gave place to the modern one (see Figs. 10 and 11), which bends back so that the strings form an obtuse angle in crossing the nut; the pegs are transverse instead of perpendicular, and have a support in each side of the box; the tensive force is applied directly instead of obliquely, in the direction of the fiddle's length. The top of the improved peg-box was often surmounted by a human or animal's head. This, however, obliged the fiddle-maker to have recourse to the artist for the completion of his work. A volute was therefore substituted, the well-known 'scroll' of the fiddle, on the curves of which accomplished fiddle-makers employed the same taste and skill which they displayed in the curved lines and surface of the body.

About the end of the 15th century we find the viol with the distinctive features above indicated fully developed, in its three principal sizes, Discant, Tenor, and Bass, in general use. They had at first sometimes four, sometimes five, and sometimes six strings, which were tuned by fourths, a single major third being interpolated in the five and six stringed instruments, in order to preserve the same tonality in the open notes. This device was borrowed from the Lute. The fixed number of six strings, and the settled tuning by fourths with a major third in the middle, is proved to be at least as old as 1542 by a method published in that year at Venice.[1]

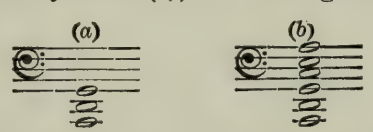
[1] *Regola Rubertina che insegna a sonar di Viola d' arco tastada da* Sylvestro Ganassi del Fontego. (Rühlmann, *Gesch. der Bogeninstrumente*, p. 202.)

The tuning is as follows: —




The relative tuning of the Viols is evidently derived from the parts of contemporary vocal music; and the early concerted music written for the Viols is always within the compass of the relative voices. It seems, in fact, to have been entirely based upon vocal music. As early as 1539 we have vocal compositions professedly adapted to be either played or sung (*buone da cantare et sonare*).[1]

This parallelism between the parts of vocal and stringed music explains why in early theoretical works we hear little or nothing about the Double Bass. We may, however, assume that it was employed as a sub-bass in octaves to the voice and Bass Viol. Strung with three, four, five, and even six strings, the lowest would by analogy be tuned a fourth lower than those of the Bass Viol, as at (*a*); and this is in fact the tuning of the modern Double Bass. The tuning for completely strung instruments was probably as at (*b*), but the highest strings



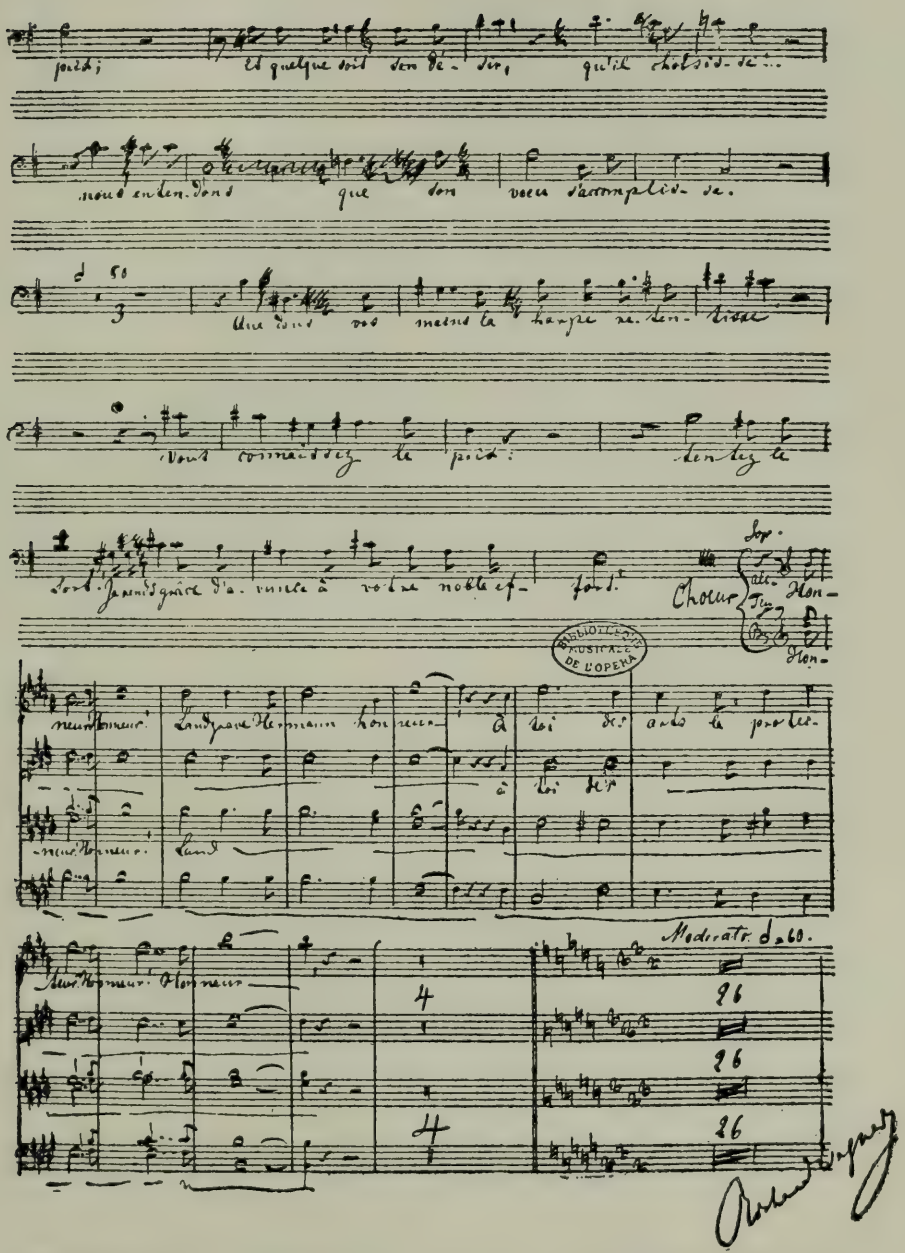

would be ineffective, and liable to break, and they could have been of little use in playing a sub-bass; and as the pressure of useless strings impairs the resonance of the instrument, it may be assumed that the upper strings came to be gradually abandoned. The trio of viols, tuned as prescribed by the *Regola Rubertina* of 1542, continued in use unaltered for a century and a half as the basis of chamber-music; for Playford's *Introduction to the Skill of Musick* gives the same tuning without alteration. We may therefore take the duration of the school of pure six-stringed viol music as about a hundred and fifty years (1550–1700). During the latter part of this period the Violin and Tenor Violin came steadily into use for orchestral purposes in substitution for the Treble and Tenor Viols, and the invention of the Violoncello or Bass Violin completed the substitution of the new model for the old. The trio of viols was in fact rather a theoretical than a practical musical apparatus; and its two highest members had but little significance apart from the rest. The Treble or Discant Viol, feeble and delicate in tone, though employed in concerted music, never took the place of the most powerful Rebec and Geige, which continued in popular use until they were ultimately driven from the field by the Violin. The Tenor Viol laboured under a great disadvantage. Being too large and too clumsy to be played fiddlewise, it became the practice to rest the lower part of the instrument on the knee, and its shoulder upon the arm, the left hand being elevated at the height of the head. It was then bowed underhand, the bow passing obliquely over the strings. This difficulty must have tended to check its musical usefulness; and as the lowest string of both the Discant and Tenor Viol was little used, it was at length omitted, and makers were thus enabled to construct Tenor Viols of more manageable size. The German and French Treble and Tenor Viols of late manufacture have only five strings, the lowest in each, as in the Violin and Tenor, being G and C respectively. The Treble and Tenor Viols thus gradually approximated in size and tuning to the Violin and Tenor, by which they were ultimately effaced. The five-stringed Treble Viol survived longest in France, where it was called 'Quinton' or 'Pardessus de Viole': and from the very numerous specimens which were sent forth in the 18th century from the workshops of Guersan and other Parisian makers, there can be no doubt that it was a fashionable instrument, in fact probably a musical toy for ladies of quality. The stop being an inch shorter than that of the Violin, and the tuning by fourths and a third entirely obviating the necessity of employing the fourth finger, it is easily played by small and comparatively unpractised hands. The back and ribs of Guersan's Quintons are usually built up of parallel staves of sycamore and cedar, a method which not only makes the tone extremely soft and resonant, but combined with fine finish and elegantly carved scrolls gives them a most picturesque appearance. The illustration (Fig. 12) is from a specimen formerly in Mr. Payne's possession.



Fig. 12.

The development of the Viola d'Amore, which is described on pp. 283–86, probably prevented the use of the common Tenor Viol, without sympathetic strings, as a solo instrument. Built large enough to give a resonant note on the lowest open string, C, the five-stringed Tenor Viol is undoubtedly a difficult instrument to manage: but after some practice it may be commanded by a player with an arm of sufficient length. The best have thick whole backs, cut slabwise or on the flat, instead of on the cross, and the flaming-sword sound-hole, which the German makers preferred, seems to favour the

[1] Apt for viols and voyces, is frequently found on the title-pages of the English madrigals of the 17th century.




Facsimile of the Autograph of a Fragment of the French Version of
"Tannhäuser"

development of tone. The tone is rich and penetrating; and the writer has heard the five-stringed Tenor Viol played in concerted music with good effect. The illustration (Fig. 13) represents one made in 1746 by Elsler of Mainz. [See Viola.]

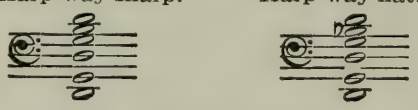


Fig. 13.

The bass Viol, alone of the original Viol family, developed into an instrument having important musical qualities of its own, and secured a noticeable place in musical history under its Italian name of Viola da Gamba. This is no doubt due to its long-continued use as an orchestral bass, and to its similarity in tuning to the Theorbo Lute. In the latter quarter of the 16th century, and throughout the 17th, while the Violin and the Tenor were taking the place of the higher Viols, the Bass Viol maintained its place, and afforded a wide field to a considerable school of players and composers, principally in England, France, and the Low Countries. It was the first bowed instrument to receive treatment commensurate with its capacities, a circumstance which is accounted for by the fact that its tuning is practically identical with that of the lute, and that both instruments were practised by the same players. Throughout the 17th century, the Viola da Gamba closely followed in the wake of the lute, and the two reached their highest development at the hands of French composers in the early part of the 18th century. The command of the six-stringed finger-board which the lutenists had attained through two centuries of incessant practice was in fact communicated by them to bowed instruments through the medium of the Bass Viol. By the middle of the 17th century, before anything having any pretensions to musical value had been written for the Violin, and still less for the Violoncello, many species of composition had been brought to a considerable degree of perfection on the Lute, and this development of the Lute was directly communicated to the Viola da Gamba. The great mass of Viola da Gamba chamber-music of the 17th century which still exists in manuscript, is evidently adapted from lute music. The Corrente, Chaconne, Pavane, Gigue, Galliard, and Almaine, were favourite measures for both; the Prelude, in which the capacity of the instrument for modulation was displayed, was also much the same; but the Viol was especially employed in the 'Division on a Ground,' which was the delight of English musicians in the 17th century. So completely was this the case that in Simpson's well-known Method for the Viola da Gamba the instrument is named the 'Division Viol.' It was made in three sizes, that used for division being of medium size; the largest size was used for the 'Concert Bass,' played in combination with other Viols: a size smaller than the Division Viol was used for Lyra or Tablature playing, in which the composer varied the tuning of the Viol, and employed tablature instead of staff notation for the convenience of the player.

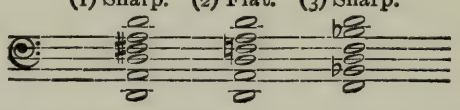
Occasionally the tuning of the Division Viol itself was varied; the two favourite 'scordature' of the English players, usually called the 'Harp-way' tunings, from the facilities they afforded for arpeggios, were as follows: —

Harp-way sharp. Harp-way flat.



The following 'harp-way' tunings have been noticed by the writer in old German compositions for the instrument: —

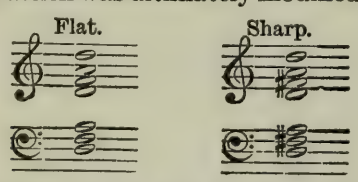
(1) Sharp. (2) Flat. (3) Sharp.



The use of these tunings greatly increases the resonance of the Viola da Gamba, and facilitates execution in thirds on the upper strings; but the writer is unacquainted with any instance of their use, or of the use of any other scordatura, by the classical writers for the instrument. The great writer for the Viola da Gamba was De Caix D'Hervelois, who flourished early in the 18th century; but there were many others of less note. The writings of De Caix, like those of Bach, occasionally require the seventh string, tuned to Double Bass A, a fourth below the sixth string. This was added towards the end of the 17th century, by a French violist named Marais. [See Scordatura.]

The latest development of the Viol was the construction of instruments with sympathetic strings of metal. These date from the 16th century; their properties are scientifically discussed in the 2nd Book of Bacon's *Natural History* (1620–25). The fanciful name 'd' Amore,' given to these instruments, relates not to any special aptitude for expressing amorous accents, but to the sympathetic vibration of the open metallic strings, stretched over the belly, to the tones of those which pass over the finger-board. They were made in several sizes. Even Kits are found made with sympathetic strings (Sordino d' Amore); the

next largest size was called the Violino d' Amore, and in its later type was a Violin rather than a Viol. It usually has peg-holes for five sympathetic strings: there exists a very curious one by Stradivari, guitar-shaped, which was lately in the possession of Mr. F. Johns. The instrument was probably tuned like the ordinary violin, and the five sympathetic strings tuned to *c*, *d*, *e*, *f*, and *g*, the sympathetic tuning being, however, varied to suit the key. The Tenor size became more generally known as the Viola d' Amore, an instrument in very general use in Italy and Germany in the 17th and 18th centuries. The instrument is invariably made with 'flaming-sword' sound-holes, and often has a 'rose' under the finger-board. The sympathetic strings, of fine brass or steel wire, are attached by loops at the bottom to small ivory pegs fixed in the bottom block above the tail-pin; they are then carried through small holes drilled in the lower part of the bridge, under the finger-board, which is hollowed for the purpose, and over an ivory nut immediately below the upper nut, into the peg-box. In the earlier instruments the sympathetic strings are worked by pegs similar to those of the gut-strings; but the later plan was to attach them to small wrest-pins driven vertically into the sides of the peg-box, and tune them with a key, a preferable method in all respects. The sympathetic apparatus was of two species, the diatonic and the chromatic, the former consisting of six or seven, the latter of twelve or more strings. In the former species the strings are tuned to the diatonic scale, the lowest note being usually D, and the intervals being adapted by flattening or sharpening to the key of the piece in performance. In the chromatic description this is unnecessary, there being twelve strings, one for each semitone in the scale, so that every note played on the instrument has its sympathetic augmentation. Sometimes a double set (24) of sympathetic strings was employed. In the classical age of this instrument, the time of Bach and Vivaldi, it was tuned by fourths and a third like the tenor viol. Following the example of the Viola da Gamba, a seventh string was added about the beginning of the 18th century, and ultimately the so-called 'harp-way' tuning of the Lute and Viola da Gamba came to be generally adopted, which was ultimately modified thus: —




The latter tuning was most employed, and is used in the well-known obbligato part in Meyerbeer's 'Huguenots.' The Viola d' Amore is a singularly beautiful and attractive instrument, but the inherent difficulties of execution are not easily surmounted, and as every *forte* note produces a perfect shower of concords and harmonics, all notes which will not bear a major third require to be very lightly touched. The illustration represents a diatonic Viola d' Amore dated 1757, by Rauch of Mannheim.



Fig. 14.

The 'English Violet' mentioned by Mozart and Albrechtsberger is identical with the Viola d' Amore; the former applies the name to the chromatic Viola d' Amore, to which he assigns fourteen sympathetic strings, the latter to a common Viola d' Amore having six instead of seven strings. Why the Germans called it 'English' is a mystery, for we have never met with nor heard of a true Viola d' Amore of English make. The 'Violetta Marina,' employed by Handel in the air 'Già l' ebro mio ciglio' ('Orlando'), and having a compass as low as tenor E, appears also to be simply the Viola d' Amore.

The Viola da Gamba with sympathetic strings was at first known as the Viola Bastarda, but after undergoing considerable mechanical improvements in the sympathetic apparatus, it became the well-known Barytone, the favourite instrument of the musical epicures of the 18th century. [See Barytone.] The seventh string added to the Viola da Gamba by Marais was usually employed in the Barytone. The sympathetic apparatus of the Barytone is set in a separate metal frame, and has an independent bridge.

The disuse of instruments with sympathetic strings is easily explained. They added little or nothing to the existing means of producing masses of musical sound. They were essentially solo instruments, and were seldom employed in the orchestra. Nothing but continuous use in professional hands in the orchestra will keep a musical instrument from going out of fashion; and it invariably happens that the disuse of instruments in the orchestra only shortly precedes their disuse in chamber music. The practical extinction of these instruments is to be regretted. Originally invented as a means of augmenting the tone of the Viol, they acquired a character entirely unique, and are undoubtedly capable of further development.

The early employment of the Violin and Tenor Violin in the orchestra left the Treble and Tenor Viols exclusively in the hands of amateurs,

who only slowly relinquished them. The pure school of concerted viol-playing seems to have held its ground longest in England: the 'Fantasies' of Gibbons,[1] and those of many other composers, which repose in manuscript in the libraries, sufficiently indicate the extent to which the art was cultivated. In performance, the parts were usually doubled, *i.e.* there were six players, two to each part, who all played in the fortes: the piano passages were played by three only. To accompany voices, theorboes were added in the bass, and violins in the treble; but the English violists of the 17th century long regarded the instruments of the Violin family proper, and especially the Violoncello, as unwelcome intruders. Their comparatively harsh tone offended their ear by destroying the delicate balance of the viol concert: Mace refers to 'the scolding violin,' and complains that it out-tops everything.[2] When the 'sharp violin,' as Dryden calls it, was making its way into music in England, it had already been nearly a century in use on the continent. The model had been developed in Italy: the treble violin had first come into general use in France. [See the article VIOLONCELLO.]

Of the viol family the most important seems originally to have been the Tenor. This agrees with the general plan of mediæval music, in which the tenor sustains the cantus or melody, the trebles and basses being merely accompaniments. The violin apparently originated in the desire to produce a more manageable and powerful instrument for the leading part. The Geige and Rebec were yet in use: perhaps the contrast between their harsher tone and the softness of the discant viol may have suggested the construction of a viol with a convex back modelled like the belly. But the extreme unhandiness of the tenor viol is probably the true key to the change. It was impossible to play artistically when supported on the knee, and too large to be held under the chin. At first, it would appear that violin-makers made it handier in the latter respect by cutting away the bottom, exactly as the top was sloped away to the neck; and viols thus sloped at the bottom are still extant. The more effective expedient of assimilating the back to the belly not only reduced the depth at the edges but rendered it easier to retain in position. The first instrument to which we find the name Violino applied was the tenor, and the common violin, as a diminutive of this, was the 'Violino piccolo.' [See VIOLA.]

However the idea of assimilating the model of the back to that of the belly may have originated, it must have been quickly discovered that its effect was to double the tone. The result of making the instrument with a back correlative to the belly, and connected with the latter by the sides and sound-post, was to produce a repetition of the vibrations in the back, partly by transmission through the ribs, blocks, and sound-post, but probably in a greater degree by the concussion of the air enclosed in the instrument. The force which on the viol produced the higher and dissonant harmonics expended itself in the violin in reproducing the lower and consonant harmonics by means of the back. [See HARMONICS.]

It may properly be mentioned in this place that the late Mr. E. J. Payne, to whom we primarily owe this article, was probably the greatest authority upon the Viols that musical history has known. He was not only a student of the subject but an accomplished performer upon the instruments themselves. [See PAYNE.]

The invention of the Violin is commonly assigned to Gaspar Duiffoprugcar or TIEFFENBRÜCKER of Bologna, and is placed early in the 16th century: and it has been stated that there still exist three genuine violins of Duiffoprugcar's work, dated before 1520.[3] The name is obviously a corruption. There existed in the 16th century in Italy several lute-makers of the Tyrolese name Tieffenbrücker;[4] and as some of them lived into the following century it is possible that they may have made violins. But the authenticity of any date in a violin before 1520 is questionable. No instrument of the violin pattern that can be fairly assigned to a date earlier than the middle of the 16th century is in existence, and it is scarcely credible that the violin could have been common between 1511 and 1519, seeing that we find no mention of it in contemporary musical handbooks which minutely describe the stringed instruments of the period. In default of any better evidence, the writer agrees with Mr. Charles Reade (quoted in Mr. Hart's book, *The Violin*, p. 68) that no true violin was made anterior to the second half of the 16th century, the period of Gasparo da Salo and Andreas Amati. The mystery that from the earliest days of Musical Historiography surrounded the personality of Gasparo da Salo has been largely dissipated by the recent researches instituted by the Messrs. Hill of New Bond Street. Some of these have been prematurely published by their agent Signor Livi in a pamphlet entitled *I liutai Bresciani* (Milan, 1896), but their work on the subject is now in course of completion, and will shortly be published. The earliest date in any instrument of the violin pattern which the writer has seen, is in a tenor by Peregrino Zanetto (the younger) of Brescia, 1580. It is, however, certain that tenors and violins were common about this time, and they were chiefly made in the large towns of Lombardy,

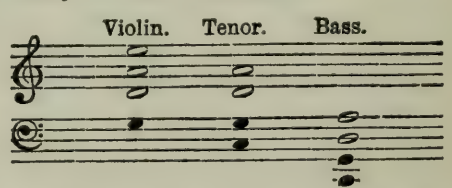
[1] Edited by Rimbault for the Musical Antiquarian Society. The Preface is full of interesting information as to viol music.
[2] *Musick's Monument*, p. 233.
[3] Wasielewski, *Die Violine im xvii. Jahrhundert*, p. 3. The dates are given as 1511, 1517, and 1519.
[4] Besides Gaspar we hear of Magnus, Wendelin, Leonhard, Leopold and Uldrich Tieffenbrücker. Magnus was a lute-maker at Venice, 1607. Wasielewski, *Geschichte*, etc., p. 31.

Bologna, Brescia, and Cremona. The trade had early centred in the last-named city, which for two centuries continued to be the metropolis of violin-making; and the fame of the Cremona violin quickly penetrated into other lands. In 1572 the accounts of Charles IX. of France show a payment of 50 livres to one of the king's musicians to buy him a Cremona violin.[1]

The difficulty of ascertaining the precise antiquity of the Violin is complicated by the fact that the two essential points in which it differs from the Viol (1) the four strings tuned by fifths, and (2) the modelled back, apparently came into use at different times. We know from early musical treatises that the three-stringed Rebec and some four-stringed Viols were tuned by fifths: and the fact that the modelled back was in use anterior to the production of the true violin is revealed to us by a very early five-stringed viol with two Bourdons, exhibited in 1885 in the Historical Loan Collection at the Inventions Exhibition. This unique instrument, while it has the primitive peg-box with seven vertical pegs, has a modelled back and violin sound-holes; and it only needs the four strings tuned by fifths, and a violin scroll, to convert it into a Tenor of the early type.

Another very important member of the Violin family is the VIOLONCELLO (*q.v.*) which, though its name (little Violone) would seem to derive it from the Double Bass, is really a bass Violin, formed on a different model from the Violone. It is traceable in Italy early in the 17th century, was at first used exclusively as a fundamental bass in the concerted music of the church, and it is not until a century later that it appears to have taken its place as a secular and solo instrument. Elsewhere during the 17th century and a considerable part of the 18th, the Viol Bass (Viola da Gamba) was almost exclusively in use as a bass instrument. The first English violoncellos date from about the Restoration. The oldest one known is undoubtedly the work of Edward Pamphilon. It is of a very primitive pattern, being extremely *bombé* in the back and belly, the arching starting straight from the purfling, which is double. There exist also Violoncellos by Rayman, another of the Restoration fiddle-makers. Barak Norman's Violoncellos are not uncommon, though far fewer than his innumerable Bass Viols. The earlier Violoncellos in England, therefore, date not long after those of Italy; the French and German ones somewhat later. The Violoncello must have been kept out of general use by its irrational fingering; for being tuned by fifths, and the fingers of the performer being only able to stretch a major third, the hand has great difficulty in commanding the scales: and it was not until the middle of the 18th century that its difficulties were sufficiently overcome to enable it practically to supplant the Viola da Gamba in the orchestra. [See GAMBA, vol. ii. p. 140.]

The adoption of four strings, tuned by fifths, for the Violin in its three sizes, really marks the emancipation of bowed instruments from the domination of the Lute. Such impediments to progress as complicated and various tunings, frets, and tablature music were thus removed. In most respects this change facilitated musical progress. The diminished number of strings favoured resonance; for in six-stringed instruments there is an excessive pressure on the bridge which checks vibration and increases resistance to the bow. By the change the fingering was simplified, though in the larger instruments it was rendered more laborious to the executant. Composers, though still obliged to regard the limited capacities of stringed instruments, were able to employ them with less reserve. Music, however, cannot be said to have lost nothing by the abandonment of the Viol.[2] The Violin affords fewer facilities for harmonic combinations and suspensions, in the form of chords and arpeggios. Bowed instruments tended more and more to become merely melodic, like wind instruments. Effect soon came to be sought by increasing the length of the scales, and employing the higher and less agreeable notes, the frequent use of which, as in modern music, would have shocked the ears of our forefathers. It is often supposed that early violinists were not sufficiently masters of their instrument to command the higher positions. Nothing can be more absurd. In addition to what has been stated under the head SHIFT, it may be observed that many existing compositions for the Viola da Gamba prove that very complicated music was played on that instrument across the strings in the higher positions, and the transfer of this method of execution to the violin obviously rested with individual players and composers. Bach's Violin Solos represent it in the hands of one of transcendent genius; but Bach, with unfailing good taste, usually confines the player to the lower registers of the instrument. The tuning of the principal stringed instruments thus became what it is at the present moment and is probably destined to remain.



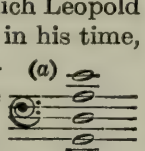

The strings indicated by solid notes are spun or 'covered' strings — that is, they are closely enveloped in fine copper or silver wire. The others are of plain gut, usually called 'cat-gut,'

[1] A Nicolas Dolinet, "joueur de fluste et violon du dict sieur la somme de 50 livres tournois pour luy donner moyen d'achepter un violon de Cremone pour le service du dict sieur." *Archives curieuses de l' Histoire de France*, vol. viii. p. 355.

[2] Schubert's Sonata for the Pianoforte and Arpeggione (a revived form of the Viola da Gamba) is in fact a tribute to the musical capabilities of the Viol. [See ARPEGGIONE.]

possibly, but not probably, at one time derived from the cat, but now manufactured out of the entrails of the sheep. The Tenor and Violoncello, it will be observed, are octaves to each other. A smaller Bass, intermediate between the Tenor and the Violoncello, and in compass an octave below the Violin, whence the name 'Octave Fiddle,' sometimes applied to it, was in use in the 18th century, but has long been abandoned. A Violoncello of smaller dimensions, but of identical pitch with the ordinary Violoncello, and chiefly used for solo playing, appears to be the same instrument which L. Mozart, in his Violin School, calls the 'Handbassel,'[1] and Boccherini the 'Alto Violoncello.' Boccherini intimates on the title-page of his Quintets that the first Violoncello part, which extends over the whole compass of the ordinary instrument, may be played on the Alto Violoncello.

The 'Violino piccolo' of Bach, which Leopold Mozart (1756) describes as obsolete in his time, was a three-quarter Violin (Quartgeige), tuned a minor third above the Violin.




The invention of a smaller Violoncello with five strings, tuned as at (*a*), and thus combining the scales of the Violoncello and the Octave Fiddle, is ascribed to J. S. Bach. It was called Viola Pomposa, but never came into general use. It appears, in fact, to have been merely a reproduction of an old form of the Violoncello, which is mentioned by L. Mozart as obsolete. [See p. 285*a*.]

The musical development which followed closely on the general employment of the Violin family throughout Europe is treated elsewhere. [See VIOLIN-PLAYING.] Extraordinary as this development has been, it has produced no constructive changes in the instrument, and only the slightest modifications. The increased use of the upper shifts has indeed necessitated a trifling increase in the length of the neck, or handle, while the sound-post, bridge, and bass-bar are larger and more substantial than those formerly in use. It might probably be further shown that the strings were smaller and less tense, and lay closer to the finger-board, and that the tone of the fiddle was consequently somewhat feebler, thinner, and more easily yielded. In other respects the fiddle family remain very much as they came from the hands of their first makers three centuries ago.

The reason of the concentration of fiddle-making at Cremona is not at first sight apparent. The explanation is that Cremona was in the 16th century a famous musical centre. This is partly due to the fact that the Cremonese is the richest agricultural district of Lombardy, and was mainly in the hands of the monasteries of the city and neighbourhood. These wealthy foundations vied with each other in the splendour of their churches and daily services, and furnished constant employment to painters, composers, and instrument-makers. The celebrity of Cremona as a school of music and painting was shared with Bologna; but its principal rival in fiddle-making was Brescia, where Gasparo da Salo, the two Zanettos, Giovita Rodiani, and Maggini, made instruments from about 1580 to 1640. The characteristics of these makers, who compose what is sometimes called the Brescian School, are in fact shared by Andreas Amati, the earliest known maker of Cremona. To speak of a 'Brescian School' is misleading: it would be more correct to class their fiddles generally as early Italian. The model of these early Italian violins is generally high, though the pattern is attenuated: the middle bouts are shallow; the *f*-holes are narrow and set high, and terminate abruptly in a circle like that of the crescent sound-hole. The scroll is long, straight, and ungraceful. The violins are generally too small; the tenors are always too large, though their tone is deep and powerful. Violoncellos of this school are not met with. The substantial excellence of the makers of Brescia is proved by the fact that the larger violins of Maggini, and the Double Basses of Gasparo da Salo are still valued for practical use. De Bériot played on a Maggini Violin; and Vuillaume's copies of this maker once enjoyed a high reputation among French orchestra players for their rich and powerful tone.

The reputation of the Cremona violins is mainly due to the brothers Antonio and Girolamo Amati[2] (Antonius et Hieronymus), who were sons of Andrew Amati, and contemporaries of Maggini. [See AMATI.] The idea of treating the violin as a work of art as well as a tone-producing machine existed before their time: but so far the artistic impulse had produced only superficial decoration in the form of painting or inlaying. The brothers Amati, following unconsciously the fundamental law of art-manufacture that decoration should be founded on construction, reduced the outlines and surfaces of the instrument to regular and harmonious curves, and rendered the latter more acceptable to the eye by a varnish developing and deepening the natural beauty of the material. Nor did they neglect those mechanical conditions of sonority which are the soul of the work. Their wood is of fine quality, and the disposition of the thicknesses, blocks, and linings, leaves little to be desired. Those who came after them, Nicholas Amati, Stradivari, and Joseph Guarnieri (del Gesù), augmented the tone of the instrument. But for mere sweetness of tone, and artistic beauty of design, the brothers Antonius and Hieronymus even yet remain unsurpassed. The illustration (Fig.

[1] In Austrian dialect 'Bassel' became 'Bassetl,' and even 'Pasedel.' See Nohl's *Beethoven*, iii. note 244. So, too, 'Bratsche' was corrupted into Prätschel. (Engel, *Musical Myths*, 160.)

[2] Amatus is originally a Christian name, identical with Aimé which in the feminine form survives in French and English (Aimée, Amy). The correct family name is 'de'Amati' (De Amatis).

15), shows the sound-holes, bouts, and corners of the most famous maker of the family, Nicholas Amati, the son of Hieronymus (1596–1684). He began by copying most accurately the works of his father and uncle; his early violins are barely distinguishable from theirs. Between 1640 and 1650 his style develops unconsciously into that which is associated with his own name. His violins become larger, the thickness is increased in the middle, the blocks are more massive and prominent, and the sound-holes assume a different character. But these changes are minute, and tell only in the general effect. And the same love of perfectly curved outlines and surfaces rules the general design. During a very long life Nicholas Amati varied from his own standard perhaps less than any maker who ever lived. After his time the Cremona violin was carried to its utmost perfection by his pupil Antonio Stradivari (1649–1737).



Fig. 15.

The principal varieties in the design of violins of the classical period will be illustrated by a comparison of Figs. 15, 16, and 17. Fig. 16 is from a violin, by Stainer; Fig. 17, from a Tenor by Joseph Guarnerius. After Cremona, Venice among Italian towns produced the best fiddle-makers; then come Milan and Naples. The pupils and imitators of Stradivari maintained the reputation of the Italian Violins during the first half of the 18th century; but after 1760 the style of Italian violin-making shows a general decline, though by effluxion of time the instruments of some of these later makers are taking to-day the place once held by those of the greatest masters. This is partly attributable to the fact that the musical world was by this time amply provided with instruments of the best class, and that the demand for them declined in consequence. Good instruments, however, were made by some of the second-rate makers of the latter part of the century which, as we have said, are becoming daily more sought after, and esteemed. One of the best of the Italian makers, Pressenda, worked at Turin in the 19th century, and his violins have been compared, not unfavourably, with those of Bergonzi and Seraphin.



Fig. 16.



Fig. 17.



The violin-makers of South Germany form a distinct school, of which some account will be found under Klotz and Stainer. Munich, Vienna, Salzburg, and Nuremberg have produced many fiddle-makers. The makers of France and the Low Countries more or less followed Italian models, and during the past 150 years there have been many excellent French copyists of Stradivari and Guarnieri; two of the best are noticed under Lupot and Vuillaume; besides these there have been Aldric, G. Chanot the elder, Silvestre, Maucotel, Mennegand, Henry, and Rambaux. It is customary in English books upon the Violin to speak of the English School of Violin-Makers, but this is a misnomer. There has never been an English School of the art. England has produced a great many very excellent makers, but they have, without exception, followed a wrong impetus from the earliest days when Urquhart and Pamphilon showed some signs of independent thought. The fundamental error has been that the English makers have taken Stainer as their model, instead of the masters of the Cremona school. The result, which was inevitable, was that as the instruments of the later Italian, and early French Schools, modelled as they were upon the great Perfectionists, became better known and more widely distributed, the instruments of the English makers sank into disuse and oblivion, and are now, excepting in rare instances, rather specimens for the museum, than instruments for the artist. The following notes upon the English makers are necessarily pertinent to an English Dictionary of Music.

### English Violin-Makers

London has probably been for centuries the seat of a manufacture of stringed instruments. The popularity of the viol during the 16th and 17th centuries produced many makers of the instrument, among whom are found Jay, Smith, Bolles, Ross, Addison, Shaw, Aldred, etc. Its design admitted of little variety, and the specimens which have been preserved have only an archæological interest. Of slight construction, and usually made of thin and dry wood, most of the old viols have perished. The violin type, marked (1) by a back curved like the belly, instead of a flat back; by an increased vibration, produced (2) by sound-holes larger in proportion, and with contrary flexures (*ff*), and (3) by four strings instead of six, with a fixed tuning by fifths, and greater thicknesses of wood, reached England from the continent in the middle of the 17th century. Its marked superiority in all respects soon drove the treble viol from the field; and a native school (if the term 'school' may properly be applied to a body of mere copyists) of violin-makers forthwith arose, who imitated the general characteristics of the new foreign model, though preserving to some extent

the character of the viol. The new pattern, at first adopted for the smaller instruments, gradually extended itself to the larger ones. But viol-shaped tenors continued to be made long after this form had been abandoned for the 'treble' viol, and the violin had taken its place: bass-viols were made still later; and the viol double-bass, with its flat back and tuning by fourths, is even yet in use.

1. Early English School (1650–1700). An independent school of violin-makers naturally arose in London by the application of the traditions of viol-making to the construction of instruments of the violin type. Connoisseurs have traced certain resemblances between these early fiddles and contemporary instruments made on the continent. But the total result of an examination of these works entitles them, in the opinion of Mr. Payne, to rank as a distinct school. The present writer is unable to follow Mr. Payne in this matter, never having seen a violin of any of the early makers which he has cited that can be regarded otherwise than as a more or less accurate copy of instruments which, by the time they worked, must have reached these makers from the continent. Jacob Rayman, who dates from Blackman Street and the Bell Yard, Southwark (1641–48), Christopher Wise (1656), Edward Pemberton (1660), and Thomas Urquhart (1660), are famous names among these early makers. Their instruments, though frequently of rude ungeometrical pattern, are very often of remarkably fine and accurate workmanship, and are usually covered with a fine varnish, and have a tone of good quality. Edward Pamphilon (1680–90), who lived on London Bridge, became famous, though at his best his instruments were never equal to those of Urquhart. His instruments still preserve a high reputation, and we know of an instance of one of his instruments of the rougher type being sold as a Gasparo da Salo. It has been stated that Pamphilon's instruments were of the 'Brescian School,' but nothing is more certain than that they were made when the last of the Amatis was an ancient man, and when the geometrical pattern was going out of fashion in Italy itself. Like those of Joseph Guarnerius, the works of Pamphilon are outlined directly by hand, without the intervention of a model or pattern. They are always of stiff and graceless outline; sometimes they show curves of bold and free design, and are wrought out with scrupulous care and delicacy. In his more artistic moments, Pamphilon was fond of finishing the sound-holes with a drawn-out curl, resembling the volute of a scroll; and the bottom curve of the sound-hole runs out at something like a right angle to the axis of the fiddle. The heads are too small, a fault which is shared by all the old English makers from Rayman to Banks, who early came under the baleful influence of Stainer and the German school instead of following the Italian models that were available to their hands: they are, however, artistically shaped, and often deeply scooped in the volute. The works of Pamphilon are covered with fine yellow oil varnish, which presents a most attractive appearance. They are not difficult to be met with. The tenors are small, but of a good tenor tone. No Pamphilon violoncello is known to exist. The bass-viol, with flat back, was still in fashion. Barak Norman (1688–1740), a maker of eminence, greatly the superior of Pamphilon, followed the Italians in extending the violin type to the bass instrument, and producing the violoncello. It is evident from his works that he had seen foreign instruments. His early years were chiefly employed in the construction of viols; and his first productions of the violin kind have much in common with those of all his predecessors. Gradually he produced tenors and violoncellos of the new model, on most of which his monogram, elaborately wrought, is to be found. Norman became about 1715 a partner with Nathaniel Cross at the 'Bass Viol' in St. Paul's Churchyard. His works are always in request among connoisseurs. Contemporary with Norman also was Daniel Parker (1700–30) who was one of the most successful and early copyists of the Stradivarius model. That the Early English school had its offshoots in the country is proved by the works of Thomas Baker of Oxford (1720). None of these makers were influenced by the pattern of Stainer, which ultimately displaced the old English type of violin, as completely as the violin had displaced the viol.

2. School of Stainer-Copyists (1700–50). The bright and easily produced tones yielded by the Stainer model, soon made it popular in England, and the London makers vied with each other in reproducing it. The first and best of the Stainer-copyists is Peter Wamsley, of the Golden Harp in Piccadilly (1710–34). The workmanship of Wamsley varies: like most of his successors, he made instruments of three or four qualities, probably at prices to correspond. The finer specimens of his work, well finished, and covered with a certain thick and brilliant red varnish, which he could make when he pleased, do high credit to the London school. He did not despise viol-making; nor, on the other hand, did he confine himself to the imitation of Stainer. Both he and Thomas Barrett, of the Harp and Crown in Piccadilly (1710–30) tried their hands at free imitations of Stradivarius. John Hare (1720–1726) did the same. Barrett was a more mechanical workman than Wamsley, and used a thin yellow varnish. Between 1730 and 1770 the majority of the violins produced in England were imitations of Stainer, somewhat larger, and covered with a thin greyish yellow varnish: one or two makers only used better

varnish, of a brown or dullish red colour. Among the makers were Nathaniel Cross (1720), the partner of Barak Norman, who used a ✠ as a device; John Johnson of Cheapside (1750–1760); Thomas Smith, a capital maker of large solid instruments on the Stainer model, who succeeded to the business of Wamsley at the 'Golden Harp' in Piccadilly (1740–90), and Robert Thompson, at the 'Bass Violin' in St. Paul's Churchyard (1749), where he was succeeded by his sons Charles and Samuel (1770–1780). To these may be added Edward Heesom (1748); Edward Dickenson, at the Harp and Crown in the Strand; and John Norris and Robert Barnes (1760–1800), who worked together in Great Windmill Street, and in Coventry Street, Piccadilly. Norris and Barnes sold their business to John Davis, who in turn disposed of it to Edward Withers. He was succeeded in business by his two sons, Edward and George, who are dealers in violins at the present time, the former in Wardour Street, the latter in Leicester Square. William Forster also began with the Stainer pattern. [See FORSTER, WILLIAM.]

3. SCHOOL OF AMATI-COPYISTS. Foremost among these stands Benjamin Banks (1750–1795). He learnt the trade in the workshop of Wamsley: and though he early migrated to Salisbury, where he spent the greater part of his life, belongs in all respects to the London school. Banks copied Amati with great fidelity. Though his violins are less in request, his tenors and basses, of which he made large numbers, are excellent instruments, and produce good prices. He used a fine rich varnish, in several tints, yellow, red, and brown. His son Benjamin returned to London: two other sons, James and Henry, carried on his business at Salisbury, but at length migrated to Liverpool. Joseph Hill (1760–80) at the 'Harp and Flute' in the Haymarket, and a fellow-apprentice with Banks in the shop of Wamsley, made solid instruments which are still in request, but adhered less strictly to the Amati model. Edward Aireton, another pupil of Wamsley's, worked on this model. But the chief of the older Amati-copyists is the celebrated Richard Duke of Holborn (1760–80). Duke's high reputation amongst English makers is amply justified by his works, which must be carefully distinguished from the myriad nondescripts to which his name has been nefariously affixed. Duke, in obedience to a fashion, though a declining one, also copied Stainer, but, in Mr. Hart's opinion, less successfully. His pupils, John and Edward Betts, followed him in imitating Amati. The latter was the better workman. 'Each part,' says Mr. Hart, 'is faultless in finish; but when viewed as a whole the result is too mechanical. Nevertheless, this maker takes rank with the foremost of the English copyists.' John Betts occupied a shop in the Royal Exchange, where his business was still carried on in the latter part of the 19th century. The FORSTERS followed the prevailing fashion, and copied not only Nicholas Amati, but Antonius and Hieronymus and also, unfortunately, Stainer.

4. LATER IMITATORS OF THE CREMONA SCHOOL. We now reach a group of makers dating from about 1790 to 1840, and forming the last and in some respects the best section of the London School. These makers forsook altogether the imitation of Stainer, occupied themselves less with that of Amati, and boldly passed on to Stradivarius. It has been loosely stated that many of these English Violin-makers copied Stradivarius and Guarnerius. This is not the case. The English makers never copied Guarnerius until after Paganini had made his sensational appearances, playing upon an instrument of that master. (See PAGANINI.) Lupot and others were doing the same in Paris. Richard Tobin, John Furber, Charles Harris, Henry Lockey Hill, Samuel Gilkes, Bernard Fendt the elder (known as 'Old Barney'), and John Carter are among the best London makers of this period; and Vincenzo Panormo, though of Italian extraction, really belongs to the same school. It should be noted that one of the best of these makers, Furber, made his best instruments as one of John Betts' workmen. When he left Betts and set up for himself his work declined, and there is no comparison between his two periods. Contemporary with these makers was that eccentric genius John Lott, junior. The father, John Lott, senior, had been a notable maker of Double Basses, being a pupil of Panormo in this branch of the art. He worked for Dragonetti, who used instruments both by the master and the pupil. The younger John Lott was immortalised by Charles Reade in his word *Jack of all Trades*, and was one of the most skilful 'forgers' of old instruments that the world has ever known. He worked also in conjunction with that remarkable trio of imported makers, Maucotel, Boullangier, and Georges Chanot the second, splendid workmen, whose instruments are to be found masquerading under many great names. Stradivarius was the chief model of these makers, and in reproducing his style they gave to the world a host of valuable instruments. The elder Fendt is commonly accounted the best maker of violins since the golden age of Cremona, though the vote of the French connoisseur would be in favour of Lupot. Bernard Fendt the younger, and his brother Jacob, together with Joseph and George Panormo, sons of Vincenzo, continued this school in another generation, though with unequal success. The Kennedy family (Alexander 1700–86, John 1730–1816, Thomas 1784–1870) were second-rate makers of the same school. The abolition of the import duty on foreign instruments, together with the accumulation of old

instruments available for use and more sought for than new ones, ruined the English violin manufacture. During the 19th century, Italian violins poured into England from all parts of Europe. Paris, to say nothing of Mirecourt and Markneukirchen, afforded an ample supply of new violins of every quality, at rates which drove from the field English labour, whether more or less skilled. A few makers only weathered the storm. Gilkes' son William Gilkes, and his pupil John Hart, of Princes (now Wardour) Street, as well as Simon Forster, made instruments up to the time of their deaths; and there lived until recent years two representatives of the old English school in the persons of William Ebsworth Hill, then of Wardour Street, best known as a dealer in Italian instruments, but in fact a violin-maker of no ordinary merit, and John Furber of Grafton Street, to whom reference has already been made. To the house of W. E. Hill & Sons reference is made elsewhere in this article. It may be said without fear of contradiction from rivals, native or continental, that this firm worthily carries on the best traditions of the Golden Age of Violin-making. The family is as interesting as any whose records are to be found in the Guild-registers of Markneukirchen (*vide supra*), being represented to-day by Alfred and Arthur Hill, who are the sons of William Ebsworth Hill, who was the son of Lockey Hill, junior, who was the son of Lockey Hill senior, who was the son of Joseph Hill. It is as experts in violins, and as indefatigable historiographers of the great makers (as their list of publications shows) that they have pre-eminence to-day, the practical artist of the family being Alfred Ebsworth Hill, who received his training at Mirecourt, and under his father, and directs the workshops of the firm at Hanwell. George Hart, of Princes Street, son of John Hart, and author of two most useful works, *The Violin, its Famous Makers and their Imitators* (1875), *The Violin and its Music* (1881) was chiefly known as a dealer.

The value of instruments of the English violin-makers is to some extent, of course, a museum value, by reason of the fact that the vast majority of artists prefer an Italian instrument, even of the second grade, to an English one, even of the first. The list below gives the values of instruments made by the makers whom we have already considered.

The Viola by Barak Norman which was always used by Henry Hill the viola-player, changed hands a few years ago at £100, but this was to some extent a sentimental figure, though the instrument was an exceptionally fine one.

This list does not profess to exhaust the London makers of stringed instruments. But it includes the most famous and prolific among them; and it may be safely added that, taken

| | Violins and Tenors. | | Violoncellos. | |
|---|---|---|---|---|
| | Average. | Fine. | Average. | Fine. |
| | £ | £ | £ | £ |
| Rayman | 20 | 50 | .. | .. |
| Urquhart | 20 | 50 | .. | .. |
| Pamphilon | 20 | 40 | .. | .. |
| Norman | 15 | 40 | 15 | 50 |
| Wamsley | 20 | 40 | 20 | 60 |
| Betts | 15 | 30 | 15 | 45 |
| Duke | 12 | 40 | .. | .. |
| Fendt | 20 | 70 | 25 | 70 |
| Tobin | 20 | 50 | .. | .. |
| Kennedy | 15 | 30 | 15 | 30 |
| Forster, W. | 20 | 25 | 30 | 100 |
| ,, S.A. | .. | . | 30 | 50 |
| Lott, J. F. | 30 | 100 | .. | .. |
| Dodd | 20 | 60 | 30 | 80 |
| Hill (Joseph) | 15 | 40 | .. | .. |
| ,, (Lockey 1) | 15 | 40 | .. | .. |
| ,, (Lockey 2) | 15 | 50 | 15 | 50 |

in the mass, the instruments which have been produced in London are equal in general quality to those of any city north of the Alps. Until the time of Lupot, the English makers were unquestionably equal as a school to the French, though they were rivalled by the Dutch; and Lupot himself might have shrunk from a comparison with the best works of Fendt and Panormo. Whether the art of violin-making in England will ever recover the blow which it has received from Free Trade, remains to be seen. E. H-A.; with use of matter by E. J. P. in the old edition of the Dictionary.

The trade of making viols and violins was engrafted on the profession of the lute-maker, and to this day the Italian and French languages express 'violin-maker' by Luthier and Liutaro, though lute-making has long been obsolete. In Cremona and some other Italian towns, principally Venice and Milan, the demand for the violin produced workmen who devoted themselves primarily to making bowed instruments, and to whom the lute tribe formed a secondary employment; but the earlier violins of Germany, France, and England were produced by men whose primary employment was lute-making. Hence, the uncertainty and inferiority of their models, though their workmanship is often praiseworthy and always interesting. But as the Cremona violin spread all over Europe, the lute-makers of other countries at first unconsciously, afterwards of set purpose, made it an object of imitation. The original violin models of England, Germany, and France if such, properly speaking, may be said ever to have existed, were thus gradually extinguished; and since about the middle of the 18th century scarcely any other models have been followed than those of the Cremona makers. It was about this time that a change, from an artistic point of view disastrous, swept over the art of violin-making. This change seems to have been the result of a demand for more and cheaper fiddles, and it originated in Italy itself. We

know from Bagatella's singular brochure on the Amati model, that 'trade fiddles' (*violini dozzinali*), cheap instruments of coarse construction, probably made by German workmen, were sold 'by the dozen' in Italy in the 18th century. Such fiddles were soon produced in far greater numbers in Germany and France. In Germany the manufacture of 'trade fiddles' was first carried on at Mittenwald, in Bavaria, where it originated with the family of Klotz; it afterwards extended to Groslitz; early in the 18th century Mirecourt in French Lorraine became a seat of the trade; and in recent times Markneukirchen in the kingdom of Saxony has risen to importance as a centre of the cheap violin trade. It must, however, be borne in mind that the earliest annals of each of these three towns are rich with the names of first-rate makers. Mirecourt gave us Vuillaume, the Chanots, Lupot, and most of the French makers of the 18th and 19th centuries, and from the books of the Violin-maker's guild Dr. Petong has extracted a history of the art which is perhaps the most vivid account of an early school of makers that is accessible to the student of to-day.[1] These towns still supply nine-tenths of the shop-violins that are now made. 'Trade' or common violins can be bought for fabulously low sums. The following was, at the time when this Dictionary was first published (1880–1885), the estimate of M. Thibouville-Lamy, of Mirecourt, Paris, and London, one of the principal fiddle-makers of our time, of the cost of one of his cheapest violins: —

| | s. | d. |
|---|---|---|
| Wood for back | | 2 |
| „ belly | | 2 |
| „ neck | | 1 |
| Workmanship in neck | | 2 |
| Blackened finger-board | | 2 |
| Workmanship of back and belly | | 3 |
| Cutting out by saw | | 1½ |
| Shaping back and belly by machinery | 1 | 0 |
| Varnish | | 10 |
| Fitting-up, strings, bridge, and tailpiece | | 9½ |
| | 3 | 7 |
| 6 per cent for general expenses | | 3 |
| | 3 | 10 |
| 15 per cent profit | | 8 |
| | 4 | 6 |

This was, and is still, the specification of the 'five-franc violin' — *le violon à cent sous* as it was, and is known in the trade, and, ludicrously low as this estimate is, it is certain that one of these fiddles, if carefully set up, can be made to discourse very tolerable music. Vast numbers of instruments of better quality, but still far below the best, costing from £1 to £2 : 10s., are now sold all over the world. Mirecourt, Mittenwald, and Markneukirchen mainly produce them; of late years the latter place has taken the lead in quantity, the German commercial travellers being apparently more pushing than the French; but the Mirecourt fiddles have decidedly the advantage in quality, having regard to the price.

It is only of comparatively late years that machinery has played any important part in the manufacture of these shop-fiddles. In the early days of the wholesale fiddle-trade the work was done by hand; a good workman could make two fiddles in a week and had to be paid 16 francs or marks for each one. To-day the trade is full of secrets. The writer has visited the workshops in all three towns, and has never succeeded in seeing the whole of the processes by which the cheap fiddles of to-day are made. We have seen backs and bellies pressed into shape under heat, and for the better instruments gouged inside and out by rotary carving tools, ribs bent a dozen at a time by machinery, but excepting in one room in each factory where a man or two sits and works on the old principles, he has never seen a man or a woman (for many women are employed) make more than one part of a fiddle. One will make sides, another backs, another necks, another scrolls, and so on. Not one of them could make a fiddle, and we call to mind a fair Bavarian girl whose business it was, day in and day out, to cut *ff* holes. She was a 'skilled worker' and highly paid. She received one halfpenny for each *f* hole.

But violins of a superior class to the trade fiddle, of good workmanship throughout, and in every way excellent musical instruments, though inferior to the best productions of the classical age, have been and still are made, not only at Mirecourt, but in the principal musical centres of Europe. London, Paris, Vienna, and Munich have had a constant succession of violin-makers for the past two centuries. The English violin manufacture suffered a severe blow by the abolition of duties on foreign instruments, and it can hardly be said that the musical stimulus of the last half century has caused it to revive.

The shop-fiddles are shipped to this country in ever-increasing numbers, and a most deplorable custom has arisen — it arose indeed many years ago, but has become increasingly and scandalously widespread — among musical instrument dealers, and we regret to say even among those who have had training in the art and have set up as English 'makers,' of importing these fiddles 'in the white' (*vide infra*), varnishing them and fitting them up, and labelling them as their own *manufacture*, with their names and a date. An even more dangerous and deleterious practice is that which has obtained of late years, of importing the finished and fitted-up shop-fiddle, and labelling it by a misleading trade-name such as Stradelli, Guarnerini, Guarnelli, Amatini, or the like, and putting it on the market as a distinctive make.[2]

[1] The *Arts and Crafts-Book of the Worshipful Guild of Violin-makers at Markneukirchen, from the Year* 1677 *to the Year* 1772, extracted and analysed by Dr. Richard Petong, translated and edited by Edward and Marianna Heron-Allen, London, 1894.

[2] It must be said here that the above fictitious names

It was hoped that the Merchandise Marks Amendment Act would protect the English purchaser against this kind of fraud, but these fiddles come over in sealed paper envelopes, upon which the words 'Made in Germany' (or as the case may be) is printed in large letters. It need hardly be said that this envelope disappears before the fiddle acquires its new name and basks in the sunshine of the shop window. Those makers who carry on their trade in England are chiefly employed in rehabilitating and selling old instruments, and their own productions, few in number though they be, find but a very limited market indeed. At present, therefore, an intending purchaser will not find a stock of new instruments by the best English makers; but it is to be hoped that, if the demand increases, they will find means to increase the supply. We believe that the only actual manufactory in England to-day is that of Messrs. W. E. Hill & Sons, who are compelled to charge £30 to £35 for the first-quality fiddles, and £20 for their second-quality instruments as they leave their works at Hanwell. The only other makers we know of in England devoting themselves to the art are Joseph Anthony Chanot who charges £10 to £21 for a new violin, and Szepessy Bela who charges £20. There are a great many secondary makers whose names it would be invidious to mention, who if the truth be told hardly rank above amateurs, and there are several dealers who could make fiddles but who do not find it worth while. The most prominent among these are Frederick and George Chanot and Dykes of Leeds. All the makers, professional and amateur, are recorded, with little sense of proportion, in the Rev. Meredith Morris's work, *British Violin-Makers* (London, 1904).

Those who wish to purchase a new violin of the best quality, ready made, cannot do better than resort to the French makers. Vuillaume, now deceased, was a few years ago at the head of the list, and sold his violins for £12; they are now worth from £40 to £50. The sale prices of instruments by some living French makers were recorded by Mr. E. J. Payne in 1885 as follows: —

| | Violins. | Tenors. | Violoncellos. |
|---|---|---|---|
| | £ s. d. | £ s. d. | £ s. d. |
| Gand & Bernardel, Paris | 16 0 0 | 18 13 4 | 26 13 4 |
| Miremont, Paris . . | 13 6 8 | 16 0 0 | 24 0 0 |
| Cherpitel, Paris . . | 10 13 4 | 13 6 8 | 24 0 0 |
| Thibouville-Lamy, Paris and London . . . | 8 0 0 | 8 0 0 | 16 0 0 |
| Geronimo Grandini, sen., Mirecourt . . . | 4 6 8 | 4 6 8 | 8 13 4 |

To-day this list should be revised as follows: —

| | Violins and Violas. | Violoncellos. |
|---|---|---|
| Gand & Bernardel . | £20 to £24 | £32 to £40 |
| Thibouville-Lamy . | £10 to £12 | £16 to £20 |

Miremont is dead, but his prices remain the same. Cherpitel is also dead, but his violins do not command a market. 'Geronimo Grandini' was a name invented, we believe, by Thibouville-Lamy under circumstances to which we have referred above.

It would be at the same time an invidious and an impossible task to give a list of modern makers of superior merit, but the following may be named as coming readily to mind with apologies for any omissions: —

PARIS: Gand & Bernardel, Thibouville-Lamy, Silvestre & Maucotel, Emile Germain, Cuniot. VIENNA: Zach (dec.), Bittner (dec.), Voigt. MUNICH: Rampftler (retired), Fiorini. STUTTGART: Sprenger. LEIPZIG: Hammig. FRANKFURT: Link (dec.), Edler. BERLIN: Kessler. BRESLAU: Leibich. BRUSSELS: Mougenot. LILLE: Hel (dec.), his son Pierre Hel is living. MILAN: Marchetti (dec.), Bisiach. (The Guadagnini Bros. were not makers.) TURIN: Oddone. LYONS: P. Blanchard.

The prices of the new instruments of all these makers are about £20.

Old instruments, however, are generally preferred by purchasers, especially those by the old Italian makers. Since the first edition of this Dictionary was published the prices of old Italian instruments have enormously increased, and the following table may be taken as representing, with fair accuracy, their market values at the present day: —

| | Average Instruments | Good Instruments. | Exceptional Specimens. |
|---|---|---|---|
| | £ | £ | £ |
| Stradivarius . . | 600–1000 | 1200–1600 | 2000 and above |
| Amati and their school (Cappa, Ruggieri, etc.) | 50 | 500 | 1000 |
| Guarnerius del Gesù . | 450 | 1200 | 2000 |
| Guarnerius (Andreas, etc.) . . . | 100 | 250 | 500 |
| Serafino . . . . | 100 | 200 | 350 |
| Maggini, G. da Salo (Brescian school) | 100 | 300 | 500 |
| Guadagnini . . . | 150 | 250 | 400 |
| The later makers: Grancino, Testore, Landolfi, etc. . | 100 | 150 | 200 |

Old Italian fiddles of the commonest description are considered to be worth from £30 to £60. Fair instruments by old French, German, and English makers can be bought at still lower prices, ranging from £10 to £20. Red instruments, other things being equal, will generally fetch somewhat more than yellow or brown ones. The principal English dealers in old violins are Hill & Sons, G. Hart, Joseph George, and Frederick Chanot, Beare & Goodwin, Dykes, George and Edward Withers, and there are several firms and limited companies

have been invented by the writer for himself, *currente calamo*, and if any one of them has been invented before by any enterprising dealer, it is entirely beyond the knowledge or information of the writer. E. H-A.

who without being specialists or experts make a specialty of dealing in old violins.

Violins may be divided broadly into two classes, those made on the 'high' and the 'flat' model respectively. The latter, which is characteristic of Stradivari and his school, including all the best modern makers, is undoubtedly the best. The 'high' model, of which Stainer is the best-known type, was chiefly in use with the German and English makers before the Cremona pattern came to be generally followed in other countries. It is, in fact, a survival of the Viol, for which instrument the high model is the best: even Stradivari used the high model for the Double Bass and the Viola da Gamba. But a high-modelled violin, however handsome and perfect, is practically of little use. The tone, though easily yielded and agreeable to the player's ear, is deficient in light and shade, and will not 'travel.' The flatness of the model, however, must not go beyond a certain point. Occasionally a violin is met with, in which the belly is so flat as to have almost no curvature at all. The tone of such violins is invariably harsh and metallic.

The question is often asked, Are old Italian violins really worth the high prices which are paid for them, and are not the best modern instruments equally good? In the opinion of the original writer and reviser of this article the prices now paid for old Italian violins, always excepting the very best, are high beyond all proportion to their intrinsic excellence. The superiority of the very best class indeed is proved by the fact that eminent professional players will generally possess themselves of a full-sized Stradivarius or Joseph Guarnerius del Gesù, and will play on nothing else. There can be no doubt that these fine instruments are more responsive to the player, and more effective in the musical result, than any others; and as their number, though considerable, is not unlimited, the purchaser must always expect to pay, over and above their intrinsic value, a variable sum in the nature of a bonus or bribe to the vendor for parting with a rare article, and this necessarily converts the total amount paid into a 'fancy price.' But when we come to inferior instruments by the great makers, and the productions of makers of the second and third class, the case is widely different. Such instruments are seldom in request by the best professional players, who, in default of old instruments of the highest class, use the best class of comparatively modern violins; and the prices they command are usually paid by amateurs, under a mistaken idea of their intrinsic value. No one with any real idea of the use of a violin would pay £500 for instruments by Montagnana, Seraphin, or Peter Guarnerius, when he could buy a good Vuillaume, Pressenda, or Lupot for from £50 to £100: yet the first-named prices are often realised for Italian instruments of decidedly inferior merit.

Though Tenors and Violoncellos of the highest class are as valuable as Violins, Tenor and Violoncello players can usually procure moderately good instruments more cheaply than Violinists. Not only are the larger instruments less in demand, but while old English Violins are useless for modern purposes, the Tenors and Violoncellos, which exist in large numbers, are generally of very good quality, and many players use Banks and Forster Tenors and Basses of these makers by preference. Double Basses by the great makers are rare and not effective in the orchestra: professional players usually choose old English ones, or modern ones by such makers as Fendt and Lott, who made the Double Bass a speciality.

Fiddle-making is so little practised as a trade in this country, that a short explanation of the process may be useful. The question is often asked whether the belly and back of the fiddle are not 'bent' to the required shape, and the inquirer hears with surprise that on the contrary they are 'digged out of the plank,' to use the words of Christopher Simpson, with infinite labour and care. The only parts of the fiddle to which the bending process is applied are the ribs.

In construction, the violin, tenor, and violoncello may be said to be identical, the only difference being in the size and in the circumstance that the ribs, bridge, and sound-post of the violoncello are relatively higher than those of the other instruments. The tenor is one-seventh larger than the violin, the violoncello twice as large: the double-bass is about double the size of the violoncello. The number of separate pieces of wood which are glued together for the fixed structure of the violin is as follows: —

| | | |
|---|---|---|
| Back | 2 pieces | (sometimes 1) |
| Belly | 2 ,, | (sometimes 1) |
| Blocks | 6 ,, | |
| Ribs | 6 ,, | (sometimes 5) |
| Lining | 12 ,, | |
| Bar | 1 ,, | |
| Purfling | 24 ,, | |
| Nut | 1 ,, | |
| Finger-board | 1 ,, | |
| Handle or Neck | 1 ,, | |
| Lower Nut (Rest) | 1 ,, | |
| Total | 57 | |

The movable fittings comprise thirteen additional parts: —

| | |
|---|---|
| Tailpiece | 1 |
| Loop | 1 |
| Button or Tailpin | 1 |
| Screws | 4 |
| Strings | 4 |
| Sound-post | 1 |
| Bridge | 1 |
| Total | 13 |

The violin thus consists of seventy different parts, all of which, except the strings and loop,

are of wood. The wood employed is of three sorts — maple for the back, handle, ribs, and bridge; ebony for the finger-board, nuts, screws, tailpiece and button; the purfling is let in, in three strips of plane-wood set edgeways, the outer two of which are stained black; the belly, bar, blocks, linings, and sound-post are of pine. All metal is a profane substance in fiddle-making: no fragment of it should be employed, whether constructively or ornamentally. The parts must be put together with the finest glue, and with invisible joints.

The tone, other things being the same, depends largely on the quality of the maple and pine used. The wood must not be new: it should have been cut at least five or six years, and be well seasoned. It is, however, not advisable to use wood that is so old as to have lost much of its elasticity. Both pine and maple should be as white as possible, with a grain moderately wide, even, and as a rule perfectly straight. Local shakes and knots render the wood useless. Curves in the grain derange the vibration, and are therefore usually avoided: but there exist violins in which a slightly curving grain has produced an exceptional power of tone.

The belly and back are often made each out of a single block of wood. This, however, is wasteful, and they are usually made each in two pieces. A wedge-shaped block of maple of suitable grain for the back, cut like a wedge of cake from the bark to the core of the tree-trunk, having been selected, somewhat exceeding in length and in half-breadth the dimensions of the intended fiddle, and about an inch and a half thick, the saw is passed through it from end to end, dividing it into two similar pieces, each having a thick and a thin edge. The thick edges are planed perfectly true and glued together. The figure of the grain, when the fiddle is made, will thus match in the halves.

The first thing to be done is to settle the design of the instrument. The modern maker invariably adopts this from a Stradivari or a Giuseppe Guarnieri (del Gesù) fiddle, sometimes mixing the two designs. The old makers generally worked by rule of thumb, using the moulds of their predecessors, and if they made new patterns only slightly varied the old ones as experience suggested. It was by a succession of such minute experimental changes that the classical patterns were reached, and though attempts have been made to reduce their designs to mechanical principles, and to frame directions for constructing them by the rule and compasses,[1] no practical violin-maker would think of doing so. There is no reason why he should slavishly copy any model: but his design should be based on study and comparison of classical patterns, not upon any theoretical rules of proportion.

Having settled the design, whether a tracing from an old instrument, or an entirely new one, the first thing is to trace the outline on a plate of hard wood about as thick as a piece of cardboard, and to cut this carefully out with the pen-knife. This is called the Pattern, and it serves both for back and belly.

The next thing is to make the Mould, which is made out of a block of hard wood about three-quarters of an inch thick. Its outline stands three-eighths of an inch all round inside that of the Pattern. Having cut out the mould to the requisite size and shape, the workman cuts rectangular spaces for the six blocks, large ones at the top and bottom and small ones at the four corners. The next thing, and one of great importance, is to trim the edges of the mould so that it shall be everywhere perfectly at right angles to the faces. Eight finger-holes are now pierced, to enable you to manipulate it without touching the edges. The making of the mould requires the greatest care and nicety: and fiddle-makers will keep and use a good one all their lives. In addition to the pattern and the mould the fiddle-maker requires four templates of varying size, cut to curves which are the reverse of the principal curves of the surface. The largest is the curve lengthwise in the middle of the fiddle (1), the other three are transverse, being (2) the curve of the surface at the greatest width in the upper part, (3) that at the narrowest part of the waist, (4) at the greatest width at the lower part.

[It should be observed that there are two kinds of moulds; the *inside* mould described above, and the *outside* mould, which is cut from the centre of a plank of hard wood. With the former the fiddle is built round the outside of the mould, and with the latter it is built inside the cut-out space. E. H-A.]

The first part of the fiddle actually made is the back. The block out of which it is made is first reduced to the exact shape of the pattern; its upper surface is then cut away and brought to the right curves by the aid of the four templates. The maker then hollows out the inside, gauging the proper thicknesses by means of a pair of callipers. Precisely the same method is used for the belly, but its thicknesses are everywhere somewhat less than those of the back.

The top and bottom blocks are next prepared and shaped, temporarily fixed in the mould by means of a single drop of glue, brought to the exact height of the mould by the knife and file, and cut to the right shape by the aid of the pattern. The next task is to prepare a long strip of maple planed to the right thickness for the ribs. The proper length of each rib is

[1] The most noticeable of these is the 'calcolo' of Antonio Bagatella, an amateur of Padua, published in 1782, by which he pretends to reveal the secret of the proportions used by the brothers Amati. It is reprinted in Folegatti's *Il violino esposto geometricamente nella sua costruzione* (Bologna, 1874). Bagatella seems to have ruined many a good violin by adapting it to the Procrustean bed of his 'calcolo.'

ascertained on the mould by means of a strip of cartridge paper, and each rib is then cut off to its length and the edges prepared for joining. The ribs are now dipped two or three times in water, and bent to the curves of the mould by means of a hot iron. They are then placed in position on the mould and glued to the blocks; eight movable blocks of wood, trimmed as counterparts to the ribs, one in each bout, one in the outer curve of each corner-block, and two at the top and bottom, are applied outside them, and the whole mass is tightly screwed up in a frame and left to dry. When the frame and movable blocks are removed, the ribs and blocks form a structure which only requires the addition of the back and belly to be complete. The back is first glued on, the edges of the ribs where the back joins them having been strengthened by linings of pine passing from block to block and set accurately against the end blocks and into chambers cut in the corner-blocks. Similar linings are now glued to the upper edge of the ribs and brought to a flat surface. Lastly, the belly, on which the bass-bar has already been fitted, is glued on, and the resonant box is complete.

The design and cutting of the head, the carving of the volute, and the double grooving of its back, are among the most difficult branches of the violin-maker's art. When the neck, or handle, is ready it is accurately fitted and glued to the top block and to the semicircular button at the top of the back, which hold it firmly in the angle they form. The fiddle is now ready for varnishing. After being sized, and perhaps stained, three or more coats of varnish are successively applied. This may be of two kinds, one made with oil and the other with spirits of wine. Oil varnish is long in drying; hence in this country, except in hot weather, the process is tedious, and the old English makers usually preferred spirit varnish, which dries very quickly. The best makers in all countries have used oil varnish, the soft texture of which penetrates and solidifies the wood without hardening the tone.

Notwithstanding the undue tonal virtues frequently ascribed to this final touch applied by the luthier to his handiwork, its importance in preserving and enhancing the other qualities of the instrument has been recognised since the foundation of the Cremona School. Perhaps the relationship of varnish to the violin has not found better expression than in the remarks made by the author of *How to Choose a Violin* (see below). 'Writers err,' he says, 'who assign to the varnish the cause of the wonderful tone of Cremona violins. Their beauty and value are in their construction. No varnish could make an inferior instrument sound well, while a superior one would still be good even if ill-varnished.' Nicolo Amati's small, high-built violins, covered with a superb rich varnish, strikingly corroborate this statement. The pliant yet adhesive varnish that has nourished and preserved the wood of this maker's instruments for over 300 years cannot, and never did, make up for the deficient measurements that robbed them of tone-power. It was the understanding of the relationship between perfect proportions and a pliable protective covering that clings to the wood and vibrates with it, that made Stradivarius's violins so transcendentally superior to all others. And further, there is little doubt that, had the era of hard gum-lac varnish preceded, instead of superseding this greatest of Cremona makers, his instruments would, even had he adopted it, have still been superior in spite of their rigid glass-like envelope. What were the component parts of the varnish employed by Cremona's famous luthier it is impossible to say. Two hundred years have passed since their application; a period long enough for the gums, resins, and diluents to have become oxydised beyond the reach of quantitative or qualitative analysis. Besides which, even the most enthusiastic inquirer would hesitate before the cost entailed in depriving a Cremona of its crowning beauty, though the task has been unsuccessfully attempted with fragments of instruments that have become damaged beyond possibility of reconstruction. Apparently the secret must remain a secret. Out of the many theories that have been advanced on the subject of Cremona varnish Mr. Charles Reade (*Pall Mall Gazette*, August 31, 1872, see below) has expounded a theory of successive and superimposed coats of oil and spirit varnish, which is perhaps the most intelligent, practical, and scientific attempt at a solution of the matter yet advanced. Apart from this hypothesis and others of various conjectural merit all that is known definitely of the old Cremona varnish may be gathered under the headings, (1) That strong evidence *against* the suggestion that Stradivarius and his contemporaries varnished with amber is shown in the fact that the secret of dissolving this gum was not known until seven years after Stradivarius's death, when Letters Patent for the process were granted to a certain Martin. (2) That the Cremona varnish, properly so called, had an existence extending only from about 1550 to about 1750. After this it would seem to have vanished as completely and mysteriously as it appeared. The only data we have to turn to are supplied by a few pamphlets relating to varnishes in common use during that period of time for various purposes, yet it is not unreasonable to suppose that these were known to the ancient luthiers and guided their choice of ingredients in the composition of their varnishes. The earliest treatise on the subject known to us is that of one Alexis, a Piedmontese. It was published in 1550 under the title of 'Secrets of the Arts.' Most of the formulæ given therein are more or less applicable

to musical instruments, although most of them would require modifying, some being merely stains, whilst others are tender, but too heavy. Among colouring matters the author cites the staples of the modern luthier, sandal-wood and dragon's blood, also madder steeped in tartaric acid, log-wood, Brazil wood, all to be boiled and dissolved in potass lye and alum. He also states that 'Linseed oil will dissolve mineral and vegetable colours, but kills others.' Fioravanti, in a brochure called the *Universal Mirror of Arts and Sciences*, published at Bologna in 1564, gives the same directions as Alexis, as to colour and the solvent powers of linseed oil. It must be noted that these formulæ, and those mentioned in the following works, are post-dated, having been collected from earlier works. Among other early writers on the subject there was a priest named Auda, who wrote a pamphlet entitled *Receuil Abrégé des Secrets Merveilleux*, published in 1663, and one named Zahn, who gives two recipes in vol. iii. (p. 166) of his *Oculus Artificialis*, published in 1685. In *Collectanea Chemicala Lyndensia*, 1692, the Rev. Christopher Morley gives the following recipe under the heading 'Italian Varnishes': — 'Take 8 oz. turpentine and boil on a fire till it evaporates down to 1 oz.; powder when cold, and dissolve in warm oil of turpentine. Filter through a cloth before use. Lastly we find in the Jesuit Bonanni's *Traité des Vernis*, published in Rome in 1713, the commencement of the disastrous era of hard copal and gum-lac varnishes, designated most truly by Charles Reade as 'That vile flinty gum that killed varnish at Naples and Piacenza a hundred and forty years ago, as it kills varnish now.' Apart from the hard gums advocated for use in Bonanni's treatise and the fact that he eliminates from his list gum-elemi and gum-anime, as well as a few others that lend themselves specially to violin varnish on account of their tender qualities, his list is practically a catalogue of modern ingredients used in varnishes suitable to all purposes. From the foregoing works we can gather some idea of the materials which the old Cremona makers had at hand. To-day the question of varnish is just as much a matter for the individual luthier to decide in the way he thinks best, as it doubtless was in times gone by. Without doubt, no varnish can be made on an established recipe, as varnish so made is bound to come under the influence of temperature and climate. There are several varnishes of this character, all more or less scientifically compounded, on the market for the benefit of amateur violin-makers.

O. Bachmann, *Theoretisch-praktisches Handbuch des Geigenbaues;* Victor Grivel, *Vernis des Anciens Luthiers d'Italie;* J. C. Maugin, *Manuel du Luthier;* J. C. Maugin et W. Maigne, *Manuel Roret, Nouveau Manuel . . . du Luthier;* N. F. Simoutre, *Supplément aux Amateurs du Violon;* Eugène Mailand, *Bibliothèque des Professions industrielles . . .* Série G. No. 17; *Découverte des Anciens Vernis Italiens employés pour les Instruments à cordes et à archet*, Paris, 1859, 2nd ed., 1874; Charles Reade, *A Lost Art Revived;* Leonardo Fioravanti, *Miroir Universel des Arts et Sciences*, Paris, 1586; original title: *Dello Specchio di Scientia Universale*, Bologna, 1564; A. M. Tripier-Deveaux, *Traité théorique . . . sur l'art de faire les Vernis;* Ercole Folegatti, *Storia del Violino et dell Archetto*, 2nd pt.; Giovanni di Piccolellis, *Della Autenticità e pregio de taluni strumenti ad arco appartenenti al R. Istituto Musicale di Firenze;* Alex. Rebs, *Anleitung zum Lakiren von Streich Instrumenten; Das Cremoneser Geheimniss, National Zeitung*, Berlin, March 8, 1885; *Haagsche Stemmen, door Dr. Jan ten Brink*, No. 40, Oct. 4, 1890, pp. 537–53; *Blackwood's Magazine*, vol. xli. 1839, p. 91; Heron-Allen, *Violin-Making, etc.;* T. Porter, *How to Choose a Violin;* George Fry, *The Varnishes of the Italian Makers.* E. H-A.

When the varnishing and polishing are completed the finger-board is glued on, and the violin is then ready for its movable fittings. The peg-holes are now pierced, the pegs inserted, and the button prepared for the bottom block. The sound-post is made so as to fit the slopes of the back and belly and inserted in a perfectly vertical position; this is ensured by observation through the hole bored through the bottom block to receive the tail-pin and the sound-holes. The bridge is then prepared and fitted, the tailpiece looped on, and the violin is ready for stringing.

Many of the best fiddle-makers, however, seldom make new instruments, which can be produced more cheaply and expeditiously by inferior workmen. Their principal and most profitable occupation is the purchase, restoration, and sale of old ones, which are preferred by modern purchasers, the best, because they really surpass in workmanship and appearance any of modern times, the inferior ones, because age has rendered them more picturesque to the eye, and easier to play. An old violin has generally to undergo many alterations before it is fit for use. If any part is worm-eaten, it must be renewed. If the blocks and linings are out of repair, or badly fitted, they must be properly arranged. Cracks must be united; if the belly or ribs have been pressed out of shape, they must be restored to shape by pressure on a suitably excavated mould: the damage to the belly, above the sound-post, which is sure to have occurred, must be repaired; if the old bass-bar remains, a larger and stiffer one must be provided, to enable the belly to bear the increased tension of a higher bridge. In almost every case the neck must be 'thrown back,' *i.e.* so

rearranged as to raise the lower end of the finger-board farther above the belly, and thus admit of a bridge of the modern height; the new handle, carefully morticed into the head, must be made of somewhat greater length than the old one. The peg-holes, enlarged by use, must be plugged and repierced: a new bridge and sound-post must be adjusted with all the accuracy which these important details demand. Great labour and attention are demanded by an old violin, and they will be thrown away unless every detail is considered with strict reference to the particular type of instrument which is in hand. Hence the restoration of old instruments demands a knowledge of the fiddle which is perhaps wider and deeper than that required for the mere fiddle-maker.

BIBLIOGRAPHY OF THE VIOLIN. — It must be obvious to the reader that within the limits necessarily set upon this article by the scope and intention of this Dictionary, it has been impossible to do more than touch very lightly upon the various sections of the subject. He is therefore referred to the following works dealing with the history and manufacture of the instrument: — Anonymous, *The Violin and How to Make It* (Boston, 1886); *Ueber den Bau der Geige und andere Saiteninstrumente* (Leipzig, 1844); *Cenni sulla celebre Scuola Cremonese degli Stromenti ad arco* (Cremona, 1872). Abele, H., *Die Violine, ihre Geschichte und ihr Bau* (Neuberg, 1864, (2nd) 1874). Aplan-Bennewitz, P. O., *Die Geige, der Geigenbau und die Bogen-verfertigung* (with Atlas), (Weimar, 1892). Bachmann, O., *Theoretisch-praktisches Handbuch des Geigenbauers* (Quedlinburg, 1835). Bagatella, A., *Regole per costruzione de' Violini, etc.* (Padua, 1786, 2nd ed. Padua, 1883; Translations, Gottingen, 1896; Leipzig, 1806). Broadhouse, J., *How to make a Violin* (London, 1892). Coventry, W. B., *Notes on the Construction of the Violin* (London, 1902). Davidson, P., *The Violin* (Glasgow, 1871–1881). Drögemeyer, A., *Die Geige* (Bremen, 1891, 1892, 1902). Dubourg, G., *The Violin* (London, 1836–1878). Engel, C., *History of the Violin* (London, 1883). Fétis, F. J., *Antoine Stradivari* (Paris, 1857; Translation, London, 1864). Fleming, J. M., *Old Violins* (London, 1883–90). Folegatti, E., *Storia del Violino* (Bologna, 1873–74). Fry, G., *Varnishes of the Italian Violin-makers* (London, 1904). Gallay, J., *Les Luthiers Italiens* (Paris, 1869); *Les Instruments des Ecoles Italiens* (Paris, 1872). Grillet, L., *Les Ancêtres du Violon* (Paris, 1901). Grivel, V., *Vernis des Anciens Luthiers* (Grenoble, 1866). Hart, G., *The Violin* (London, 1875, 1880, 1887). Heron-Allen, E., *The Ancestry of the Violin* (London, 1882); *The Violin-makers of Markneukirchen* (London, 1894); *Violin-making as it Was and Is* (London, 1884–1900). Hill, W. E. & Sons, *Antonio Stradivari* (London, 1902). Labarraque, A. G., *L'Art du Boyaudier* (Paris, 1822). Lutgendorff, W., *Die Geigen und Lautenmacher von Mittenwald* (Frankfurt, 1904). Mailand, E., *Découverte des Anciens Vernis Italiens* (Paris, 1859). Maugin et Maigne, *Manuel du Luthier* (Paris, 1834, 1869, 1894). Mayson, W. H., *Violin-making* (London, 1902). Migge, O., *Das Geheimniss der beruhmten italienischen Geigenbauer* (Frankfurt, 1894). Modret, L., *La Lutherie Artistique* (Paris, 1885); *Les Violons de Crémone* (Rouen, 1898). Morris, W. M., *British Violin-makers* (London, 1894). Niederheitmann, F., *Cremona* (Leipzig, 1877; Translation, London, 1894). Otto, J. A., *Ueber den Bau und die Erhaltung der Geige* (Halle, 1817); *Ueber den Bau der Bogeninstrumente* (Jena, 1828, 1873, 1886; Translations, London, 1833, 1848, 1860, 1875). Pancaldi, C., *Progresso Italiano nella Costruzione del Violino* (Palermo, 1845). Pearce, J., *Violins and Violin-makers* (London, 1866). Picolellis, G., de, *Liutai antichi* (Florence, 1885, 1886). Plegendorfer, G., *Die Swabischen Geigenbauer* (Leipzig, 1895). Plassiard, J. A., *Des Cordes Harmoniques en Général* (Mirecourt, 1879). Reade, C., *Cremona Violins* (Gloucester, 1873). Richelme, A. M., *Etudes et Observations sur la Lutherie* (Marseilles, 1868), Rinaldi, B. G., *Classica Fabbricazione di Violini in Piemonte* (Turin, 1873). Ruhlmann, J., *Die Geschichte der Bogeninstrumente*, with Atlas (Brunswick, 1882). Sandys, W., and Forster, S. A., *The History of the Violin* (London, 1864). Savart, F., *Mémoire sur la Construction des Instruments à Cordes et à Archet* (Paris, 1819, etc.). Schulze, C., *Stradivari's Geheimniss* (Berlin, 1901). Sibire, *La Chelonomie ou le par fait Luthier* (Paris, 1809; Brussels, 1823, 1885). Simoutre, N. E., *Aux amateurs du Violon* (Basle, 1883). Smith, H. P., *Construction of the Violin* (Syracuse, N. Y., 1877). Starcke, H., *Die Geige* (Dresden, 1884). Tolbecque, A., *Quelques considérations sur la Lutherie* (Paris, 1890); *Notice Historique sur les Instruments à Cordes et à Archet* (Paris, 1898); *L'Art du Luthier* (Niort, 1903). Valdrighi, L. F., *Nomocheliurgografia* (Modena, 1884). Vidal, A., *Les Instruments à Archet* (Paris, 1876–78); *La Lutherie* (Paris, 1889). Walden, E. D. von, *Il Violino* (Naples, 1883–88). Weis, C., *Om Violiner og deres Bygning* (Copenhagen, 1861). Welcker von Gontershausen, H., *Ueber den Bau der Saiteninstrumente* (Frankfurt, 1870). Wettengel, G. A., *Lehrbuch der Anfertigung etc., von italienschen und deutschen Geigen* (Ilmenau, 1828; Weimar, 1869). White, A. W., *The Violin* (Boston, Mass., 1892). Youssoupoff, N., *Luthomonographie* (Frankfurt, 1856).
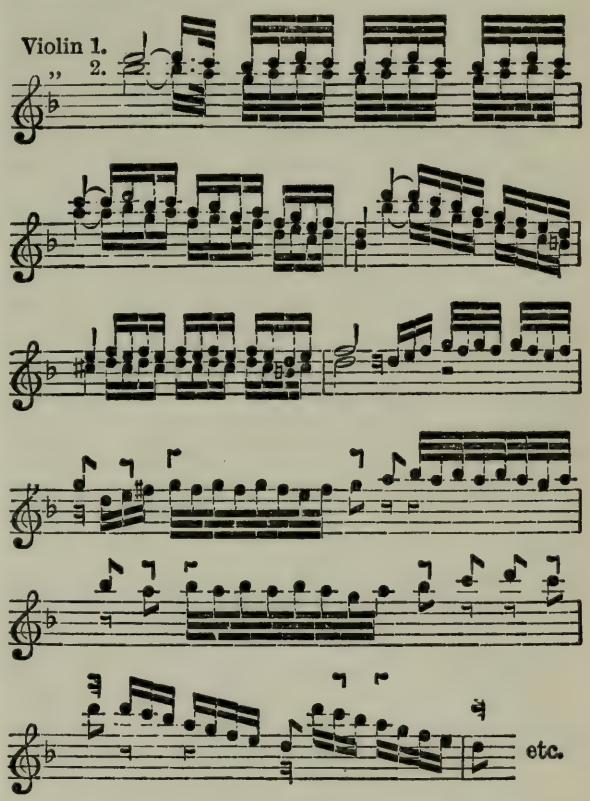
E. J. P.; revised by the Editor and E. H-A.

VIOLIN-PLAYING. From the foregoing article it will be seen that all the elements of violin-playing were already in existence in the 13th century. But it was not till the middle of the 16th that players on bowed instruments began to shake off the domination of the lute, with its tunings by fourths and thirds, and its excessive number of strings; and it appears that concurrently with this change, the modelled back, which gives the characteristic violin tone, came into use, and the fiddle finally took its present form. It seems to have spread quickly both in France and Italy. At Rouen, in 1550, a considerable number are said to have been employed in public performances, and Montaigne, in 1580, heard at Verona a Mass with violins. Too much importance, however, must not be attached to such statements, since the terms 'violin' and 'viola' were then often applied to stringed instruments of all kinds.

In order to gain an idea of the way the violin was played at this early period, we naturally look to the scores of contemporaneous composers. But here we meet with a difficulty. Down to the end of the 16th century we do not find the instruments specified by which the different parts are to be played. On the titles of the earlier works of A. and G. Gabrieli (1557–1613) we read: 'Sacrae Cantiones, tum viva voce tum omnis generis Instrumentis cantatu commodissimae' (most convenient for the voice, as for all kinds of instruments), or 'Sacrae Symphoniae tam vocibus quam instrumentis' (for voices as well as instruments); or 'Psalmi tum omnis generis instrumentorum tum ad vocis modulationem accomodati' (Psalms for all kinds of instruments and the voice); or 'Buone da cantare e suonare,' or other similar directions.[1] No doubt settled usages prevailed in this respect, and it is of course to be assumed that whenever violins were employed, they took the upper part of the harmony. It is obvious that, as long as

[1] These expressions are exactly equivalent to the words so often found on the title-pages of English madrigals of the 17th century — 'Apt for viols and voices.'

the violins had merely to support and to double the soprano voice, the violin-parts were of extreme simplicity. Soon, however, we meet with indications of an independent use of the violin. As early as 1543 Silvestro Ganassi, in the first part of his *Regula Rubertina* (Venice), speaks of three varieties of violins as Viola di Soprano, di Tenore, e di Basso; and Castiglione, in his *Cortigiano*, mentions a composition as written for 'quattro viole da arco,' which almost seems to indicate a stringed quartet. Towards the end of the century we meet with the Balletti of Gastoldi and Thomas Morley, some of which were printed without words, and appear, therefore, to have been intended for independent instrumental performance. Nevertheless they are entirely vocal in character, and do not exceed the compass of the human voice. Among the earliest settings which are not purely vocal in character are the 'Canzoni da sonare' by Maschera (1593), — originally, perhaps, written for the organ, but printed in separate parts, and evidently therefore intended for performance by various instruments. The earliest instance of a part being specially marked for 'Violino,' we find in 'Concerti di Andrea e Giovanni Gabrieli — per voci e stromenti musicali Venetia, 1587.' Up to this time the leading instrument of the orchestra was the Cornetto (Germ. *Zinke*) — not, as might be concluded from its German name, an instrument made of metal, but of wood. The parts written for it correspond to the oboe parts in Handel's scores. In Gabrieli's the cornetti alternate with the violins in taking the lead. His instrumental compositions may roughly be divided into two classes, the one evidently based on his vocal style, the other decidedly instrumental in character. In a 'Sonata' belonging to the first class, we find an instrumental double-choir, a cornetto and three trombones forming the first choir, a violin and three trombones the second, the two being employed antiphonally; the setting is contrapuntal throughout, and the effect not unlike that of a motet for double-choir. The violin-part does not materially differ from that for the cornetto. To the second class belong the Sonatas and Canzoni for two or three violins with bass. Here the setting is much more complicated, mostly in fugato-form (not regular fugues), reminding us to a certain extent of organ-style, and certainly not vocal in character, but purely instrumental. The scores of Gabrieli contain the first beginnings of the modern art of instrumentation, and mark an epoch in the history of music. Not content with writing, in addition to the voices, obbligato instrumental parts, he takes into consideration the quality (*timbre*) of the various instruments. That this should have been brought about at the very period in which the violin came into general use, can certainly not be considered a mere accident, although it may be impossible to show which of the two was cause and which effect. Once the violin was generally accepted as the leading instrument of the orchestra, its technique appears soon to have made considerable progress. While Gabrieli never exceeds the third position, we find but a few years later, in a score of Claudio Monteverde (1610), passages going up to the fifth position: after an obbligato passage for two cornetti, enter the violins (1st and 2nd) : —




The manner in which, in this example, the violins are used 'divisi' is worthy of notice. In another work of Monteverde's, 'Combattimento di Tancredi e Clorinda, di Claudio Monteverde. Venezia, 1624,'[1] we find modern violin-effects introduced in a still more remarkable way. Here we have recitatives accompanied by *tremolos* for violins and bass, *pizzicatos* marked thus, 'Qui si lascia l' arco, e si strappano le corde con duoi diti'; and afterwards, 'Qui si ripiglia l' arco.' That violinists were even at that time expected to produce gradations of tone with the bow is proved by the direction given respecting the final pause of the same work: 'Questa ultima nota va in arcata morendo.'

The earliest known solo composition for the violin is contained in a work of Biagio Marini, published in 1620. It is a 'Romanesca per Violino Solo e Basso se piaci' (*ad lib.*) and some dances. The Romanesca[2] is musically poor and clumsy, and, except that in it we meet with the shake for the first time, uninteresting. The demands it makes on the executant are very small.

[1] See Monteverde, vol. III. p. 253.
[2] Reprinted in the Appendix of Waslelewski's *Die Violine im XVII Jahrhunderi.*

The same may be said of another very early composition for violin solo, 'La sfera armoniosa da Paolo Quagliati' (Roma, 1623). Of far greater importance, and showing a great advance in execution, are the compositions of Carlo Farina, who has justly been termed the founder of the race of violin-virtuosos. He published in 1627, at Dresden, a collection of Violin-pieces, Dances, French airs, Quodlibets, etc., among which a 'Capriccio stravagante' is of the utmost interest, both musically and technically. Musically it represents one of the first attempts at tone-picturing (Klangmalerei), and, however crude and even childish, the composer evidently was well aware of the powers of expression and character pertaining to his instrument. He employs a considerable variety of bowing, double-stopping, and chords. The third position, however, is not exceeded, and the fourth string not yet used. Tarquinio Merula (about 1640) shows a technical advance in frequent change of position, and especially in introducing octave-passages. Paolo Ucellini, in his canzoni (1649), goes up to the sixth position, and has a great variety of bowing. Hitherto (the middle of the 17th century) the violin plays but an unimportant part as a solo instrument, and it is only with the development of the Sonata-form (in the old sense of the term) that it assumes a position of importance in the history of music. The terms 'Sonata,' 'Canzone,' and 'Sinfonia' were originally used in a general way for instrumental settings of all kinds, without designating any special form. Towards the year 1630, we find the first compositions containing rudimentally the form of the classical Violin Sonata. Its fundamental principle consisted in alternation of slow and quick movements. Among the earliest specimens of this rudimentary sonata-form may be counted the Sonatas of Giov. Battista Fontana (published about 1630), a Sinfonia by Mont' Albano (1629), Canzoni by Tarquinio Merula (1639), Canzoni and a Sonata by Massimiliano Neri (1644 and 1651). From about 1650, the name Canzone falls out of use, and Sonata is the universally accepted term for violin-compositions. M. Neri appears to have been the first to have made the distinction between 'Sonata da chiesa' (church-sonata) and 'Sonata da camera' (chamber-sonata). The Sonata da chiesa generally consisted of three or four movements: a prelude, in slow measured time and of pathetic character, followed by an allegro in fugato-form; again a slow movement and a finale of more lively and brilliant character. The Sonata da camera, at this early period, was in reality a Suite of Dances — the slow and solemn Sarabandes and Allemandes alternating with the lively Gavottes, Gigues, etc. The artistic capabilities of the violin, and its powers for musical expression, once discovered, the clergy, ever anxious to avail themselves of the elevating and refining power of the fine arts, were not slow to introduce it in the services of the Church. We have seen already the extended use which Gabrieli, in his church-music, made of orchestral accompaniments, and how, from merely supporting and doubling the voices, he proceeded to obbligato instrumental settings. From about 1650, instrumental performances unconnected with vocal music began to form a regular part of the services of the Church. This was probably nothing new as regards the organ, but the violin was now introduced into the Church as a solo-instrument, and the Violin Sonata — then almost the only form of violin-composition — thereby received the serious and dignified character which exercised a decisive influence upon the future development, not only of violin-playing, but of instrumental music generally. The influence of this connection with the Church afterwards extended to secular violin-music. The Dances pure and simple soon made room for more extended pieces of a Dance character, and afterwards almost entirely disappear from the Chamber Sonata, which begins more and more to partake of the severer style of the Church Sonata, so that at last a difference of name alone remains, the Church-Sonata-form dominating in the Chamber as much as it did in the Church. The first great master of the Violin Sonata is Giovanni Battista Vitali (1644–1692). He cultivated chiefly the Chamber-Sonata, and his publications bear the title of 'Balletti, Balli, Correnti, etc. da Camera,' but in some of his works the transition from the Suite-form to the later Sonata da camera, so closely allied to the Church-Sonata, is already clearly marked. In musical interest, Vitali's compositions are greatly superior to those of his predecessors and contemporaries. His dances are concise in form, vigorous in character, and occasionally he shows remarkable powers as a composer. [See Vitali.] His demands on execution are in some instances not inconsiderable, but on the whole he does not represent in this respect any material progress. The Ciaccona, with variations for violin solo by his son T. Antonio Vitali, is justly famous.

The first beginnings of violin-playing in an artistic sense in Germany were doubtless owing to Italian influence. As early as 1626 Carlo Farina was attached to the Court of Dresden. About the middle of the century a certain Johann Wilhelm Furchheim is mentioned in the list of members of the Dresden orchestra, under the title of 'Deutscher Concertmeister,' implying the presence of an Italian leader by his side. Gerber, in his Dictionary, mentions two publications of his for the violin: (1) 'Violin-Exercitium aus verschiedenen Sonaten, nebst ihren Arien, Balladen, Allemanden, Couranten, Sarabanden und Giguen, von 5 Partieen bestehend, Dresden, 1687'; and (2) 'Musikalische Tafelbedienung (Dinner-Service), Dresden, 1674.' Thomas Baltzar was, according to

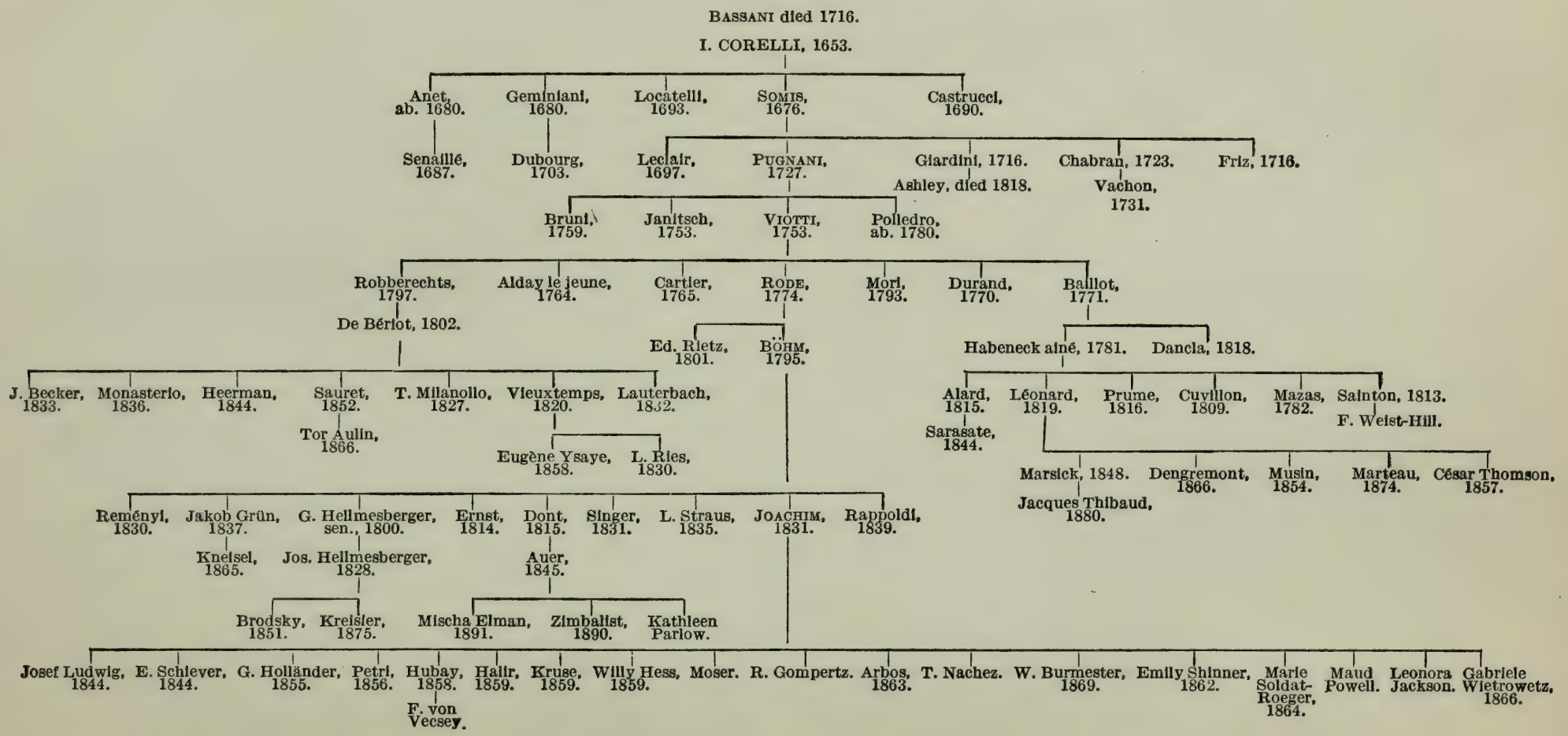
Burney and Hawkins, the first violinist who came to England. He appears to have greatly astonished his audiences, especially by his then unknown efficiency in the shift, in which however he did not exceed the third position. [See vol. i. p. 177.] Of far greater importance than Baltzar are two German violinists, JOHANN JACOB WALTHER (born 1650), and FRANZ HEINRICH BIBER (died 1698). WALTHER [see that article] appears to have been a sort of German Farina, with a technique much farther developed; he ascends to the sixth position and writes difficult double-stops, arpeggios and chords. His compositions are, however, clumsy and poor in the extreme, and if we consider that he was a contemporary of Corelli, we cannot fail to notice the much lower level of German art as compared with that of Italy. BIBER was no doubt an artist of great talent and achievement. [Vol. i. p. 324, and vol. iv. p. 506.] His technique was in some respects in advance of that of the best Italian violinists of the period, and from the character of his compositions we are justified in assuming that his style of playing combined with the pathos and nobility of the Italian style that warmth of feeling which has ever been one of the main characteristics of the great musical art of Germany.

In tracing the further progress of violin-playing we must return to Italy. After Vitali it is TORELLI (1657–1716) who chiefly deserves our attention, as having added to the Sonata a new and important kind of violin-composition, the Concerto. In his Concerti da Camera and Concerti grossi we find the form of the Sonata da Chiesa preserved, but the solo-violins (one or two) are accompanied not only by a bass, as in the Sonata, but by a stringed band (two orchestral or ripieno violins, viola and bass), to which a lute or organ part is sometimes added, an arrangement which on the whole was followed by Vivaldi, Corelli, and Handel. If no remarkable progress in the technique of the instrument was effected by the introduction of the Concerto, it is all the more striking to notice how henceforth the best composers for the Church contribute to the literature of the violin. We have, in fact, arrived at a period in which the most talented musicians, almost as a matter of course, were violinists—just as in modern times, with one or two exceptions, all great composers have been pianists. The most eminent representative of this type of composer-violinist is ARCANGELO CORELLI (1653–1713). His works, though in the main laid out in the forms of his predecessors, and, as far as technique goes, keeping within modest limits, yet mark an era both in musical composition and in violin-playing. He was one of those men who seem to sum up in themselves the achievements of their best predecessors. Corelli's place in the history of instrumental music is fully discussed elsewhere. [See vol. i. p. 604; SONATA, vol. iv. p. 507.] Here it remains only to state that in both main branches of violin-composition, in the Sonata and the Concerto, his works have served as models to the best of his successors. They are distinguished chiefly by conciseness of form and logical structure. There is nothing tentative, vague or experimental in them; the various parts seem balanced to a nicety, the whole finished up and rounded off with unerring mastery. His harmonies and modulations, though not free from monotony, are sound and natural; simplicity and dignified pathos on the one hand, and elegant vivacity on the other, are the main characteristics of his style. The technical difficulties contained in his works are not great, and in this respect Corelli's merit does not lie in the direction of innovation, but rather of limitation and reform. We have seen how the violin at the beginning of its career simply adopted the style of the vocal music of the period, how later on it took in the orchestra the place of the cornetto, and how, though very gradually, a special violin style began to be formed. Now followed a period of experiments — all more or less tending towards the same end — a style which should correspond to the nature, ideal and mechanical, of the instrument. In both respects, as we have seen, remarkable progress was made; although exaggeration was not always avoided. The virtuoso *par excellence* made his appearance even at this early period. Corelli, by talent and character, had gained a position of authority with his contemporaries, which has but few parallels in the history of music. This authority he used to give an example of artistic purity and simplicity, to found a norm and model of violin-playing which forms the basis of all succeeding legitimate development of this important branch of music.

Before mentioning the most important of Corelli's pupils we have to consider the influence exercised on violin-playing by the Venetian VIVALDI (died 1743). Though by no means an artist of the exalted type of Corelli, his extraordinary fertility as a composer for the violin, his ingenuity in making new combinations and devising new effects, and especially his undoubted influence on the further development of the Concerto-form, give him an important position in the history of violin-playing. While in the Concerti grossi of Torelli and Corelli the solo-violins are treated very much in the same manner as the orchestral violins — the solo-passages being usually accompanied by the bass alone — Vivaldi not only gives to the solo-violins entirely distinct passages of a much more brilliant character, but he also adds to his orchestra oboes and horns, which not merely double other parts, but have independent phrases and passages to perform — thereby giving the earliest instance of orchestration as applied to the Concerto.

# TABLE SHOWING THE CONNECTIONS OF THE PRINCIPAL SCHOOLS OF VIOLIN-PLAYING, AND THE RELATION OF MASTER AND PUPIL.

The date given is of birth, except where marked otherwise. The lines ⊤ indicate direct pupilship.



## II.

Torelli, ab. 1650. — Vivaldi, ab. 1650. — Vitali, ab. 1650.

Pisendel, 1687. — F. M. Veracini, ab. 1685. — Treu (Fedele), 1695.

TARTINI, 1692.

Pugnani, (see under I.). — J. G. Graun, about 1700. — Nardini, 1722. — Pagin, 1721. — Tonchemoulin, 1727. — Ferrari, died 1780.

F. Benda, 1709. — Th. Linley, 1756. — Campagnoli, 1751. — Lahoussaye, 1735. — Dittersdorf, 1739.

Salomon, 1745. — C. Haak, 1751. — F. W. Rust, 1739. — W. Pichl, 1741.

G. F. Pinto, 1786. — Möser, 1774. — Müller, 1797. — Maurer, 1789. — Zimmerman, 1810.

## III. SCHOOL OF MANNHEIM.

J. Fränzl, 1736. — Leop. Mozart, 1719. — Danner, 1745. — J. C. Stamitz, 1719.

W. Pixis, 1786. — F. Fränzl, 1770. — J. F. Eck, 1766. — Chr. Cannabich, 1731 or 1724. — A. Stamitz, 1755. — C. Stamitz, 1746.

Kalliwoda, 1801. — Mildner, 1812. — F. Eck, 1774. — Täglichsbeck, 1799. — Wilh. Cramer, 1745 or 1743. — Bohrer, 1783. — Kreutzer, 1766.

A. Bennewitz, 1833. — Laub, 1832. — Spohr, 1784. — D'Artot, 1815. — Rovelli, 1793. — Massart, 1811. — Lafont, 1781.

Ševčik, 1852. — Zajic. — Hubert Ries, 1802. — St. Lubin, 1805. — David, 1810. — Bott, 1826. — Blagrove, 1811. — Kömpel, 1831. — C.L. Bargheer, 1822. — Molique, 1803. — Wieniawski, 1835. — Lotto, 1840. — Tua, 1867. — Ondricek, 1859. — Urso, 1842. — F. Ries, 1846. — T. Milanollo (see under I.).

Kubelik, 1880. — Marie Hall, 1884. — Kocian. — Wilhelmj, 1845. — Schradieck, 1846. — Arno Hilf, 1858. — Carrodus, 1836. — Hubermann, 1882.

## IV. SMALL GROUPS.

1. *Belgium.*

Kennis (ab. 1720). — Gehot (ab. 1756).

Kettenus, 1823.

J. Becker, 1833.

2. *Vienna.*

A. Wranitzky, 1761. — Clement, 1780.

Schuppanzigh, 1776. — Jansa, 1796.

Mayseder, 1789. — Norman-Neruda, 1840.

De Ahna, 1835. — M. Hauser, 1822.

3. *Paris.*

Gaviniès, 1728.

Robineau. — Capron, ab. 1750.

4. *Italy.*

Paganini, 1784. — Lolli, ab 1730.

Sivori, 1815. — Woldemar, died 1816. — Jarnowick, 1745.

Boucher, 1770. — Bridgetower, 1779 or 1780.

## V. THE OLD GERMAN SCHOOL.

Baltzar, died 1663.
Joh. Fisher, died 1720.
J. J. Walter, 1650.
Biber, about 1638.
Strungk, 1640.
Teleman, 1681.

## VI. FRENCH VIOLINISTS.

Relation of masters and pupils not known.

Rébel, 1680.
Guignon, 1702.
Guillemain, 1705.
Francœur, 1698.
Mondonville, 1711 or 1715.
Dauvergne, 1713.
Cupis, 1719.
Branche, 1722.
Barthélémon, 1741.
Guénin, 1744.
Aubert le vieux, died 1753.
Aubert fils, 1720.
Berthaume, 1752.
Armingaud, 1824.
Lalo, 1830.

## VII. ITALIAN VIOLINISTS.

Mestrino, 1748.
Puppo, 1749.
Fiorillo, 1753.
Rolla, 1757.
Bazzini, 1818.

## VIII.

Ole Bull, 1810.
Lipinski, 1790.

As an executant the Florentine VERACINI[1] exercised a greater influence than Vivaldi. Owing in great measure to its connection with the Church, the Italian school of violin-playing had formed a pure and dignified style, which was brought to perfection by Corelli. As far as it went, nothing could be more legitimate and satisfactory in an artistic sense — yet there was something wanting, if this severe style was not to lapse into conventionality: the element of human individuality, strong feeling and passion. Some German masters — especially Biber — were certainly not devoid of these qualities; but their efforts were more or less crude, and lacking in the fine sense for beauty of form and sound which alone can produce works of art of a higher rank. Veracini, a man of passionate temperament, threw into his performances and compositions an amount of personal feeling and life, which in his own day brought on him the charge of eccentricity, but which to us appears as one of the earliest manifestations of a style which has made the violin, next to the human voice, the most powerful exponent of musical feeling. His Violin Sonatas are remarkable for boldness of harmonic and melodic treatment, and of masterly construction. The demands he makes on execution, especially in the matter of double stops and variety of bowing, are considerable. His influence on Tartini — after Corelli the greatest representative of the Italian school — we know to have been paramount. [See TARTINI, *ante*, p. 21, etc.] Tartini (1692–1770) by a rare combination of artistic qualities of the highest order, wielded for more than half a century an undisputed authority in all matters of violin-playing, not only in Italy, but in Germany and France also. He was equally eminent as a performer, teacher, and composer for the violin. Standing, as it were, on the threshold of the modern world of music, he combines with the best characteristics of the old school some of the fundamental elements of modern music. Himself endowed with a powerful individuality, he was one of the first to assert the right of individualism in music. At the same time we must not look in his works for any material change of the traditional forms. His Concertos are laid out on the plan of those of Corelli and Vivaldi, while his Sonatas, whether he calls them *da chiesa* or *da camera*, are invariably in the accepted form of the *Sonata da chiesa*. The *Sonata da camera* in the proper sense, with its dance forms, he almost entirely abandons. The difference between Tartini's style and Corelli's is not so much one of form as of substance. Many of Tartini's works bear a highly poetical and even dramatic character, qualities which, on the whole, are alien to the beautiful but colder and more formal style of Corelli. His melodies often have a peculiar charm of dreaminess and melancholy, but a vigorous and manly tone is equally at his command. His subjects, though not inferior to Corelli's in conciseness and clear logical structure, have on the whole more breadth and development. His quick passages are freer from the somewhat exercise-like, dry character of the older school; they appear to be organically connected with the musical context, and to grow out of it. As an executant Tartini marks a great advance in the use of the bow. While no material change has been made in the construction of the violin since the beginning of the 16th century, the bow has undergone a series of modifications, and only toward the end of the 18th century attained its present form, which combines in such a remarkable degree elasticity with firmness. [See BOW, TOURTE, and VIOLIN FAMILY.] Whether Tartini himself did anything to perfect the bow, we are not aware, but the fact that old writers on musical matters frequently speak of 'Tartini's bow,' seems to point that way. At any rate, we know that in his time the bow gained considerably in elasticity, and in some letters and other writings of Tartini's we have direct evidence that he made a more systematic study of bowing than any one before him. If we consider the character of Tartini's compositions, we cannot but see what great and new claims on expression, and consequently on bowing, are made in them. That these claims were fulfilled by Tartini in an extraordinary degree, is the unanimous opinion of his contemporaries: in the production of a fine tone in all its gradations, as well as in perfect management of a great variety of bowing, he had no rival. He appears to have adhered to the holding of the violin on the right side of the string-holder, a method which was a barrier to further development of the technique of the left hand. With him the exclusive classical Italian school of violin-playing reached its culminating point, and the pupils of Corelli and Tartini form the connecting links between that school and the schools of France and Germany. In this respect the Piedmontese SOMIS (1676–1763) must be considered the most important of Corelli's pupils. We do not know much of him as a player or composer, but as the teacher of GIARDINI (1716–1796), and of PUGNANI (1727–1803), the teacher of VIOTTI (1753–1824), his influence reaches down to Spohr and our own days. The most brilliant representatives of Italian violin-playing after Tartini were GEMINIANI and NARDINI. The former was a pupil of Corelli, the latter of Tartini. Their style is decidedly more modern and more brilliant than that of their great master's. Nardini's influence in Germany — where he passed many years — contributed much towards the progress of violin-playing in that country. Geminiani (1680–1761), who for a long time resided in London, was the first to publish a Violin-School of any importance. Compared with that of Leopold Mozart [see vol.

[1] Francesco Maria (about 1685–1750). See *ante*, p. 245.

iii. p. 284], which appeared a few years later, and on the whole is a work of much higher merit, Geminiani's 'school' shows an advance in some important points of technique. Here for the first time the holding of the violin on the left side of the string-holder is recommended — an innovation of the greatest importance, by which alone the high development of modern technique was made possible. He goes up to the seventh position. As affording the only direct evidence of Corelli's method and principles (which in all main respects have remained ever since the basis of all legitimate and correct treatment of the instrument), Geminiani's book is still of the greatest interest. In LOCATELLI (1693–1764), another pupil of Tartini, a curious instance is afforded of how, in spite of the strongest school-influence, a powerful individuality will now and then, for better or worse, strike out a path for itself. While some of Locatelli's compositions afford clear evidence of his sound musicianship and genuine musical feeling, he shows himself in others, especially in a set of Caprices, to have been, to say the least, an experimentalist of the boldest type. In overstepping to an astonishing degree the natural resources and limits of the instrument, these caprices afford one of the earliest instances of charlatanism in violin-playing. [See vol. ii. p. 758.]

The beginnings of violin-playing in France date from a very early period. We have already seen that the very first known maker of violins, Duiffoprougcar [see TIEFFENBRUCKER, *ante*, p. 100, etc.] was called to France by Francis I., and that there is some evidence of the violin having very quickly gained considerable popularity there. Musical guilds spread throughout the country as early as the 14th century. The most important was the 'Confrérie de St. Julien,' headed by 'Le Roy des Ménétriers du Royaume de France.' [See ROI DES VIOLONS, vol. iv. p. 121.] Whatever historical or antiquarian interest may attach to these guilds, they did little to further musical art in general or the art of violin-playing in particular. We have no means of forming an estimate of the proficiency as violinists of these ménétriers, but, to judge from the extreme simplicity of the violin-parts in the scores of Lulli, who in 1652 was appointed Director of the Royal Chapel (Les vingtquatre violons du Roy), it cannot have been great. [See *ante*, p. 279.] As late as 1753 a certain Paris musician, Corrette, writes that when Corelli's Violin Sonatas came to Paris, no violinist was to be found who could play them. The violin compositions of Frenchmen of the same period, among which the Suites of REBEL (1687), a pupil of Lulli, were counted the best, are in every respect inferior to the average of Italian and even of German productions of the same period: the setting is as poor and even incorrect as the treatment of the instrument is primitive. FRANÇOIS FRANCŒUR, in his Sonatas (1715), shows decided progress in both respects. (As a curiosity it may be noticed that Francœur, in order to produce certain chords, adopted the strange expedient of placing the thumb on the strings.) As was the case in Germany, it was owing to the influence of the Italian school, that violin-playing in France was raised to real excellence. The first French violinist of note who made his studies in Italy under Corelli was BAPTISTE ANET (about 1700). Of much greater importance however was JEAN MARIE LECLAIR (1697–1764), a pupil of Somis, who again was a direct pupil of Corelli's. As composer for the violin Leclair has hardly a rival among Frenchmen down to Rode. If most of his works are characterised by the essentially French qualities of vivacity, piquancy, and grace, he also shows in some instances a remarkable depth of feeling, and a pathos which one would feel inclined to ascribe to Italian influence, if at the same time it did not contain an element of theatrical pomposity characteristic of all French art of the period. His technique shows itself, within certain limits — he does not go beyond the third position — to be quite as developed as that of his Italian contemporaries. By the frequent employment of double-stops a remarkable richness of sound is produced, and the bow is used in a manner requiring that agility and lightness of management for which at a later period the French school gained a special reputation.

Among other French violinists, directly or indirectly formed by the Italian school, may be mentioned PAGIN (born 1721), TOUCHEMOULIN (1727–1801), LAHOUSSAYE (1735–1818), BARTHÉLEMON (died 1808), and BERTHAUME (1752–1828). Meanwhile an independent French school began to be formed of which PIERRE GAVINIÉS (1728–1800) was the most eminent representative. Of his numerous compositions, 'Les vingtquatre matinées' — a set of studies of unusual difficulty — have alone survived. Without partaking of the eccentricity of Locatelli's Caprices, these studies show a tendency towards exaggeration in technique. Beauty of sound is frequently sacrificed — difficulty is heaped on difficulty for its own sake, and not with the intention of producing new effects. At the same time, so competent a judge as Fétis ascribes to Gaviniés a style of playing both imposing and graceful.

Not directly connected with any school, but in the main self-taught, was ALEXANDRE JEAN BOUCHER (1770–1861). He was no doubt a player of extraordinary talent and exceptional technical proficiency, but devoid of all artistic earnestness, and was one of the race of charlatan-violinists, which has had representatives from the days of Farina down to our own time. If they have done harm by their example, and by the success they have gained from the masses, it must not be overlooked that, in not a few

respects, they have advanced the technique of the violin. The advent of VIOTTI (1753–1824) marks a new era in French violin-playing. His enormous success, both as player and composer, gave him an influence over his contemporaries which has no parallel, except in the cases of Corelli and Tartini before him, and in that of Spohr at a later period.

In Germany the art of Corelli and Tartini was spread by numerous pupils of their school, who entered the service of German princes. In Berlin we find J. G. GRAUN (1698–1771), a direct pupil of Tartini, and F. BENDA (1709–1786), both excellent players, and eminent musicians. In the south, the school of Mannheim numbered among its representatives JOHANN CARL STAMITZ (1719–1761), and his two sons Carl and Anton — (the latter settled in Paris, and was the teacher of R. Kreutzer); CHR. CANNABICH (1731–1798), well known as the intimate friend of Mozart; WILHELM CRAMER (1745–1799), member of a very distinguished musical family, and for many years the leading violinist in London; IGNAZ FRÄNZL (born 1736) and his son Ferdinand (1770–1833). The Mannheim masters, however, did not contribute anything lasting to the literature of the violin. On the whole, the Sonata, as cultivated by Tartini, remained the favourite form of violin compositions. At the same time, the Concerto (in the modern sense) came more and more into prominence. The fact that W. A. Mozart, who from early childhood practised almost every form of composition then in use, wrote so many concertos for violin and orchestra, is a clear indication of the growing popularity of the new form. Mozart in his younger years was hardly less great as a violinist than a piano-player, and his Violin Concertos, some of which have been successfully revived of late, are the most valuable compositions in that form anterior to Beethoven and Spohr. While they certainly do not rank with his Pianoforte Concertos, which date from a much later period, they stand very much in the same relation to the violin-playing of the period, as his Pianoforte Concertos stand to contemporary pianoforte-playing. Here, as there, the composer does not disdain to give due prominence to the solo instrument, but the musical interest stands in the first rank. The scoring, although of great simplicity — the orchestra generally consisting of the stringed quartet, two oboes, and two horns only — is full of interest and delicate touches. On the other hand, the Concertos of Tartini and his immediate successors are decidedly inferior to their Solo Sonatas. The Concerto was then in a state of transition: it had lost the character of the Concerto grosso, and its new form had not yet been found, although the germ of it was contained in Vivaldi's Concertos. On the other hand, the Solo Sonata had for a long time already attained its full proportions, and the capabilities of the form seemed wellnigh exhausted. Meanwhile the Sonata-form, in the modern sense of the word, had been fully developed by composers for the pianoforte, had been applied with the greatest success to orchestral composition, and now took hold of the Concerto. Mozart and Viotti produced the first Violin Concertos, in the modern sense, which have lasted to our day. Mozart, however, in his later years gave up violin-playing altogether, and although, like Haydn, he has shown in his chamber-music how thoroughly in sympathy he was with the nature of the violin, he did not contribute to the literature of the instrument any works wherein he availed himself of the technical proficiency attained by the best violinists of his time. In this respect it is significant that Spohr, whose unbounded admiration for Mozart is well known, seems never to have played his Violin Concertos in public. Viotti and Rode were Spohr's models for his earlier Concertos.

Towards the end of the 17th century Paris became the undisputed centre of violin-playing, and the Paris school, represented by Viotti, as depository of the traditions of the classical Italian school; by KREUTZER (1766–1831), who, though born at Versailles, was of German parentage, and a pupil of Anton Stamitz; and by RODE (1774–1830), and BAILLOT (1771–1842), both Frenchmen, assumed a truly international character. The single circumstance that four violinists of such eminence lived and worked together at the same place, and nearly the same time, would be sufficient to account for their essential influence on the taste and style of this period. Differing much in artistic temperament, they all took the same serious view of their art, and shared that musical earnestness which is averse to mere technical display for its own sake, and looks on execution as the means of interpreting musical ideas and emotions. As teachers at the newly founded Conservatoire, Rode, Kreutzer, and Baillot formally laid down the principles of violin-playing as they prevail to this day. It is to Germany that we have to look for their true successors, apparently because their style, founded on a broad and truly musical basis, irrespective of national peculiarities, found its most congenial soil in the country of the great composers, who in their works are truly international, as all art of the very first rank must be; while the strongly pronounced national character of French violinists was bound sooner or later to assert itself, and to return to a characteristically French style of playing. Baillot, in his 'L'Art du Violon,' points out as the chief distinction between the old and the modern style of violin-playing, the absence of the dramatic element in the former, and its predominance in the latter. In so far as this means that the modern style better enables the player to bring out those

powerful contrasts, and to do justice to the enlarged horizon of ideas and emotions in modern musical compositions, it merely states that executive art has followed the progress, and shared in the characteristic qualities of the creative art of the period. A comparison of Mozart's String Quartets with those of Beethoven illustrates to a certain extent this difference. The style of playing which was admirably adapted for the interpretation of the works not only of Corelli and Tartini, but also of Handel, and even Mozart, could not cope with Haydn, and still less with Beethoven. The great merit of the masters of the Paris school was that they recognised this call for a freer and bolder treatment of the instrument, and approached their task in a truly musical and artistic spirit.

The manner and style of the Paris school were brought to Germany by Viotti and Rode, who both travelled a great deal, and by their performances effected a considerable modification in the somewhat antiquated style then prevailing in that country. The Mannheim school, as already mentioned, was the most important centre of violin-playing in Germany during the second half of the 18th century. It produced a number of excellent players, such as the three Stamitzes, Chr. Cannabich, Ferd. Fränzl, and others. They had adhered more closely than the French players to Tartini's method and manner, and not only Spohr, but before him Mozart, speaks of their style as old-fashioned, when compared with that of their French contemporaries. The fact that the last and final improvements in the bow, as made by Tourte of Paris, were probably unknown to them would account for this. [See *ante*, p. 135.] Another remarkable player belonging to this school was J. F. Eck (born 1766), whose brother and pupil Franz Eck (1774–1809) was the teacher of Spohr. Both the Ecks appear to some extent to have been under the influence of the French school. Spohr in his Autobiography speaks of Franz Eck as a French violinist. Spohr therefore can hardly be reckoned as of the Mannheim school, and we know that later on he was greatly impressed by Rode, and for a considerable time studied to imitate him. His earlier Concertos are evidently worked after the model of Rode's Concertos. Thus — granting the enormous difference of artistic temperament — Spohr must be considered as the direct heir of the art of Viotti and Rode. At the same time, his individuality was so peculiar, that he very soon formed a style of his own as a player no less than as a composer. As a composer he probably influenced the style of modern violin-playing even more than as a player. His Concertos were, with the single exception of Beethoven's Concerto, by far the most valuable contributions to the literature of the violin, as a solo instrument, hitherto made. Compared even with the best of Viotti's, Rode's, or Kreutzer's Concertos they are not merely improvements, but in them the Violin Concerto itself is lifted into a higher sphere, and from being more or less a show-piece, rises to the dignity of a work of art, to be judged as much on its own merits as a musical composition, as by its effectiveness as a solo-piece. Without detracting from the merits of the works of the older masters, it is not too much to say that there is hardly enough musical stuff in them to have resisted the stream of superficial virtuoso-music which more than ever before flooded the concert-rooms during the first half of the 19th century. We believe that it was mainly owing to the sterling musical worth of Spohr's violin compositions that the great qualities of the Classical Italian and the Paris schools have been preserved to the present day, and have prevented the degeneration of violin-playing. Spohr had great powers of execution, but he used them in a manner not wholly free from one-sidedness, and it cannot be said that he made any addition to the technique of the instrument. He set a great example of purity of style and legitimate treatment of the instrument — an example which has lost none of its force in the lapse of more than half a century.

Next to Spohr no one has had a greater influence on the style of modern violin-playing than Paganini. The fame of Corelli and Tartini had spread far beyond their own country; the fiddlers of Italy, like the singers, travelled during the 18th century all over Europe in search of gold and laurels. Some of them returned to enjoy a quiet old age under their native sky; others, like Viotti, never came back. A great many either settled abroad in Paris or London, or were attached to some of the many courts of Germany. Thus we find Geminiani and Giardini in London, Viotti alternately in Paris and London, Locatelli at Amsterdam, Nardini at Stuttgart, as soloists, leaders, and teachers. In this way the school of Italy was virtually transferred to France and Germany by the pupils of Tartini; and at the beginning of the century it was practically extinct in Italy, where violin-playing, with few exceptions, had sunk to a very low level. But Italy afterwards produced a few violinists of great eminence, who, more or less self-taught, achieved enormous successes as virtuosi, and no doubt have largely influenced modern violin-playing. Lolli (about 1730–1802) was one of these; an extraordinary fiddler, but a poor musician. Of much greater importance was Paganini (1784–1840). The sensation he created wherever he appeared was unprecedented. By his marvellous execution, and his thoroughly original and eccentric personality and style, he for a time held Europe spell-bound. His influence on the younger violinists of the period could not fail to be considerable — more so in France than in Germany, where the more serious spirit prevailing among musicians,

and the presence of such a master as Spohr, were powerful enough to keep the influence within bounds. The growing importance and popularity of chamber-music for the violin, especially of the String Quartet, since Haydn, Mozart, and Beethoven, were another barrier against the predominance of an exclusive virtuoso style of violin-playing in Germany. French violinists, especially Baillot, were certainly anxious enough to attack these highest tasks of the violinist, but there can be no doubt that in their hands the works of the German classics assumed an aspect which was too frequently more in accordance with the French character of the performers than with the intentions of the composers. In this respect the minute directions which Baillot gives for the performance of a great number of passages extracted from the works of most eminent composers is extremely curious and instructive. It was but natural that Paganini should have a number of imitators, who copied with more or less success his harmonics and double-harmonics, his long and quick staccatos, pizzicatos with the left hand — in fact, all those technical feats which, though not invented by him, he brought to the highest pitch of perfection. The style of the man, which had its source in his genius and originality, was inimitable. He could not, and did not start a school. Sivori (born 1817) claimed to be his only actual pupil. But, pupils or no pupils, Paganini caused nothing short of a revolution in the technique of the French school. The striking change which the general style of violin-playing underwent in France during the third decade of the 19th century has, however, other and deeper causes, and finds its explanation in the complete revolution in musical taste which took place at that period. The Classical Paris school was in reality the school of Italy, which for the time being had made Paris, as it were, its headquarters. Founded by Viotti, the Italian, at a time when German instrumental music, in the persons of Haydn and Mozart, was occupying the attention of the whole musical world, this School hardly reflected the salient points of the French national character, although it harmonised well with the classical tendencies of the sister arts in that country. In Baillot's 'L'Art du Violon' we cannot fail to recognise already a leaning towards a style which was more in harmony with the genius of the French nation — a style brilliant, showy, full of shrewdly calculated effects, elegant, and graceful, aiming chiefly at a highly polished execution, and distinguished by what they themselves untranslatably call *élan*. At the same time, the French school gained, in what might be termed its classical period, a basis and a systematic method for the technical training of violinists, the advantages of which are still so apparent in the highly finished technique of a large number of French violin-players of the present day.

It is only within the last seventy years that instrumental composition, apart from the stage, has gained any great importance in France. As in Italy, so there, the operatic style of the period determined the general musical style. Thus we find the chaste and graceful style of Méhul and Boieldieu reflected in Rode and the best of his contemporaries. The success of Rossini threw everything else for a time into the shade, and brought about a complete revulsion of musical taste in France; but if Rossini's sparkling and graceful style appealed to one prominent feature of the national character, it was Meyerbeer, with his supreme command of theatrical effect, who took hold of another. The most eminent native opera composers, Adam, Auber, Hérold, and Halévy, while no doubt strongly French in character, did not escape the powerful influence of these two masters; and it is but natural that, in common with all other branches of musical art, violin-playing and composition for the violin had to submit to it. While in Germany the spirit of instrumental music was almost as dominant on the stage as in the concert-room, and delayed the formation of a truly dramatic style of music, in France the operatic style was as supreme in the concert-room as on the stage; and in that sense Baillot's characterisation of the modern style of violin-playing as the dramatic style is quite correct.

The two most eminent representatives of the modern French school, De Bériot (1802–70) and H. Vieuxtemps (1820–81), were of Belgian nationality. The Belgian school of violin-playing is, however, in reality but a branch, though a most important one, of the Paris school. De Bériot's style as a composer for the violin seems to have been formed under the influence of the modern Italian opera composers, especially of Rossini, Donizetti, and Bellini; and his Concertos and Airs variés, which attained an immense popularity all over the world, share the strong and weak points of modern Italian music. They have plenty of melody, though of a somewhat sentimental kind, and their general style, without affording much difficulty to the player, is most brilliant and effective. If De Bériot's ideas are on the whole superficial and often not free from triviality, they are also unpretentious and unaffected. The same can hardly be said of Vieuxtemps. He certainly was a great violinist, and as a musician decidedly superior to De Bériot. His compositions contain ideas of great beauty and are often cleverly worked out, but at the same time there is in them too frequently an element of theatrical bombast and pretension which is analogous to Meyerbeer's grand-opera style, just as De Bériot's is to the spontaneous melody of Italian opera. De Bériot's treatment of the instrument,

though often commonplace, does not go against its nature, while Vieuxtemps not unfrequently seems to do violence to it, and in some of his *tours de force* oversteps the boundaries of the beautiful. Both these great artists travelled much, and gained by the great excellence of their performances universal success in almost every European country. Vieuxtemps was also the first violinist, of the highest rank, who visited America. De Bériot, as leader at the Brussels Conservatoire, formed a great number of excellent violinists, the best known of whom are the Spaniard Monasterio (born 1836), Sauret (born 1852), Schradieck (born 1846), and Heerman (born 1844). Jean Becker (born 1833) and Lauterbach (born 1832) also studied for some time under him.

Among Baillot's pupils F. A. Habeneck (1781–1849) attained a great reputation as conductor and as teacher. He counts among his pupils Sainton (born 1813), Prume (1816–1849), Alard (1815–88), and Léonard (born 1819). The two last, with Massart (born 1811), a pupil of Kreutzer, headed the Franco-Belgian school as teachers at the Paris Conservatoire. Alard's most eminent pupil was Sarasate (1844–1908). Marsick and M. Dengremont (born 1866) studied under Léonard.

Wieniawski, Lotto, and Teresina Tua are pupils of Massart. Wieniawski (1835–80) was indeed a wonderful player. He possessed a beautiful tone, an astonishing technique of the left hand and of the bow, and threw into his performances an amount of life and warmth which, if it now and then led to some exaggeration, was irresistible. The marvellous perfection of Sarasate's playing, and the gracefulness of his style, are too well known to require further comment. The character of his répertoire deserves, however, special attention. It was a very extended one, and illustrated a remarkable general change in the répertoires, if not in the style, of the younger generation of French violinists. Formerly the French violinist, no less than the German one, as a matter of course, wrote his own Concertos — or if that was beyond his power, his own Fantasias or the like. Unfortunately, French violinists, with few exceptions, have not been highly trained musicians. We know that Rode and De Bériot had even to seek assistance in the scoring of their Concertos. The descent from the compositions of Rode and Kreutzer to those of De Bériot, Alard, and Léonard is only too apparent. The operatic Fantasias of the last two mark, we may say, the lowest point to which composition for the violin had hitherto descended. Of late years the taste for serious instrumental music has grown more and more universal in France, and a reaction has set in. Not that the public has left off its delight in brilliant technical display. The fabulous successes of some modern virtuosi prove the contrary. But these triumphs have been won as much by their performance of the best Concertos by the best composers as of brilliant show-pieces.

In Germany we find the schools of Cassel, Leipzig, and Vienna taking the lead. Spohr at Cassel had a great number of pupils, but his manner and style were too exclusively individual to form a school. His most eminent pupil was Ferdinand David (1810–73), who as founder of the Leipzig school exercised great influence on violin-playing in Germany. It can hardly be said that he perpetuated in his pupils Spohr's method and style. Entirely differing from his great master in musical temperament, enjoying from his early youth close intercourse with Mendelssohn, and strongly imbued with the spirit of modern music as manifested in Beethoven, he represents a more modern phase in German violin-playing and an eclecticism which has avoided one-sidedness not less in matters of technique than in musical taste and judgment generally. He was the first who played Bach's Violin Solos, and all the last Quartets of Beethoven (not even excepting the Fugue) in public. Schubert's Quartets and Quintet were on the programmes of his chamber-concerts at the time when they had not yet been heard in public, except perhaps at Vienna. As a teacher his chief aim was to give to his pupils a thorough command of the technique of the violin, and to arouse and develop their musical intelligence. There as elsewhere the classical works of violin literature naturally formed the main stock of teaching material. At the same time David laid great stress on the study of the modern French masters, maintaining that, irrespective of musical value, their works, being as a rule written with the aim of bringing out the capabilities of the violin, contain a large amount of useful material for technical training, which in the end must benefit and improve the execution of music of any style. The correctness of this theory is strikingly proved by Joachim, who, as Boehm's pupil at Vienna, was made thoroughly familiar with the technique of the modern French school, while he studied most of his classical répertoire at Leipzig under David's guidance, and in what we may term Mendelssohn's musical atmosphere. Joachim's unlimited command over technical difficulties in music of any style, which enabled him to do equal justice to Paganini and Bach, was undoubtedly largely owing to the fact that his early training was free from one-sidedness, and that he gained through the study of brilliant modern music the highest finish as well as the completest mastery. David trained a large number of good violinists: — Japha (Cologne), Röntgen (Leipzig), Jacobsohn (Bremen), Schradieck (who succeeded him at Leipzig), F. Hegar (Zürich), and many more. By far the most eminent of his pupils was Wilhelmj (1845–1908), a virtuoso of the very first rank, who

combined a fine broad tone with a technique of the left hand unrivalled by any contemporary violinist.

A most powerful influence on the style of the German violinists of the present day has been exercised by the Vienna school, more especially by the pupils of Boehm (1798–1876). Although it is difficult to trace any direct connection between the Viennese violin-players of the 18th century and the school of Italy, Italian violinists came very early to Vienna, and the local players adopted their method and style. We know that Tartini was for three years in the service of Count Kinsky, a Bohemian noble, and also that Trani, Ferrari, and other Italian virtuosos came to Vienna. It is remarkable that the leading Viennese composers of the 18th century, down to Haydn, were almost without exception violinists. Some of them, like Anton Wranitzky and Dittersdorf, were virtuosi of high rank, but most of them were in the first place composers and leaders, and in the second place only violinists. Naturally they excelled less as solo-players than in the performance of chamber-music, which at that period hardly enjoyed anywhere so much popularity as at Vienna. It was the time of preparation for the great classical period which opened with Haydn, and the circumstance that the violin was even then cultivated in Vienna far more in connection with good and serious music than merely as a solo-instrument, has undoubtedly contributed much towards giving to the later representatives of that school their thoroughly musical character, and towards making Vienna the earliest home of quartet-playing. As a quartet-player Schuppanzigh (1776–1830), a pupil of Wranitzky, attained great reputation, and may be regarded as standing first on the roll of great quartet-players. For many years in close intercourse with Haydn and Beethoven, enjoying the advice and guidance of these great masters in the production of their Quartets, he established the style of quartet-playing which has been handed down by the most eminent Vienna violinists to our days. His greatest pupil was Mayseder (1789–1863), a brilliant solo-player, of a style more elegant than powerful. Among his pupils the best known are Miska Hauser (1822–87) and De Ahna (1835–92). The latter, an excellent soloist, lived for many years at Berlin, and played second violin in Joachim's quartet.

Ernst (1814–65), G. Hellmesberger, sen., Dont, sen. (1815–88), Joachim, Ludwig Straus, Rappoldi, and Grün, all studied under Boehm. Boehm himself can hardly be reckoned as belonging to the old Vienna school, since he made his studies under Rode, and no doubt was also influenced by Spohr, who resided at Vienna in 1813, 1814, and 1815. The modern Vienna school, therefore, though certainly not uninfluenced by the musical traditions of Vienna, appears in reference to technique and specific violin-style to be based on the principles of the classical French school. Counting among its representatives players of a great diversity of talent and artistic temperament, who afterwards formed more or less a style of their own, the Vienna school, or, strictly speaking, Boehm's school, can hardly be said to have been directly continued at Vienna. Boehm, although a thoroughly competent violinist, was not a player of great genius, but he was possessed of an eminently sound and correct taste and judgment in musical and technical matters, and had a rare talent for teaching. Ernst, next to Joachim the most famous of his pupils, came largely under the influence of Paganini, whose style he for some time closely imitated. Undoubtedly a violinist of the first rank, and by no means exclusively a bravura-player, he did not to any extent affect the prevailing style of violin-playing, nor did he train pupils. An enormous influence on modern violin-playing, and on the general musical life of Germany and England, was exercised by Joachim. He combined in a unique degree the highest executive powers with the most excellent musicianship; and while through his brilliant example he may truly be said to have given to modern German violin-playing a peculiar character, it has not been without effect even on the style of the French school. Unsurpassed as a master of the instrument, he used his powers of execution exclusively in the service of art. First musician, then violinist, seemed the motto of his life and the gist of his teaching. His performances undoubtedly derived their charm and supreme merit from the strength of his talent and of his artistic character, andwere stamped with a striking originality of conception; at the same time fidelity to the text, and careful endeavour to enter into the spirit and feeling of the composer, were the principles of executive art which Joachim through his long career invariably practised. In the rendering of Bach's Solos, of Beethoven's Concerto and Quartets, he had absolutely no rival, and it seems impossible he should ever be surpassed in these highest tasks of the violinist, in which both his conception and execution appeared to fulfil the ideal of the composer. With Ernst, and still more with Joachim, an element derived from the national Hungarian, and from Hungarian gipsy music, has come into prominence. It is fiddle-music par excellence, and if introduced into serious music with such judgment and discretion as in Joachim's Hungarian Concerto and transcriptions of Brahms's Hungarian Dances, it is not only artistically legitimate and musically interesting, but opens a field for telling and beautiful violin-effects. It evinces the same desire to make the resources of popular national music available for artistic purposes, which showed itself in Chopin's idealisations of the Polish element, and later in Sarasate's adaptations of Spanish melodies and

dances. Joachim has trained a large number of excellent violinists. Among the best of his pupils are: J. Ludwig, well known as teacher and quartet-player in London, Hänflein (Hanover), Waldemar Meyer, Holländer (Cologne), Kruse (Berlin), Kotek (Berlin), Schnitzler (Rotterdam), Hess (Frankfort), Petri (Leipzig), Halir (Mannheim), Schiever (Liverpool), Gompertz (London), T. Nachez and many more. (See Table, pp. 318, 319.)

In addition to Boehm's pupils, the Vienna school produced a number of eminent violinists, such as Joseph Hellmesberger, a pupil of his father, who was for a great many years the leading violinist at Vienna, enjoying a special reputation for quartet-playing; Leopold Auer (born 1845), pupil of Dont, jun., and others. Leopold Jansa (1797–1875) deserves to be specially mentioned as the teacher of the most eminent lady-violinist of the present day, Wilma Norman-Neruda (born 1840). Madame Neruda (Lady Hallé), possessing a highly-finished technique, is not merely a brilliant soloist, but a thorough musician, versed in the whole range of musical literature, and an admirable quartet-player. It is, no doubt, largely owing to her immense success and popularity that of late years violin-playing has been much taken up by ladies, with various degrees of success.

The school of Prague — started by F. W. Pixis (1786–1842), a pupil of Fränzl at Mannheim, and of Viotti — has produced several violinists of note: J. W. Kalliwoda (1800–66), M. Mildner (1812–65), who succeeded Pixis as Professor of the Violin at the Prague Conservatoire, and Ferdinand Laub (1832–75), a violinist of the very first rank. [For the later development of this school under Professor Ševčik, see below.]

It remains to mention a few violinists of eminence who do not stand in any direct connection with the established schools of violin-playing. Franz Clement (1780–1842), who was a musician and player of remarkable genius, deserves specially to be remembered as the first who played in public, and for whom, in fact, was written, the Concerto of Concertos, the original MS. of which bears this inscription: 'Concerto par Clemenza pour Clement, primo Violino e Direttore al theatro di vienna, Dal. L. v. Bthvn. 1806.' K. J. Lipinski (1790–1861) was mainly self-taught, an excellent, solid, and brilliant player; though not exercising, either as composer or teacher, much influence on violin-playing generally. Bernhard Molique (1803–69), although a pupil of Rovelli's at Munich, must be called a follower of Spohr. His concertos take a high rank in violin-literature, and although they cannot rival Spohr's in spontaneity of ideas, they show, as it were, a further development of that master's violin-style and technique. During his long residence in England, Molique formed a number of pupils, the best known of whom was Carrodus. Ole Bull (1810–80), a player of great originality, not free from charlatanism, was entirely self-taught, and has not inappropriately been described as a Northern Paganini. He belonged to no school, and exercised no influence on the style of violin-playing of the period.

England has produced but few violin-players of eminence, and violin-playing has, as a rule, been represented in this country by foreigners. Thus we find Geminiani, Giardini, Wilhelm Cramer, Salomon, Viotti, Mori, Sainton, Straus, Norman-Neruda, as the leading resident violinists in London, while there is hardly an eminent player during the last hundred years who has not visited the country.

The earliest English violin-player of note was Davis Mell, whom Hawkins calls the great rival of the German Baltzar. John Banister (1630–79) was leader of the band of Charles II., in succession to Baltzar. Matthew Dubourg (1703–67) was a pupil of Geminiani, and appears to have been a clever player. His pupil, John Clegg (1714–*c.* 50) was a brilliant virtuoso. J. Abraham Fisher (born 1744) was a player of much talent, who travelled a great deal on the continent, but appears to have been much of a charlatan. Thomas Linley (1756–78) studied under Nardini at Florence, but died young. George A. P. Bridgetower (1779–184–), though not born in England, made his studies in London, and must have been a player of considerable powers, to judge from the fact that Beethoven played with him the Kreutzer Sonata for the first time in public. Thomas Pinto (died 1773) and George F. Pinto (1786–1806) were born in London of Neapolitan parents. Both were clever violinists. Among modern players, the most eminent were Henry Blagrove (1811–72), a pupil of Spohr, and the brothers Alfred (1837–76) and Henry Holmes (1839–1905).

There can be no doubt that the number of good violin-players is very much greater at the present time than it ever was before. Striking originality and genius are probably as rare as ever, but the improvement which has taken place in the rank and file during the last seventy years is truly astonishing. While formerly even the most famous orchestras contained but a few who could make any claim to be soloists, nowadays the great majority are thoroughly trained artistic players. One of the best-known teachers of modern times used to declare that the same concertos which during the first half of the 19th century were considered the *ne plus ultra* of difficulty, and were attempted in public by perhaps a very few of the most famous virtuosos, are now as a matter of course studied and fairly mastered by the average student at

any Conservatoire. It is obvious how much orchestral performances must have gained by this general spread of executive skill, and we can safely assume that at no period of musical history has orchestral music been so generally well executed as at the present day.

At the same time we cannot speak of a modern violin-technique and a modern development of such technique as we speak of it in reference to piano-playing. The development of the technique in any instrument, as a matter of course, goes along with the perfecting of its mechanical structure. Now in the case of the pianoforte this gradual perfecting of the mechanism has continued up to the present time. Thus the technique of Mozart probably stands in the same relation to the technique of Liszt as an old Vienna harpsichord to a modern Broadwood. In the case of the violin it is not so. For more than three hundred years the violin has undergone no structural alteration whatever, and no important change in the principles of execution has taken place since the days of Corelli. The advance made in mastering difficulties since the early days of violin-playing is more apparent than real. There are but few points of modern technique which one or another of the old masters had not already attempted (Locatelli, Lolli, Bach, etc.), and it is owing only to the more complicated nature of modern music (not to speak of the morbid tendency towards exaggeration in every respect) that the execution of great difficulties is more often demanded. It is only in reference to 'bowing' that we can speak of a modern development, and that for the very good reason that the modern flexible bow attained its present form but very gradually at the end of the 18th century. In the art of bowing we do find, as in piano-playing, a modern development which follows the gradual perfecting of the instrument. Tourte, of Paris, made the modern bow what it is, and the violinists of his time were not slow to avail themselves of its immense advantages. Hence resulted a rapid progress in the art of bowing, which culminated in Paganini, and there reached a point of perfection which is not likely to be surpassed. P. D.

*Notices will be found elsewhere of most of the artists whose names appear in the following article.*

Since the above remarks were printed, the tendencies noted have become still more marked. The success of the lady violinist is now firmly established; she stands upon the concert platform almost coequal with artists of the other sex, able to give a rendering of the great masterpieces of violin literature no less interesting than theirs, though differing in character. Wilma Norman-Neruda (Lady Hallé) reached her seventieth year on March 21, 1909, and retains even yet her old supremacy. Teresina Tua (Countess Franchi) leads a somewhat retired life in Rome. On the other hand several ladies of considerable ability are now before the public, amongst them Marie Hall, Emily Soldat, Gabriele Wietrowetz, Renée Chénet, Sofie Jaffé, Maud Powell, Leonora Jackson, Vivien Chartres, Kathleen Parlow, Leonora von Stosch (Lady Speyer), May Harrison, Jessie Grimson, Nora Clench, and Beatrice Langley, the last five resident in London. Lady amateurs are counted by thousands, and if they do not already form the majority, bid fair to do so in the near future. As orchestral players they have not made, and cannot, for obvious physical reasons, be expected to make, the same progress, few of them possessing the force and intensity which belong to the average male performer; but in chamber music the lady violinist holds her own, imparting into it the delicate, and in some works welcome, charm of femininity.

The general standard of ability among violinists has gone on improving. Were it not so, the scores of modern composers would be impossible of realisation. The technique of a good soloist is now required of the average orchestral player, who must not only exhibit facility in the playing of artificial harmonics, rapid pizzicato and altissimo passages, difficult double stops, etc., if he is to affront with assurance the parts placed before him in the symphonies of to-day, but must be ready to play them at sight from manuscript, and sometimes, at concerts dominated by the interests of the box office, to give a good account of them after a single rehearsal. The success achieved by British orchestral players in this direction is more noteworthy than any achieved by soloists. Solo-playing had reached its apogee long before the above article was written; what has happened since is the multiplication of the virtuoso to such an extent that executants, however acrobatic, cease to inspire wonder, and audiences are beginning to ask, not what a newcomer can do, but how he can do it. This results from a general improvement in the methods of violin teaching, though another result, less conducive to good art, is the overcrowding of the concert platform by rapidly trained players, many of whom lack the essential qualities which entitle an artist to a public hearing.

Two of the most prominent figures in the violin world have passed away since the articles appended to their names in earlier volumes of the present edition were written — Joseph Joachim on August 15, 1907, and Pablo de Sarasate on September 20, 1908. The former remained to the end a fount of inspiration for every performer of chamber music; with his death disappeared not only an artist, but an art of interpretation of which he alone had the secret. Sarasate continued his career as a travelling virtuoso almost to the day of his death. The net artistic result of such a life

may seem to be insignificant, but no one can say that his fame was undeserved if he reflects that Sarasate helped to make the violin loved and appreciated all over the world by the matchless charm of his tone and style, and that, although other artists have surmounted greater technical difficulties, the flawless perfection of his technique, as far as it went, has never been equalled in modern times. August Wilhelmj ceased to make public appearances after the age of fifty, and ended his days as a busy and successful teacher resident in London. Leopold Auer, after a long residence in St. Petersburg, where he gained a position of great distinction as soloist, teacher, and conductor, has retired and receives a pension from the Imperial purse. He was fêted in December 1908 on the occasion of the fortieth anniversary of his first appearance. Among his pupils are Mischa Elman, Zimbalist, and Kathleen Parlow, young people who are now already public favourites.

The Belgian school can no longer be regarded as a branch of the French, and the marvel is that, with qualities so individual, it ever was so considered, Belgium, especially the Walloon district, being nothing less than a nursery of violinists. There could be no greater contrast than between the styles of such players as Vieuxtemps and Sarasate, or Léonard and Alard. The two leading Belgian violinists to-day are Eugène Ysaÿe, a commanding figure in the world of music, and César Thomson, principal violin professor at the Conservatoire of Brussels. MM. Zimmer and Schmidt have also considerable local reputation, whilst the members of the Brussels String Quartet (leader Franz Schorg) form one of the best organisations of the kind now before the public.

In France fewer violinists of great eminence are heard, but there are evidences of a reversion to the finer taste of the old French classical school. Less use is made of the exaggerated vibrato which is the typical vice of the modern French artist, whether vocalist or instrumentalist, and chamber music, as in the time of Baillot, is much cultivated in Paris, some of the concerts, notably those given by the Parent and Capet Quartets, being frequently of exceptional, and, in some cases, of historic interest. J. B. C. Dancla (1818–1907) retained his prestige as a teacher to an advanced age, and the staff of professors at the Conservatoire has not lost the reputation gained in earlier days. The most prominent soloist of the French school is Jacques Thibaud, whose fascinating style has gained him a European reputation.

As an orchestral player the average French violinist leaves, however, something to be desired. A born soloist and adept at every kind of light bowing, he lacks the weight of tone which even the less accomplished players of other countries possess, and which is needed in symphony playing.

Emile Sauret and Henri Marteau are French by birth but cosmopolitan through residence in other countries. French influence is scarcely perceptible in the style of the last-mentioned artist, who was appointed, after Joachim's death, to the vacant professorship of the violin at the Hochschule in Berlin, with permission to retain his rank as an officer in the French army.

Among the present residents in Berlin are Lady Hallé, Karl Halir, Willy Burmester, Waldemar Meyer, Zajic, Karl Flesch, Karl Klingler, A. Petschnikoff, and A. Moser. One of Joachim's best pupils, H. Pétri, resides in Dresden, and Hugo Heerman in Frankfort. Fritz Kreisler, who ranks among the first of living violinists, has recently taken up his abode in Berlin, but is a product of the Viennese school. Hubermann as soloist, and Grün (now a septuagenarian) as teacher, are promient in the musical life of Vienna, the pupils of the latter including Franz Kneisel, leader of the Quartet bearing his name, which has done so much for chamber music in America. Another fine quartet leader established in Vienna is Arnold Rosé, but no surviving member remains of the family of Hellmesberger, three of that name having in succession taken an active part, as violinists, in the musical life of the city. Jean Hubay, of Buda-Pest, though at one period in his career engaged as professor at the Brussels Conservatoire, may be described as a musical patriot, devoting himself to the composition and performance of solos in which Hungarian airs and dances form the main feature. Veczey, a young player of much promise, who also studied under Joachim, and has serious aims, is Hubay's most distinguished pupil.

The Czech school was well represented for a time by F. Ondricek (pupil at the Prague Conservatoire), whilst Ottakar Ševčik has enhanced its reputation by sending out into the world several pupils equipped with a dazzling technique, amongst them Kubelik, Kocian, and Marie Hall. Kubelik travels the world and has galvanised into life the long dormant music of Paganini. Kocian teaches at Odessa, and of Marie Hall it could be said at her début that she was the first solo violinist of English birth to take rank as a virtuoso.

Besides Sarasate Spain has produced one violinist of rank in Monasterio (1836–1903), a good teacher who also did much for the advancement of chamber music in Spain. In Scandinavia the only prominent name since Ole Bull is Tor Aulin, who is held in esteem as violinist, composer, and conductor.

Exception made of the ladies mentioned, it must be recorded that the leading positions in England continue to be occupied by violinists of foreign birth. Emile Sauret, an artist widely known, is now, and has been (intermittently) for some years, a resident in London. He occupied the position of principal professor of

the violin, in succession to Sainton, at the Royal Academy of Music from 1890 to 1902. He then migrated to Chicago, and has since returned to Europe. His position at the Academy was taken by Willy Hess, who followed his footsteps to America after a year's service, and is now Concertmeister of the Boston Symphony Orchestra. Since his departure Hans Wessely has been the leading teacher at the R.A.M. At the Royal College of Music, where the study of ensemble music is a feature, E. F. Arbos is principal violin professor, seconded by Achille Rivarde and Maurice Sons, and on the staff of the Guildhall School of Music are B. Holländer, A. Gibson, and Johannes Wolff. Johann Kruse, formerly Professor at the Berlin Hochschule, was active as Quartet leader in London for many years, and was instrumental in extending the life of the 'Popular Concerts,' which, unfortunately for the art of chamber music, came to an end during the period under review. Some excellent artists are stationed in our provincial towns, A. Brodsky in Manchester, E. Schiever in Liverpool, Max Mossel in Birmingham, and Paul David at Uppingham.

Violin technique has made no perceptible advance — that was scarcely possible — nor has the repertory received much reinforcement from modern composers, but a healthy sign is the more frequent inclusion of the music for solo violin by Bach and the early Italian composers in the programmes of concert givers, whilst Spohr's concertos are less and Mozart's more played than of old. What has really advanced is the art or science of the violin pedagogue. Spohr's 'School,' which formerly stood first among violin methods, though considered unsatisfactory in the elementary stages, is now in many respects obsolete; for instance, his condemnation of *spiccato* or *saltato* bowings, and of all harmonics but the natural ones, is voted far too sweeping by modern teachers. It is recognised that the spiccato is indispensable for passage playing of a certain type, and that artificial harmonics have now a legitimate place in the curriculum, owing to their frequent presence in the scores of latter-day composers, whilst they give to the student the best possible left-hand practice, inasmuch as the fingers must be in the absolute centre of the note and the hand well over the finger-board, if they are to sound properly. Spohr was pre-eminently a lyrical player, and his remarks upon the portamento and vibrato remain still the most perfect exposition of their beauties and limitations; otherwise his method has been superseded by two monumental works, one of which, the 'School' of Ottakar Ševčik (*q.v.*), is encyclopædic in character, and deals mainly with the training of violinists on the technical and mechanical side. The other, the 'School' of Joachim and Moser, not placed before the public in its entirety till after the former's death, aims primarily at developing the æsthetic and intellectual qualities of the student, and epitomises the teaching in vogue, during Joachim's lifetime, at the Hochschule. In it is set forth the method prescribed by Joachim of holding the bow with stiff fingers and loose wrist, and with elbow and upper arm in a position described as a mean between the high elbow of the French and the low elbow — low to an exaggerated degree — of the German school. The work, which is voluminous, contains many original features, including sections devoted to harmonic and melodic intonation, comparisons of modern scales and ancient modes, grace notes, artificial harmonics, pizzicato, etc. etc., whilst the third and last volume includes sixteen standard solos and concertos provided with Joachim's cadenzas and annotations. The same authors also collaborated in the editing of Bach's solo Sonatas and Partitas, giving a facsimile of the Adagio of the first sonata taken from a MS. in Bach's handwriting, which Joachim was fortunate to discover in private hands. It has been a tradition with some teachers that Bach intended certain chords to be played with the aid of the thumb, but for this, in Joachim's edition, there is no sanction. The history of these famous sonatas is not complete without mention of the little-known fact that one of them was published in France as far back as the close of the 18th century, in a collection of early works of the French, Italian, and German schools, edited by J. B. Cartier, a pupil of Viotti, dedicated to 'Citoyens' Baillot, Cherubini, etc., and entitled 'L'Art du Violon,' so that the musicians of the Leipzig school were not the only ones to lay the foundations of their latter-day popularity. Among violin works of special interest published in recent years are a sonata in G minor by Purcell (contained in Alfred Moffat's 'Meisterschule'), two concertos by Haydn, and one attributed to Mozart. The Haydn concertos, which were composed for Luigi Tomasini, Concertmeister of the Esterhazy Capelle, were discovered recently by the publishers, Messrs. Breitkopf & Härtel, in their archives.

H. Schradieck has contributed many books of studies and scales of the greatest value, but the same cannot be said of every modern purveyor of teaching material. The endless variety of scale fingerings provided are disconcerting for teachers and examiners, and though it may be admitted that every artist will choose, in the end, those most suited to his hand and to the instrument he plays on, the standard fingerings still remain the best that can be put before the student.

Owing to the vast size of so many modern concert rooms, the more intimate beauties of the violin are less cultivated than formerly, and violins are fitted to produce the loudest possible tone. Such instruments as those of Amati and Ruggieri are left to amateurs. For the pur-

pose of playing in orchestras in which there is not room for the full complement of strings, a very loud-voiced instrument, made with trumpet attachment of aluminium, and known as the 'Stroh violin,' has been devised, and minor improvements in the manufacture of accessories, such as a hollow sound-post, a resounding tail-piece, patent pegs, etc., have been put on the market without finding universal acceptance. As regards the violin proper there is nothing to record except that violins come from Germany made on a system whereby the upper and lower tables are attuned to each other; but as their originator, Dr. Grossman of Berlin, only claims to have reverted to the methods of the early Cremonese makers, it cannot be said that the violin has undergone any evolutionary process during the last two centuries. W. W. C.

VIOLINO PICCOLO (*Quart-geige, Halb-geige, Dreiviertel-geige, Three-quarter-fiddle*). A violin of small size, but of the ordinary parts and proportions, differing in this respect from the pochette or kit. It was usually tuned a minor third higher than the ordinary violin, its highest string having the same pitch as the highest string of the Quinton. Leopold Mozart says the Quart-geige is smaller than the ordinary violin, and is used by children. 'Some years ago,' he continues, 'Concertos were written for these little violins, called by the Italians Violino Piccolo: and as they have a much higher compass than the ordinary violin, they were frequently used in open-air serenades (*Nachtstücke*) with a flute, harp, and other similar instruments. Now, however [1756], the small violin can be dispensed with. Everything is played on the common violin in the higher positions.' (*Violinschule*, p. 2.) The 'Three-quarter Fiddle' is still used by children, but is always abandoned as early as possible. Whether the 'Violino piccolo' of Bach's first Cöthen Concerto was of different pitch from the ordinary violin is doubtful. The term here possibly designates a violin somewhat smaller, and strung with thinner strings, but of the ordinary pitch. [See PICCOLO VIOLINO, VIOLONCELLO PICCOLO.] E. J. P.

VIOLONCELLO (I.), *Violoncelle* (Fr.). In England and Germany the Italian orthography and pronunciation are in general use, but in Italy the familiar abbreviation *'cello* is not commonly employed as it is in England and America (for the obvious reason that it is incorrect and meaningless in the Italian language). The immediate predecessor of the Violoncello was the Viola da Gamba (see GAMBA), which had its origin in the Arabian Rebab — an instrument of the 8th century, that further research, we are inclined to think, will prove to be of still greater antiquity — and the *Kemangeh aguz*, which, according to A. Christianowich's definition of the name (vide *Esquisse Historique de la Musique Arabe*, Cologne, 1883), advertises its age in its title; *i.e.* 'Kemán-gah,' *place of the bow* — 'aguz,' *ancient*. Both these instruments — if we can rely on the evidence of the present custom in the East — were held in the manner familiar to Violoncello virtuosi of to-day, and if we were to follow this hypothesis alone it would not be difficult to trace the primitive forms of the violoncello through its medium. In the following figure (Fig. 1) preserved in the Museum at Rouen, and said to have been taken from a bas-relief in the Chapel of St. Georges de Boscherville, built in 1066, we have perhaps the earliest example of a European instrument played violoncello-wise. This may be looked upon as a doubtful bass instrument, perhaps the ancestor of the VIOLA DA SPALLA, on account of its dimensions. But when we consider that pitch has ascended from the depths, inference would suggest that the earliest musical instruments were low pitched, and, continuing the same line of deduction, we might assume that the correct position of the violoncello in the violin family is that of its real founder. Already in the 12th century we find examples of an advanced type of violoncello. One of these is shown in a bas-relief of that period, preserved in the Museum at Cologne, and its form and dimensions are identical with Fig. 2, which is taken from a MS. illuminated 'Latin Bible,' that belonged to the Church of St. Mary in the eastern suburbs of Worms.



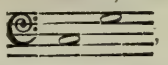
FIG. 1.



FIG. 2.—A very early Contralto Viol (from MS. in B. M. Harl. 2804, f 3, b).

This subject is introduced in a Worms Bible of the 12th century. The figure forms one of four pendant figures which surround a seated king, probably David, who is plucking a six-stringed chrotta. The two upper corners are occupied respectively by a minstrel knocking a row of bells with two hammers, and another blowing a horn. On the right of the above figure, in the opposite corner, a man is playing a harp of the triganon pattern.

From a nearly effaced note on the first page of this Bible, which is now in the British Museum (Harl. 2804, f 3, b), it seems to have been executed in 1148. In the following century we get a distinct indication of a bass instru-

ment of the Violoncello kind with two strings, in the *Tractatus de Musica*, written by Jerome of Moravia, and dedicated to Gregory X. in 1274, and now in the Bibliothèque Nationale in Paris. He calls it a *rubebe*, and states that it was tuned thus:  , but unfortunately he gives no representation of the form of this rubebe. These were tentative efforts at fixing a definite shape of viol that preceded the 15th century, efforts that seemed to confine themselves more especially to Germany. Then in the 15th century there is an indication of a change of locality for this development. On the first page of 'The First Book of Songs' by Aurelius Augurellius Arimensis (Verona, 1491), there is a representation of a viol of an advanced type having a bridge, five strings, and two bourdons. (It is reproduced at vol. iv. p. 626, Fig. 2.) In form, this viol is quite equal to anything Hans Judenkünig shows in his *Ein Schöne Künstliche Underweisung*, published in Vienna thirty years later. That such an excellent type of viol should suddenly appear in Italy is a circumstance that raises some doubt as to the original nationality of the viol. The question seems to be one that can only be answered with the speculative theory that Joan Kerlino was a German, who settled in Brescia, in Lombardy, — or at least was working there, — in 1449, and established a school of viol-making on the German system. This theory may be near the truth, for Herr von Wasielewski has recently traced Kerlino's name to a German origin. It is a curious fact, and one worthy of note, that the form of this Italian viol is far in advance of that afforded by any representation of a viol to be found in Virdung's *Musica getutscht* (Strasburg, 1511) or in the works of his imitators Luscinius, and Agricola (*Musica Instrumentalis*, 1528). In the 16th century — the century following Kerlino's period of activity in Brescia — several names of makers appear upon the scene in Italy, such as Dardelli of Mantua, Linarolli of Venice, and Zanetti in Brescia, while an idea of the advance in form made by these luthiers is shown in Ganassi del Fontago's *Regola Rubertina*, published in Venice in 1543 (Fig. 3). In the meantime Gaspard Duiffoproucart, or Tieffenbrucker, the Bavarian, had settled in Lyons and busied himself with making excellent viole da gamba, of a smaller size than had hitherto been in vogue. Doubtless he was influenced in this by the growing demand for what Rousseau in his *Dictionnaire de Musique* terms 'les instruments de remplissage.' For the viols had begun to break up into a great variety of sizes, so as to answer the requirements of the subtle variations of pitch of the singing voice. Before this sorting into sizes, the bass viols were of very large dimensions and huge awkward construction, some with bridges, some without, some with C-shaped sound-holes placed high up in the upper bouts and an accompanying rose, but all preserving their formidable proportions so as to modify, if not to drown, the shrill tones of the violin which had already made its appearance. These were the leading types of bass instruments contributed by Germany to the development of the violoncello. It remained for Italy, in the workshops of Andreas Amati, to transform the viola da gamba into the form of the violin and — apparently — to create the violoncello as we know it to-day. It was in 1572 that Pope Pius V. sent Charles IX., King of France, the famous set of thirty-eight bow instruments (eight of this number were bass instruments) made by Andreas Amati in Cremona.

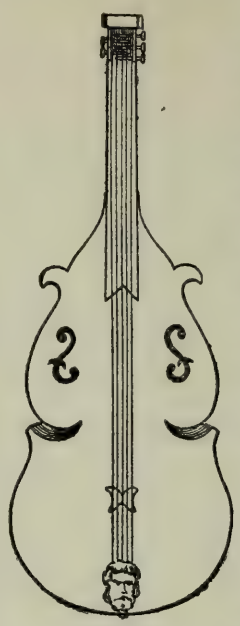


Fig. 3.
(After Paul Veronese.)

On the backs of these were painted the arms of France and other devices, and the motto 'Pietate et Justitia.' These instruments were taken from the Chapel at Versailles during the Revolution and destroyed by the mob, on Oct. 6 and 7, 1790. Two violins and one violoncello of their number have alone been preserved, — the latter is or was lately the property of John Bridges, Esq. In the absence of any authentic violoncellos by Gasparo da Salo, to Andreas Amati must necessarily be assigned the place of earliest maker of the violoncello and most probably its inventor as we know it to-day. In any event the demand for that form of instrument evidently spread rapidly, as Gio. Paolo Maggini seems to have made no gambas but turned his attention entirely to the instruments of the violin family proper. In the opinion of Messrs. W. E. Hill & Sons (*Gio. Paolo Maggini*) Maggini came nearer to gauging the most scientific proportions for the violoncello than any other early maker. Following Maggini, Nicolas Amati advanced matters to a certain extent in his experiments in thickness, but he left the early dimensions unaltered. The length of the violoncello was then about thirty-one inches (*vide* W. E. Hill & Sons, *Antonio Stradivari*). The paramount influence of the Church in musical matters was largely responsible for these dimensions. The violoncello was looked upon as useful, only, to reinforce the double-bass. The viola da gamba still held the principal place in the hearts of 17th century virtuosi, and even in the following century M. Hubert le Blanc, in his *Défense de la Basse de Viole contre les Entreprises du Violon et les Pretensions du Violoncel* (Amsterdam, 1740),

shows by his ingenious arguments that the violoncello was still looked upon with disfavour by a large class of players. Even Stradivarius did not occupy himself with the dimensions of the violoncello (see vol. iv. p. 711*a*), but adopted those of his contemporaries, *i.e.* a length of about 30 to 31½ inches. 'Francesco Rugger detto il Per' also modelled his violoncellos on a large scale, though he appears to have seen his error, and reduced his dimensions before 1700. This was due to the fact that the possibilities of the violoncello as a solo instrument had begun to suggest itself to performers. As early as 1691, Domenico Galli of Parma, a wood carver of great repute, constructed a sumptuous violoncello (*vide* Count Valdrighi, *Museo Artistico Estense*) which he presented to Francis II., Duke of Modena, together with a treatise on the violoncello as a solo instrument entitled *Trattenimento musicale sopra il violoncello a solo*, dated Sept. 8, 1691. In the following century luthiers had to make further improvements to suit the requirements of such players as Franciscello and Vandini, and when the Frenchman Berteau invented the thumb movement at the beginning of the 18th century, still further modifications suggested themselves to makers whose art progressed hand in hand with that of the players, until the perfect form and dimensions were reached.

Virdung, *Musica getutscht*, 1511; Hans Judenkünig,. *Ain Schöne Kunstliche Underweising*, 1523; Agricola, *Musica Instrumentalis*, 1528; Hans Gerle, *Musica Teusch*, 1532; Luscinius, *Musurgia seu praxis Musicae*, 1536; Ganassi del Fontego, *Regola Rubertina*, 1542; Rousseau, *Traité de la Viole*, 1687; Le Blanc, *Défense de la Basse de Viole*, 1740; Welcker von Gontershausen, Neu eröffnetes Magazin, *Musikalischer Tonwerkzeuge;* Mace, *Musicks Monument;* Petri, *Anleitung zur praktischen Musik*, p. 415; Payne, *Proceedings of the Musical Association*, 'The Viola da Gamba,' March 8, 1889; *The Quarterly Musical Magazine and Review*, London, 1824, Nos. 23, 24; La Truella, *Almanacco Modenese per l' Anno*, 1879, pp. 33–35; Larousse, *Dic. Universelle du XIX siècle;* Hill, *Antonio Stradivari;* Racster, *Chats on Violoncellos;* Laurent Grillet, *Les Ancêtres du Violon.* E. H-A.

VIOLONCELLO (II.). The name is given to an organ stop of 8 ft. pitch, usually to be found in the Pedal organ, but occasionally in the Great also. It may be found both with open and closed pipes. There is always, as its name implies, some attempt to give the string quality. W. P[a].

VIOLONCELLO PICCOLO. A violoncello of the ordinary pitch, but of smaller size and having thinner strings. According to Quantz (*Flötenschule*, p. 212), it was generally used for solo-playing, the ordinary violoncello being employed for concerted music. Similarly, the Viola da Gamba used for solo-playing was of smaller size than the six-stringed 'concert-bass.' Bach introduces the Violoncello piccolo in the cantatas 'Jesu nun sei gepreiset,' and 'Ich geh' und suche mit Verlangen.' The parts have the usual violoncello compass. The well-known obbligato part to 'Mein gläubiges Herze' is entitled 'Violoncello Piccolo,' though it is probable from its construction that it was originally written for the Viola da Gamba. (See VIOLA POMPOSA.) E. J. P.

VIOLONCELLO-PLAYING. Though the manufacture of the Bass Violin or Violoncello followed closely on the invention of the Tenor and Treble Violins, nearly a century elapsed before the Violoncello took its proper rank in the family of stringed instruments. This is due to the fact that the six-stringed Viola da gamba, the established chamber and orchestral bass of the 17th century, was a very popular instrument, and more easily handled than the Violoncello, though inferior to it in power and quality of tone. [See GAMBA.] The larger and more thickly strung Violoncello was at first employed to strengthen the bass part in vocal music, particularly in the music of the church. It was in Italy that the instrument first took a higher position. The stepping-stone appears to have been the continuous basses which formed the usual accompaniment to solos for the Violin. The ringing tones of the Violin demanded a more powerful accompaniment than the Viola da gamba could give; and with many Violin solos of the latter part of the century we find bass parts of some difficulty, which were played on the Violoncello by accompanists who made this department of music a special study. Corelli is said to have had a Violoncello accompaniment to his solo performances, though his basso continuo is obviously written in the first instance for the Viola da gamba; but it is not until after the death of Corelli that we hear of the first solo violoncello player. This was one Franciscello (1713–40), of whom little is known except that he played solos in the principal European capitals. The name of Vandini has also come down to us as the violoncello accompanist of the solos of Tartini. These two players rank as the fathers of the Violoncello, and it may be assumed that it was from its association with the Violin as a bass that the Violoncello itself became a model instrument, and that the methods of violin-playing came to be applied to it.

Among the earliest compositions for the Violoncello may be mentioned the sonatas of Antoniotti of Milan, an Amsterdam edition of which is dated 1736, and of Lanzetti, violoncellist to the King of Sardinia (1730–50). According to M. Vidal[1] we trace in these masters the first decided recognition of the capacities of the instrument. The left hand stops an octave and a half (upper E) on the

[1] *Les Instruments à Archet*, tom. I. p. 327.

first string, necessitating the use of the thumb, which is the special characteristic of the higher positions of the Violoncello. Canavasso and Ferrari, two other Italian players, appeared in Paris between 1750 and 1760. There already lived in Paris a player whose name stands by tradition at the head of the French school. This was the famous Berteau, who died in 1756. None of Berteau's compositions are known to exist, except a well-known study printed in Duport's *Essai* and a sonata in Breval's *Méthode;* but he is always recognised as the first of the French school of violoncello-players. Cupis, Tillière, the two Jansons, and the elder Duport were among his pupils. Among the classical composers, Handel and Bach first employed the instrument in its wider range; it is only necessary to mention the famous six solos of the latter, while well-known instances of its use by the former are the obbligato parts to 'O Liberty' ('Judas'), 'What passion cannot music raise' ('St. Cecilia's Day') and 'But O! sad virgin' ('L'Allegro'). Pepusch's 'Alexis' was for long a favourite. With the creation of the stringed quartet the Violoncello gained the greater prominence which is exemplified in the chamber music of Haydn and Boccherini. The latter master was himself a soloist of considerable ability; he played at the Concert Spirituel in Paris in 1768. Gluck is said to have been a violoncellist, but no predilection for the instrument appears in his works.

The true method of violoncello-playing was first worked out by the younger Duport, and laid down in his famous *Essai sur le Doigté du Violoncelle, et sur la Conduite de l'archet.* Duport, who was born in 1749, made his début at the Concert Spirituel in the same year in which Boccherini performed (1768); the *Essai* was published some years later. Before Duport much confusion had existed in fingering and bowing the instrument; many players, it appears, endeavoured to get over the difficulties of the scales by fingering the Violoncello like the Violin, *i.e.* stopping whole tones with successive fingers, thus throwing the hand into a false position, and losing that *aplomb* which is indispensable alike to certainty of fingering and solidity of tone. Duport, recurring to the practice of the old Viola da gamba players, laid down the principle that the true fingering was by semitones, only the first and second fingers being as a rule allowed to stretch a whole tone where necessary; and he overcame the inherent difficulties of the scales by dividing the positions into four so-called 'Fractions,' and by adopting a methodical system of shifting, the violin fingering being only retained in the higher 'thumb' positions, where the fingering is similar to the first position of the Violin, the thumb acting as a movable nut. The *Essai* of Duport formed an epoch in violoncello-playing. Among his pupils was Frederick William, King of Prussia, to whom Mozart dedicated the three famous quartets in F major, B♭ major, and D major, in which the Violoncello occupies so prominent a place; while Beethoven's first two Violoncello sonatas (op. 5) were dedicated to Duport himself. The compliment of Voltaire to Duport, who visited him when at Geneva on a musical tour, aptly illustrates the change which was taking place in the treatment of the instrument. 'Monsieur,' he is reported to have said, 'vous me faites croire aux miracles: vous savez faire d'un bœuf un rossignol!' In Germany Bernhard Romberg and Stiastny, contemporaries of Duport, worked upon his method, while Levasseur, Lamare, Norblin, Platel, Baudiot and others represented the school in France. The Italians were slower in the cultivation of the Violoncello, and Burney in his *Tour* remarks that the Italian players retained the underhand grasp of the bow while elsewhere the overhand grasp, founded on that of the violin, was generally adopted. Since the time of Duport, the tendency of players and composers has been to make the Violoncello more and more a bass Violin, *i.e.* to assimilate its treatment more and more closely to that of the treble instrument. The most accomplished players even performed (an octave lower in pitch) on it solo violin pieces of great difficulty, the 'Trillo del diavolo' and 'Carnaval de Venise' not excepted. Merk, Franchomme, Kummer, and Dotzauer ranked among the best bravura players of their times, but the greatest master of all the effects producible on the Violoncello was undoubtedly A. F. Servais (died 1866), under whose large and vigorous hand, says a critic, the Violoncello vibrated with the facility of a kit: the staccato in single notes, in thirds, in octaves, all over the finger-board, even to the most acute tones, came out with irreproachable purity; there was never a hesitation or a doubtful note. He was an innovator in every sense of the word; never, before him, had the Violoncello yielded such effects. His compositions will remain as one of the most marvellous monuments of the instrumental art of his time.[1] Servais may well be called the Paganini of the Violoncello. The English players who have left the greatest name are Crosdill and Lindley. Among later players the name of Alfredo Piatti should be mentioned as a master in all styles, equally admirable in the severest classical music and in brilliant technical effects. Grützmacher, Davidoff, the Hausmanns, Edward Howell, Julius Klengel, and Jean Gerardy, must also be named.

At present, players use thinner strings than formerly; and the use of the thumb positions is more restricted, the rule being to employ ordinary stopping wherever practicable. The

[1] Vidal, *Instruments à Archet*, tom. I. p. 371.

objection to the thumb positions is that the quasi open notes, being stopped sideways, are necessarily weak and unequal. For solo performance the tenor register of the Violoncello, *i.e.* the first and second strings, each employed in its lowest octave, is the best portion of the instrument; the ponderous notes of the lowest string are exceedingly effective in legato and tenuto passages. The Violoncello affords less scope than the Violin for displaying skill in bowing, the bow being shorter than that of the Violin, though the instrument itself is very much larger; while the bowing is to some extent reversed, because in the Violin the bow points in the downward direction of the scales, *i.e.* towards the lowest string, while in the Violoncello, which is held in a reversed position, the bow points in the upward direction, towards the highest string. The rule of the old Viola da gamba players, however — to bow strictly the reverse way to the Violin, *i.e.* to commence the bar with an up-bow — is not applicable to the Violoncello.

The principal Methods for the Violoncello are those by B. Romberg, Kummer, Dotzauer, Lee, and Piatti. The Studies of Stiastny, Grützmacher, and Lee, are usually recommended. Perhaps the best known among special writers for the instrument is GOLTERMANN, who wrote many sonatas and concertos with alternative orchestral or pianoforte accompaniment, as well as a very large number of lighter solos. Many of his works possess considerable musical as well as technical interest. Besides Goltermann, there may be mentioned POPPER, a living violoncellist of good repute, DUNKLER, and PIATTI, the last of whom, besides being the author of several original compositions, rendered good service to the musical world by his admirable editions, with pianoforte accompaniments, of the Sonatas of Marcello and Boccherini. The principal classical compositions for the Violoncello and Piano are Beethoven's five sonatas, Hummel's Sonata, Sterndale Bennett's Sonata, Schumann's Concerto and 'Stücke im Volkston,' Molique's Concerto, op. 45, Brahms's two sonatas and the double concerto, op. 102. Mendelssohn's works abound in melodious and effective solos for the instrument (Italian and Scotch Symphonies, Meeresstille Overture, etc.), and in addition his Sonatas in B♭ and D, and his Air with variations in D, all with piano, are among the finest works in the repertory of the violoncellist. Some effective duets for two Violoncellos have been written by Dotzauer, Gross, Kummer, Lee, Viotti, and Offenbach. The Violin and Violoncello concertante duets of the Bohrers, the Rombergs, and Léonard and Servais, are brilliant works, suitable for advanced performers: the less ambitious duets for Violin and Violoncello by Hoffmeister, Hoffmann, and Reicha should also be mentioned. [Popper's 'Requiem' for four violoncellos is a successful *tour de force*.] E. J. P.

VIOLONE (i.). See DOUBLE BASS. (ii.) An organ stop of 16-ft. pitch, with open pipes of smaller scale than those of the Open Diapason. Generally in the Pedal organ. W. P[a].

VIOTTI, JEAN BAPTISTE (Giovanni Battista), founder of the modern school of violin-playing, born at Fontanetto, near Crescentino, in the Canton of Piedmont, on May 23, 1753. The baptismal certificate states that he was the 'legitimate son of Antonio Viotti and his wife Maria Magdalena, Milano,' and that he was baptized by Johannes Domenico Roseno, on June 25, 1753. Alphonso Barberis, a lawyer, was the godfather, and Antonia Maria, his wife, godmother. Viotti's father, says Fétis, was a blacksmith, who played the horn and taught his son the elements of music. In Viotti's autograph MS. summary of his life, entitled *Précis de la Vie de J. B. Viotti, depuis son entrée dans le monde jusqu'au* 6 *mars*, 1789 (a kind of *apologia pro vitâ suâ* written at Schönfeldz for the information of the British Consul at Teneriffe after his banishment from England in 1798, and now in the possession of the present writer), he refers to Lombardy as the 'home of his birth.' This bears out the statement of Viotti's biographers, Miel, Fétis, and others, that he showed his aptitude for music at an early age, and at the age of eight years took pleasure in playing on a small violin that had been purchased for him at a fair held at Crescentino. When he was eleven years old, a roving lute-player named Giovannini, who was a good all-round musician, established himself at Fontanetto, and from him the boy received instruction. Unfortunately, this Giovannini was called away at the end of a year's residence in Fontanetto, to take up a professorship at the Ivrée Academy of Music. In the MS. autobiography (to which we shall have frequent recourse for the purposes of this article) Viotti makes no mention of any of his masters, but he confirms the statement that in 1766 he went to Turin for his studies and lodged at the house of the Prince of Cisterna. This happy aid to the development of Viotti's talent was really brought about by Francisco Rora, Bishop of Strambo, who afterwards became Bishop of Turin. The story goes that a flautist named Jean Pavia introduced the talented child to this patron, who took such a fancy to him that he gave him an introduction to the Marquis de Vogliera in Turin, who was seeking a *compagnon d'étude* for his son Alphonso del Pozzo, Prince of Cisterna, then eighteen years of age. It seems that Viotti's youth went so much against him with the Prince when they met, that it was at first decided that the lad should return from whence he came. Fortunately Colognetti, a distinguished musician of the Chapel Royal, chanced to hear Viotti play a sonata of Besozzi's at sight

in a manner worthy of a professor. He complimented the lad, who replied simply that it was a small thing to do. This remark induced the Prince to set a difficult sonata by Ferrari before the intrepid young violinist, who executed it with such skill that Colognetti was charmed, and persuaded the Prince to reconsider his unfavourable decision. He lodged Viotti in his palace, sent him to study with Pugnani, who was then in his prime, and, according to Viotti's own statement, paid for 'an education that cost twenty thousand francs before it was completed.' No one knows who taught Viotti composition, but at the age of fourteen, whether with or without theoretical knowledge, he wrote his first concerto for the violin; the one in A minor, now published as No. 3. As soon as Viotti was sufficiently advanced to be heard in public Pugnani showed his affection for his pupil by taking him on tour with him. In his Autobiography Viotti himself makes no mention of his master being with him on this early tour. According to his own account the first place he visited was Geneva, in 1780. 'The encouragement I received,' says he, 'made me resolve to pursue my route. Already a little celebrity had preceded me at Berne; I did not retard my arrival there. I was received with all the kindness that I could desire, and the love of voyaging grew more and more upon me.' It is of the period of this Geneva visit that most biographers recount the doubtful anecdote of Voltaire and Viotti. It seems that Voltaire, on hearing Viotti and Pugnani play together, was so struck with the contrast the elegant young man made standing by his grotesque-looking master (Pugnani had a huge nose, and was of an ungainly habit), that he purposely mistook the pupil for the teacher and addressed all his eulogies to the former, calling him 'célèbre Pugnani.' From Switzerland Viotti states that he went to Dresden, where he was presented to the Elector, and thence to Berlin. Frederick the Great honoured Viotti with a hearing, and himself frequently played in concerted music with the violinist. In the same year (1780) Viotti left Germany and arrived at Warsaw, loaded with letters of introduction, and from thence to St. Petersburg, where the Prince Potemkin presented him to the Empress Catherine. About 1781 Viotti states that he left Russia, and after again visiting some of the northern cities, where he had been successful, he finally arrived in Paris, where he intended to pass a few months to allow himself to be heard in that great city. 'I delayed my departure from month to month, and year to year, and remained ten years.' He was first heard in Paris at a small private concert, and those who were present placed his playing above anything they had previously heard. It was on the 15th of March 1782 that Viotti made his public début in the French capital at one of the Concerts Spirituels. 'A true execution, a precise finish, and an admirable quality of tone in the Adagio, have placed this artist amongst the greatest masters,' says the writer of the *Mémoires secrets pour servir à l'Histoire de la République*, under the date March 13, 1782. On March 24 the same authority announces that 'Viotti in a concerto on Sunday sustained the high reputation he had previously acquired in France.' According to an anecdote quoted in Ginguené's *Notice sur Piccini* (Paris, 1800, p. 144), Viotti was at one time leader of Prince Guémenée's band, and later 1st violin in the band of the Prince de Soubise. On April 29, 1783, Viotti had a benefit concert at which he was assisted by Mlle. Buret and Mons. Legros. Madame Mara was announced to sing, but it is said that being jealous of the success Viotti had previously gained at her own benefit, she refused to appear at the last moment. In the following year (1783) Viotti's reputation as the greatest violinist of his day in France was firmly established. The *Mercure de France* became entirely convinced of the value of the artist, and records with unstinting praise how Viotti was received 'with triumphs of delight.' Yet the highest fee he received was 100 francs per concert, a sum that appears still more ridiculously small when contrasted with the 15,000 francs that Paganini was paid for each appearance but twenty years or so later. Curiously enough, Viotti, in the midst of adulation and success, suddenly ceased to appear at the Concert Spirituel. The precise reasons that decided Viotti to take this step have never been really discovered. A. M. Eymar (author of *Anecdotes sur Viotti*), who was his contemporary, and witnessed his triumphs, says that Viotti disdained public applause on account of its indiscriminate character. He refused the solicitations of people who moved in the highest society, and who wished to hear him, because he found so few among them who could see anything deeper than an artist's superficial qualities. Miel (*Bio. Michaud*) says that Viotti's retirement was caused by the appearance of an inferior violinist who was applauded while Viotti was neglected. But this seems a doubtful solution of the mystery, as M. Pougin, after diligent research, has failed to find any account of this supposed rival. It was in 1784 that Marie Antoinette requested Viotti to play to her, 'and when I had determined,' says Viotti, 'to play no longer in public, and consecrate myself entirely to the service of this Sovereign, she in recompense obtained for me, during the time that Mons. de Calonne was Minister, a pension of 150 pounds sterling, though I had given up playing for some time.' This consecration of his service to the Queen may perhaps explain Viotti's true motive in relinquishing his public

appearances; in any case, it is certain that Viotti was very proud of his own talents, and much sickened by the artistic and social superficiality by which he was surrounded. But, for those who understood and loved true art, he was ever ready to play. When he was living with his great friend Cherubini, in 1785, at No. 8 Rue de la Michodière, all the musicians and violinists in Paris went to the musical auditions which were held at his house entirely on their behalf. In 1787 Viotti's 'Symphonies Concertantes' for two violins were performed at the Concert Spirituel by his friends, Guerillot and Imbault, amidst great enthusiasm, and on Dec. 24 of the same year, his Concerto for piano was played at these concerts by Mlle. Davion.

Although Viotti gave up his concert appearances, his name was ever before the public as an active factor in the world of music. In 1788 he was induced to join the Gascon, Léonard, — Queen Marie Antoinette's skilful hairdresser, whose real name was Autier — in the management of the Théâtre de Monsieur, patronised by Monsieur le Comte de Provence, the King's brother. It was then ten years since Italian Opera had been heard in Paris. Viotti with his high art ideals immediately conceived the plan of organising a superlative company of artists. Many celebrated names figured on the Opera programmes, and the venture might have proved a success if it had not been for the Revolution. 'Having placed almost all I possessed in an enterprise for an Italian Theatre,' says Viotti, 'what terrible fears assailed me at the approach of the terrible flood; what cares I had, and what arrangements I had to enter into before I could pull myself out of the difficulty.' Yet in spite of the ominous atmosphere around him Viotti refused to emigrate as others were doing, because he considered that 'A man should die at his post; for good sense always taught me that if honest men quitted their posts, the wicked gained an immense triumph.' He donned the uniform of the National Guard, and followed the fortunes of the Théâtre de Monsieur, until 1791, when it was removed to the Rue Feydeau. At last, on the eve of the arrest of the King and Queen, Viotti left Paris, and arrived in London on July 21 or 22, 1792. A year later, in July 1793, he revisited his native country on the death of his mother, so as to put in order his own affairs and those of his brothers, who were still children, and then turned his face towards Switzerland, Germany, and Flanders, arriving in London once more at the end of December, firmly resolved never to leave it again. The decision against playing in public, to which Viotti had previously adhered so strictly, was broken in London. He was heard at nearly all Salomon's concerts in 1794 and in 1795, and began to take part in the direction of the King's Theatre, where Italian Opera was being played; in addition, he came under the most beneficial influence that ever affected his life, the sincere friendship of Mr. and Mrs. Chinnery. On the retirement of Cramer, Viotti succeeded him as leader at the King's Theatre, and life for a few years flowed peacefully and evenly with the great violinist until 1798, when the King's officers informed him one evening, as he sat with his cherished friends, that he must at once leave England. He had fallen under suspicion of being in league with some of the Revolutionary leaders in Paris. He was accused of encouraging hostile schemes against the Directory, and was even publicly charged with using 'heinous and sanguinary expressions against the King.' No accusation could have been more ill-founded or unjust. The general trend of Viotti's life and habits gave the most unequivocal contradiction to his accusers. In reality the suspicions of his enemies rested on some letters Viotti had written to France 'in innocence, and freedom from any thought of harm.' He was compelled to leave England and remain in obscurity at a small place near Hamburg, named Schönfeldz, for nearly three years. During this period of enforced loneliness he spent much time in composition, wrote many letters to Mrs. Chinnery and her children, many of which are in the possession of the writer, and composed small pianoforte pieces for her daughter Caroline Chinnery. One of the great pleasures he had while in exile was in teaching the young violinist François Guillaume Pixis, who came and resided near him, entreating him to complete his education. At length, in 1801, Viotti was allowed to return to England, where he found himself once again surrounded by friends. There is a certain amount of obscurity enveloping Viotti's doings at this period. He seems to have found difficulty in taking up his former position as an artist, and consequently, on the recommendation of Mrs. Chinnery, established himself as a wine-merchant, a business in which he lost heavily. In 1802 Viotti revisited Paris, and allowed his fellow-artists there to hear the latest duos and trios he had written at Schönfeldz. Baillot, who heard him, speaks of him in terms of generous admiration, saying expressively that he had *un archet de coton, dirigé par le bras de Hercule.* Before the end of the same year Viotti was back in London among his friends, and it was in the following year (1803) that Mme. Lebrun mentions in her *Mémoires* the delight she had experienced during a visit to Gilwell, in hearing the beautiful Mrs. Chinnery and Viotti play. It was at this time that she painted the celebrated portrait of Viotti now in the possession of the Greene family, who are descended from Mrs. Chinnery. From 1803, and many years following, Viotti's ever-increasing financial difficulties, in which his wine business had

involved him, seem to have drawn him farther and farther away from his public career. In 1813 he, however, began to identify himself with musical enterprise once again. He was then living at 10 Charles Street, Mortimer Square (*vide* seven letters from H.R.H. Adolphus Frederick, Duke of Cambridge, to Viotti, in the possession of the present writer), and with all his fine instinct for the greatest aim in art, he took an active interest in the formation of the Philharmonic Society, which gave its first concert on March 8, 1813. Viotti took a modest part in the orchestra (Salomon was leader), but that did not prevent him from conducting occasionally, and giving a quartet of his own composition at one of the concerts of the first year. Still, his love of travel caused him to take frequent journeys to Paris. In 1814 he paid a visit there which was so hasty that the members of the Conservatoire never knew he was in the city until just upon the eve of his departure, yet, in spite of the short space of time left, Viotti's passionate admirer, Baillot, assembled a number of artists to hear his idol. Viotti appeared among the great musicians of the day 'like a father among his children.' At the end of a scene of great enthusiasm the climax was reached when Viotti embraced his close friend Cherubini before the assemblage. Four years later, at the moment when he was doubtless completely ruined by his unfortunate commercial enterprise, he grew anxious to remedy his fortunes in Paris, the scene of his former triumphs. Again he was the recipient of a touching artistic reception organised by Baillot, who states that Viotti's playing reduced many of those present to tears. Aided by his old patron the Comte de Provence, who had mounted the throne of France as Louis XVIII., Viotti was at length appointed Director of the Opera, but misfortune still dogged his efforts. A year after his nomination, the Opera house became the scene of the assassination of the King's nephew, the Duc de Berry, on Feb. 13, 1820, and in consequence closed its doors to a public that ever after shunned the ill-starred building. Consequently, Italian Opera was forced to find a new home at the Théâtre Favart, and, as these premises proved unsatisfactory, changed its quarters again to the Théâtre Louvois. All these changes were a most serious misfortune to the manager, whose financial position, according to a letter written by Viotti to the Baron de Ferté, was far from satisfactory. In this letter, dated Jan. 27, 1821, poor Viotti pleads for some furniture to be sent him as — after an absence of twenty-nine years — he finds himself without household effects, and without the means of obtaining any. Viotti's connection with the Opera was a period of disenchantment and mortification. All Viotti's great gifts were powerless against the blows of adverse fate. At last, in the spring of 1822, Viotti, worn out with the failure of his theatrical enterprises, returned to London. His health began to fail seriously. Year by year he grew feebler, until at last he fell into a decline and died on March 3, 1824, at Mrs. Caroline Chinnery's house, No. 5 Berkeley Street, Portman Square, at 7 o'clock in the morning. (Vide *Viotti*, by Vander Straeten, in *Die Musik*, June 1902.) A great deal of painstaking research has failed to elucidate the mystery of his burial-place, but it is believed to have been St. Pancras cemetery. In Viotti's will (now in the possession of the present writer) dated Paris, March 13, 1822, the story of his losses is pathetically unfolded. In it he states that he dies without fortune. He dedicates his last wishes to his friends Gustave Gasslar, living at 17 Boulevard Poissonnière; and Guillaume Chinnery, living at Havre, and in default of him to George Robert Chinnery. He cries out that his soul is torn to pieces in the agony of feeling that he dies in debt to Madame Chinnery *née* Tresilian, to the amount of twenty-four thousand francs, which she lent him to assist him in his wine business. 'If I die before I can pay off this debt, I pray that everything I have in the world may be sold off, realised, and sent to Madame Chinnery, or her heirs, praying only that they shall pay to my brother, André Viotti, the sum of 800 francs, that I owe him.' He desired that his friends should reserve nothing for his burial; 'a little earth will suffice for such a miserable creature as myself.' He mentions two manuscript concertos among his belongings, and two violins; a 'Clotz' belonging to Mrs. Chinnery, and a Stradivarius, which he considered should realise a large sum. Two gold snuff-boxes, and a gold watch — all of which are bequeathed to Mrs. Chinnery — complete his list of valuable possessions. An interesting account of Viotti's most celebrated instrument, a superb Stradivarius (but whether the one referred to in his will we do not know), now in the possession of Messrs. W. E. Hill & Sons, is to be found in their monumental work upon Stradivari.

Physically and mentally, nature was bountiful to Viotti. His head was grand and powerful, his face — though lacking in perfect regularity of feature — was expressive, amiable, and radiant; his figure was well-proportioned and graceful, his manners were distinguished, his conversation animated and polished, and he had a wonderful knack of telling a story so that the incident lived again in the telling. In spite of the decadent atmosphere in which he lived at the Court of France, Viotti never lost his fresh kindliness, or frank fearlessness of disposition.

As a violinist, Viotti was undoubtedly not only the greatest classical player of his day, but the founder and originator of the modern school of classical violin-playing. Pugnani instilled into his pupil the traditions of the grand Italian

School founded by Corelli, but, outside of his teaching, the classic style was inbred in Viotti. He played with a simple dignity that commanded instant attention. There was something so grand, so inspiring, in his playing, says Miel, that even the cleverest artists shrank in his presence, and became mediocre. The same nobility reveals itself in Viotti's compositions, which, if they lack striking originality, are filled with the dignity of fine ideals; in them he shows how thoroughly Tartini's maxim: *Per ben suonare, bisogna ben cantare*, appealed to him. Finally, Viotti was one of the first to compose violin concertos that drew fully upon the resources of the accompanying orchestra. The following were among his pupils: Rode, Pixis, Alday, Vacher, Cartier, Labarre, Libon, Mori, Pinto, and Roberrechts.

COMPOSITIONS. — Twenty-nine concertos for violin and orchestra. Two sets of six Sonatas for violin and piano; two *Symphonies Concertantes* for two principal violins, two violins, alto, bass, horn, and hautbois *ad lib.*; three *Divertissemens* for violin alone, dedicated to his friend L. Duport; three popular airs for violin and piano, *Les Trois Fermiers*, *Au bord d'une fontaine*, and *Marlbrough*: Four books, each containing six duos for two violins; Ten books, each containing three duos for two violins. Sixserenades for two violins. One book containing six trios for two violins and bass. Ten books of three trios for two violins and bass. Seven books of string quartets. A set of six string quartets founded on popular airs. Ten concertos for the pianoforte. Three books containing three sonatas each for the pianoforte. Three Divertissemens for the violoncello with pianoforte accompaniment. Three duos for two violoncellos (transcription of violin duets op. 6). Two books of duos for two violoncellos. Songs: — *La Polacca de Viotti*. *Air de la Casa Rara*, with accompaniment for pianoforte or harp. (This was sung in Martini's Opera of that name at the Théâtre Feydeau, 1791.) *Air de la Parisienne en Espagne* (this, according to M. Pougin, was another air of Viotti's that was inserted in a dramatic composition of that name).

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Published authorities. — Eymar, *Anecdoles sur Viotti*; Fayolle, *Notice sur Tartini, etc.*; Bertolotti, *Gaetano Pugnani*; Deldevez, *La Société des concerts du Conservatoire*; *Mémoire à consulter et consultation pour le Sieur Martin . . . contre le Sieur Léonard, Chaillot des Arènes et Viotti. Observations d'estnté ressées sur l'administration du Théâtre Royal Italien adressés à M. Viotti*; Baillot, *Notice sur J. B. Viotti*; Miel, *Notice historique sur J. B. Viotti* (taken from the *Biographie Universelle*, Michaud); Viotti, *Mémoire au Roi, concernant l'exposition du privilège de l'Opéra*; Consolo, *Accademia del R. Instituto Musicale di Firenze*; *Escudier, Vie et Aventures des Cantatrices Célèbres* (pp. 63–67, Viotti à Londres); Montrond, *Les Musiciens les plus célèbres*; Hogarth, *Musical History*; Parke's *Musical Memoirs*; Escudier, *Un Musicien en vacances*; Pougin, *Viotti et l'Ecole Moderne*; *The English Cyclopædia* (edited by Charles Knight); Ginguené, *Notice sur Piccini*: *The Harmonicon*, vol. ii. p. 33 . . . 1824. *Musical Standard*, *Viotti and the Italian School of Violin-playing*, vol. xxxiii. New Series, 1889. *The Quarterly Musical Magazine and Review*, London, 1819, No. 5, p. 52; *Memoir of Viotti*; *Leipziger Tageblatt und Anzeiger*, No. 106, April, 16, 1890. *Ein Geigen Solo*.

PORTRAITS OF VIOTTI. — A portrait of Viotti painted by Trossarelli in London and engraved by Meyer is considered by Miel to be the best likeness. This was also lithographed by Peyre and published in 1843 by Mme. Veuve Lanner. A portrait by Mme. Lebrun. A portrait of Viotti engraved by Lambert from the original of P. Guérin which formerly belonged to M. Cartier faces the title-page of Fayolle's *Notices sur Tartini*, and a bust portrait lithographed by Maurin appeared in the *Galerie des Musiciens célèbres*, published by Fétis. An excellent portrait faces the six duos concertants pour deux violins, composed by Viotti, and dedicated to Mr. and Madame Chinnery, written and published during his exile. The sculptor Flatters executed a bust of Viotti in 1813. The writer possesses a series of seven small portraits of Viotti, sent to him by Mr. Julian Marshall, drawn from life by a member of his orchestra in Paris.

E. H-A.

VIRDUNG, SEBASTIAN, author of the oldest work describing the precursors of modern musical instruments. It is entitled *Musica getutscht und auszgezogen durch Sebastianum Virdung Priesters von Amberg und alles gesang ausz den noten in die tabulaturen diser benanten dryer Instrumenten der Orgeln: der Lauten: und den Flöten transferieren zu lernen. Kurtzlich gemacht zu eren dem hochwirdigen hoch gebornen fürsten unnd herren: herr Wilhalmen Bischove zum Straszburg seynem gnedigen herren.* We read in the dedication that the Bishop in 1510 had required of Virdung that he should send to him the 'Gedicht der Deutschen Musica.' Virdung replied that on account of the great cost he had decided to postpone printing the great work, but to pacify the Bishop and his own friend Andreas Sylvanus, he sends this present extract, in which the latter appears as the interlocutor. The place of publication is Basle; the date 1511. The work, which is written in dialogue, begins with a description of the keyboard instruments; then follow the others in use at the time. He describes the keyboard, the organ and clavichord, concluding with the tablature of those instruments and of the lute and flute. The woodcuts, taken in their order, will best briefly indicate the nature of the book. The clavicordium is the clavichord 'gebunden,' or fretted, as is obvious from the twisted keys, and he explains this peculiarity in the text. It shows its monochord origin by the strings being all of the same length. The sound-board is very narrow. The virginal is an instrument of the same oblong form, but has a triangular scale of stringing, by an error of the engraver turned the wrong way (an error repeated by Agricola, Luscinius and Dr. Rimbault). The sound-board, psaltery-wise, covers the interior. The compass of keyboard of both these instruments is three octaves and a note from the bass clef-note *f* to *g'''*, the lowest *f*♯ being omitted; but Virdung goes on to say that the compass had already, in 1511, been extended by repeating the lowest octave, that is, descending to F below the bass clef. The clavicimbalum is like the virginal, but with different compass (the organ short octave), apparently from B♯ in the bass clef to *d'''*; but the B, we believe, sounded G. [See SHORT-OCTAVE, SPINET, and VIRGINAL.] This is the 'clavicimbanum' of Sagudino, on which he tells us little Mary Tudor played; — the Italian *spinetta;* French *espinette*. The claviciterium is figured as an upright virginal, with the same keyboard; but the keyboards of all these instruments and the organs also are inverted in the printing. Virdung says it has jacks ('federkile') like a virginal, but cat-gut strings. It was, he says, newly invented; he had only seen one. This is the only early reference we have anywhere met with to the clavicytherium. Rimbault's early dates for it in his *History of Music* and the chronological order of keyboard instruments, are alike without foundation and misleading; and further to confuse matters, he has been deceived by a blunder in Luscinius, the Latin translator (1536) of Virdung, by which the horizontal clavicimbalum appears as the clavi-

citerium, and *vice versa*. Count Correr's interesting upright virginal, or spinetta, to be ascribed to the last years of the 15th century, shown in the Loan Collection of the International Inventions Exhibition, 1885, and now in the Victoria and Albert Museum, has Virdung's compass, but adds the bass E and F♯, which we assume to represent C and D short octave. Virdung appears to know nothing about the harpsichord or later clavicembalo, yet there is a fine and authentic specimen of this two-unisons instrument, dated 1521, of Roman make, in South Kensington Museum. Virdung's lyra is the hurdy gurdy. His lute has 11 strings, 5 pairs and chanterelle, 6 notes; his quintern, or treble lute, 10 strings, or 5 notes. The Gross Geigen is a bass viol with the bridge omitted by the draughtsman. The Harffen is the regular mediæval David's harp, such as John Egan was still making in Dublin as a revival or fancy instrument from 1803 to 1839. The Psalterium is a triangular small harp strung across. The Hackbrett shows the common dulcimer. The 'Clein' Geigen is a small viol; the Trumscheit, or Tromba Marina, a kind of bowed monochord. The last-named instruments being without frets Virdung regards as useless. The wind instruments follow: — Schalmey, Bombardt (oboes), Schwegel, Zwerchpfeiff (German flute), Flöten (set of flauti dolci or recorders), Ruszpfeiff, Krumhorn, Hemsen horn, Zincken (ancient cornets), Platerspil, Krumhörner (set of Cromornes, the origin of the 'Cremona' in the modern organ), Sackpfeiff (bag-pipes), Busaun (trombone), Felttrumet (cavalry trumpet), Clareta (clarion), Thurner horn (a kind of French horn). The organs are Orgel (with 3 divisions of pipes), Positive (a chamber organ), Regale (a reed organ), and Portative (pipe regal), with, as we have said, short-octave compass like the clavicimbalum, the keyboards being reversed in the printing. The organ and portative end at *g'* instead of *d'''*. Lastly are Ampos, Zymeln und Glocken (anvil and various bells, Virdung appearing to believe in the anvil myth). He has trusted to his own or another's imagination in reproducing St. Jerome's instruments, only the drums and perhaps psalteries being feasible. His keyboards come next, and are evidently trustworthy. His diagram of the diatonic keyboard, with two B♭s only, agreeing with Guido's hand, is the only evidence we are acquainted with for this disposition of the clavichord with twenty natural and two raised keys, which Virdung says lasted long. The latter part of the book is occupied with the Tablatures. His lute rules meet with objections from Arnold Schlick the younger, *Tabulatur etlicher Lobgesänge* (Mentz, 1512). Mendel's *Lexicon* says that copies of Virdung's book are only to be found in the Berlin and Vienna Libraries. However, Mr. Alfred Littleton owns an original copy, and another is in the library of J. C. Matthew, Esq. A facsimile reproduction of 200 copies was brought out in 1882 at Berlin, edited by Robert Eitner, being the eleventh volume published for the Gesellschaft für Musikforschung, who had previously published Arnold Schlick's 'Spiegel der Orgelmacher,' also of 1511, and referred to by Virdung. Mendel further says there are at Munich four 4-part German songs by Virdung in the rare collection of Peter Schoeffer (Mentz, 1513). They are numbered 48, 49, 52, and 54. A. J. H.

VIRGINAL or VIRGINALS (Fr. *Clavecin rectangulaire*). Virdung (*Musica getutscht und auszgezogen;* Basel, 1511) is the oldest authority we can cite who describes this keyboard instrument. His woodcut of it shows a rectangular or oblong spinet, which agrees in form with what we are told of the spinetta of 1503, said by Banchieri (*Conclusione nel suono dell' organo;* Bologna, 1608) to have been the invention of the Venetian Spinetti. Banchieri derives the name 'spinetta' from this maker; in later Italian the oblong spinet, which is the same as Virdung's virginal, is called 'spinetta tavola.' Virdung's virginal is, in fact, of the same shape as his clavichord, and has the same arrangement of keyboard (from the bass clef note F), but the sound-board of the clavichord is narrow; the jack-action of the virginal is derived from the psaltery plectrum, while the tangent of the clavichord comes from the monochord bridge. Virdung confesses he knows nothing of the invention of either, by whom or where. If the 'proverb' quoted by Rimbault, as formerly inscribed on a wall of the Manor House of Leckingfield, Yorkshire, be as old as the time of Henry the Seventh (1485–1509), it contains a reference earlier than Virdung. Rimbault's *History of the Pianoforte* is a store-house of citations, and we borrow from them with due acknowledgment of the source and their great value. This proverb reads,

A slac strynge in a Virginall soundithe not aright,
It doth abide no wrestinge it is so loose and light;
The sound-borde crasede, forsith the instrumente,
Throw misgovernance, to make notes which was not his intente.

The house is destroyed, but the inscriptions are preserved in a MS. at the British Museum. According to Praetorius, who wrote early in the 17th century, Virginal was then the name of the quadrangular spinet in England and in the Netherlands. In John Minshen's *Ductor in Linguas*, 1617, against 'Virginalls' we read, 'Instrumentum Musicum propriè Virginum . . . so called because virgins and maidens play on them. Latin, Clavicymbalum, Cymbaleum Virginaeum.' Other lexicographers follow. Most to the purpose is Blount, *Glossographia*, 1656: 'Virginal (virginalis), maidenly, virginlike, hence the name of that musical instrument called Virginals, because maids and virgins do

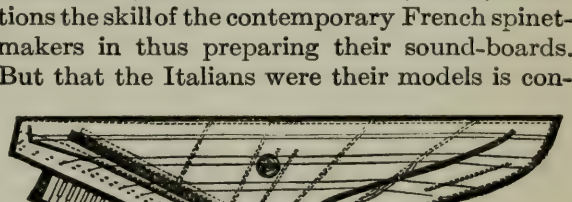
most commonly play on them.' But another reason may be given for the name; that keyed stringed instruments were used to accompany the hymn 'Angelus ad Virginem,' as similar instruments without keys, the psaltery, for instance, had been before them. (See Chaucer's 'Miller's Tale.') From Henry the Seventh's time to nearly the close of the 17th century, 'Virginal' in England included all quilled keyboard instruments, the harpsichord and trapeze-shaped spinet, as well as the rectangular virginal of Virdung and Praetorius. For instance, in the *Privy Purse Expenses of Henry the Eighth* (Sir N. H. Nicholas, editor; London, 1827) there is an entry: '1530 (April) Item the vj daye paied to William Lewes for ii payer of Virginalls in one coffer with iiii stoppes, brought to Grenwiche iii *li* . . . and for a little payer of Virginalls brought to the More, etc.' This two pair of Virginals in one case with four stops looks very like a double harpsichord. Again, in the inventory of the same king's musical instruments, compiled by Philip Van Wilder, a Dutch lute-player in the royal service, — the manuscript is in the British Museum — 'a payre of new long virginalls made harp fashion of Cipres, with keys of Ivory, etc.' Still later, in 1638, from 'Original unpublished papers illustrative of the life of Sir Peter Rubens' (London, 1859), we find a correspondence between Sir F. Windebanck, private secretary to Charles the First, and the painter Gerbier, relating to a Ruckers 'virginal' the latter had undertaken to procure: 'C'est une double queue ainsi nommée [*i.e.* 'virginal'] ayant quatre registres et le clavier placé au bout.' There can be no doubt about either of these; although called virginals, they were at the same time double harpsichords. Huyghens (*Correspondance*, Jonkbloet et Land; Leyden, 1882) shows how invariably the clavicimbal or espinette was 'virginal' in England. Henry the Eighth played well, according to contemporary authority, on the virginal, and he had a virginal player attached to the Court, one John Heywood, who died at Mechlin about 1565.[1] The same Heywood was one of Edward the Sixth's *three* virginal players. Mary, Elizabeth, and James the First retained as many. Queen Mary is said to have equalled, if not surpassed, Queen Elizabeth in music, playing the regals and lute, as well as the virginals. One Cowts used to repair her virginals (*Privy Purse Expenses of the Princess Mary*, ed. Sir F. Madden; London, 1831). The first engraved music for this tribe of instruments, including harpsichords, was 'PARTHENIA, the first musicke that ever was printed for the Virginals'; London, 1611.

[1] Mr. W. H. J. Weale owns a medal struck for Michael Mercator of Venloo in 1539. [An engraving of this medal is to be seen in the index to *Musical Instruments, Historic, Rare and Unique*, by A. J. Hipkins. The virginal referred to — now in the Victoria and Albert Museum — is shown in the same book. Mercator was maker of Virginals to Floris d'Egmont, Cardinal Wolsey, and Henry VIII. He was born 1491, died 1544.

After the restoration of the Stuarts, we find, in different publications for the harpsichord and virginal, the instruments clearly separated.

John Playford, in *Musick's Handmaid*, distinguishes them, and in 1672, *Introduction to the skill of Musick*, names Mr. Stephen Keen as a maker of 'Harpsycons and Virginals.' John Loosemore, Adam Leversidge, and Thomas White appear to have been at that time foremost English makers; they adopted the Italian coffer-shaped instrument, combining with it Flemish fashions in painting. Pepys, describing (Sept. 2, 1666) the flight of the citizens at the time of the Great Fire, says, 'I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a paire of virginals in it.' The plural, or rather dual, in organs, regals, virginals, with the following 'pair,' signifies a graduation or sequence, as nowadays 'a pair of stairs.' In spite of the interesting statement of Pepys the destruction of virginals by this terrible catastrophe must have been very great, for very few musical instruments are found in this country anterior in date to the Great Fire. In Queen Anne's reign we hear no more of the virginal; the 'spinnet' is the favourite domestic instrument.

'Queen Elizabeth's Virginal,' which bears her royal arms and is the property of the Gresley family, was a familiar object in the Tudor room of the Historic Loan Collection of the Inventions Exhibition, 1885; it is really a pentagonal spinet, evidently of Italian make. With reference to Stephen Keene, a beautiful spinet of his make (spinetta traversa), belonging to [the late] Sir George Grove, has been examined with respect to the sound-board barring; we reproduce the diagram showing the barring, exhibited with the instrument in the same collection. Mersenne (*Harmonie Universelle*, 1636) mentions the skill of the contemporary French spinet-makers in thus preparing their sound-boards. But that the Italians were their models is con-




clusively shown by the Antoni Patavini Spinet of 1550, belonging to Brussels, which we have now been able to examine, and the date of which there is no reason to dispute.

Notwithstanding the statement of Praetorius, we have not found the name Virginal common in the Netherlands. The 'Clavecin Rectangulaire' is 'Vierkante Clavisimbal.' The Ruckers, as well as other Antwerp makers, made these oblong instruments and so called them.[2] A. J. H.

[2] See *De Liggeren der Antwerpsche Sint Lucasgilde*, by Rombouts and Van Lerius. Antwerp and the Hague, 1872.

VIRGINAL MUSIC, COLLECTIONS OF. 1. The most remarkable, and in many respects the most valuable collection of English 17th-century instrumental music is that contained in the volume known in the 19th century by the misleading name of *Queen Elizabeth's Virginal Book*, and now called the 'Fitzwilliam Virginal Book.' This book, which is preserved in the Fitzwilliam Museum at Cambridge, is a small folio volume containing 220 folios of paper ruled by hand for music in 6-line staves, 209 of which are filled with music written in a small but distinct handwriting. The volume measures 33⅜ centimetres in height by 22 centimetres in breadth, and the binding (a fine specimen of English 17th-century workmanship) is of crimson morocco, enriched with beautiful gold tooling, the sides being sprinkled with fleurs-de-lis. The water-mark on the paper is a crozier-case, measuring 4½ inches in height and 2½ inches in its widest part. It is possible that this mark indicates that the paper was manufactured at Basle, as the arms of that town are similar to it. The manuscript has in places been cut by the binder, but the binding is probably not of later date than the bulk of the book. Nothing is known of the history of the volume before the early part of the 18th century, when it was first noticed as being in the possession of Dr. Pepusch, but there is sufficient evidence to prove that it can never have belonged, as was generally supposed, to Queen Elizabeth, a statement for which Hawkins seems to be responsible. The whole of the manuscript is in one handwriting; in many cases the compositions it contains bear the dates at which they were composed, and these dates (as will be seen from the list printed below) are in no sort of chronological order. The latest dated composition contained in the collection is an 'Ut, re, mi, fa, sol, la, a 4 voci,' by the Amsterdam organist Jehan Peterson Sweelinck (1562–1621), which occurs on page 216 [ii. p. 26],[1] and bears the date 1612, nine years after the death of Queen Elizabeth, to whom the book is said to have belonged. But there is another piece in the volume which was held to prove that the collection must have been written even later than this. At page 255 [ii. p. 128] is a short composition by Dr. John Bull, entitled 'D. Bull's Juell' (*i.e.* 'Dr. Bull's Jewel'). Another setting of the same tune occurs on folio 49*b* of a manuscript collection of Bull's instrumental music preserved in the British Museum (Add. MS. 23,623), which is particularly valuable as containing the dates at which most of the compositions were written, and this copy bears the inscription 'Het Juweel van Doctor Jan Bull quod fecit anno 1621. December.'

Mr. Chappell, at the beginning of his work on the 'Popular Music of the Olden Time'[2] (p. xv) surmises that this collection may have been made for, or by, an English resident in the Netherlands, and that Dr. Pepusch obtained it in that country. This conjecture he founds upon the fact that the only name which occurs in an abbreviated form throughout the book is that of Tregian, and that a sonnet signed 'Fr. Tregian' is prefixed to Verstegan's *Restitution of Decayed Intelligence*, which was published at Antwerp in 1605. The abbreviated name occurs as follows: at p. 111 [i. p. 226] is a composition of William Byrd's headed 'Treg. Ground'; at p. 152 [i. p. 321] is a 'Pavana Dolorosa. Treg.,' set by Peter Philips and dated 1593; at p. 196 [i. p. 415] is a short piece entitled 'Heaven and Earth,' to which no composer's name is given besides the syllable 'Fre' (possibly a contraction of 'F. Tregian'); and at p. 297 [ii. p. 237] in the margin, the initials 'F. Tr.' are written against the first line of a jig by William Byrd; on p. 315 [ii. p. 278] 'Mrs. Katherin Tregian's Pauen' is written in the margin against a Pavana Chromatica by William Tisdall. These few clues certainly point to some connection of the volume with the Tregian family, and it so happens that the history of at least two individuals of the name of F. Tregian is known with a considerable degree of certainty. The Tregians were a very rich and powerful Catholic family, whose seat was at Golden or Volveden near Trewithan in Cornwall, in which county their estates were said to have been worth £3000 per annum, and where the remains of their house still exist. Towards the close of the 16th century the head of the family was named Francis Tregian; his mother was named Katherine, and was the daughter of Sir John and Lady Elizabeth Arundell of Lanherne.[3] In the year 1577 the Tregian family seem to have become suspected, probably as much on account of their wealth as of their religion, and (according to one account) a conspiracy was planned for their ruin. On June 8 the house at Golden was entered and searched, and one Cuthbert Mayne, a priest of Douay, steward to Francis Tregian, was arrested and imprisoned, with several other of Tregian's servants, 'all gentlemen saving one,' says a contemporary account, in Launceston Gaol. At the following assizes, Mayne was convicted of high treason, and was hanged, drawn, and quartered at Launceston on Nov. 29 of the same year. Tregian himself, who had been bound over to appear at the assizes was committed a close

[1] The references in square brackets are to the printed edition of the Virginal Book.

[2] The edition of this work referred to in this article is that published by Chappell & Co. in two volumes, without a date. The full title-page runs as follows: 'The Ballad Literature and Popular Music of the Olden Time: a History of the Ancient Songs, Ballads, and the Dance Tunes of England, with numerous Anecdotes and entire Ballads. Also a Short Account of the Minstrels. By W. Chappell, F.S.A. The whole of the Airs harmonised by G. A. Macfarren.'

[3] *Harleian Society Publications*, vol. ix. *Visitation of Cornwall of* 1620, p. 275, note. See also Cooke's *Visitation in* 1573 (Harl. MS. 1079).

prisoner to the Marshalsea, where he remained for ten months. He was then suddenly arraigned at the King's Bench and sent into Cornwall to be tried. For some time the jury would deliver no verdict, but after they had been repeatedly threatened by the judges, a conviction was obtained, and Tregian was sentenced to suffer the penalty of *praemunire* and perpetual banishment. On hearing his sentence he exclaimed, 'Pereant bona, quae si non periissent, fortassis dominum suum perdidissent!' Immediately judgment was given, Tregian was laden with irons and thrown into the foul common gaol of the county; his goods were seized, his wife and children were expelled, and his mother was deprived of her jointure, so that 'she remained oppresst with calamity untill her death.' After being moved from prison to prison, and suffering indignities without number, which he endured with the utmost fortitude, Tregian was finally removed to the Fleet, where his wife joined him. He remained in prison for twenty-four years, during which time he suffered much from illness, but occupied himself by writing poetry, and about the end of Elizabeth's reign he was released on the petition of his friends, though his estates still remained forfeited. In 1606 he left England on account of his ill-health, and went to Madrid. On his way he visited Douay (July 1606), and at Madrid he was kindly received by Philip III., who granted him a pension. He retired to Lisbon, and died there Sept. 25, 1608, aged sixty. He was buried in the church of St. Roque, and soon came to be regarded as a saint. His body was said to have been found uncorrupted twenty years after his death, and it was alleged that miracles had been worked at his grave. Francis Tregian had no fewer than eighteen children, of whom eleven were born in prison. The eldest son, who bore his father's name of Francis, was educated at Eu, and entered Douay, Sept. 29, 1586. On the occasion of the visit of the Bishop of Piacenza, August 14, 1591, he was chosen to deliver a Latin address of welcome. He left Douay on July 11, 1592, and was afterwards for two years chamberlain to Cardinal Allen, upon whose death in 1594 he delivered a funeral oration in the church of the English College at Rome. In a list of the Cardinal's household drawn up after his death, which is preserved in the Archives of Simancas, Tregian is described as 'molto nobile, di 20 anni, secolare, di ingenio felicissimo, dotto in filosofia, in musica, et nella lingua latina.' He returned to England, bought back his father's lands, and in 1608–9 was convicted of recusancy and committed to the Fleet. He died there, probably in 1619, owing the Warden above £200 for 'meate, drinke and lodging.' In his rooms at the Fleet a contemporary record states there were many hundred books. Another son of Francis Tregian the elder's, Charles by name, was educated at Rheims, and entered the household of Cardinal Allen. After the Cardinal's death (1594), Charles Tregian wrote a 'Planctus de Morte Cardinalis Alani.' He is said later to have served with the Spanish army in the Netherlands, and was living in 1611.[1] [See Allen's *Diaries*, p. 2214*h*.]

It will thus be seen that the connection of the Tregian family with the Netherlands was even closer than Mr. Chappell suspected, but it was impossible that the Virginal book could have been written by the elder Francis Tregian, who (according to Oliver) was the author of the sonnet prefixed to Verstegan's work. Whoever the actual scribe was, the series of dated pieces by Peter Philips (pp. 134–165 [i. 280–346]), who was an English Catholic ecclesiastic settled in the Netherlands, and possibly a connection of Morgan Philips, one of the first Professors of the Douay College, the note (p. 284 [ii. 204]) to the Pavana of Byrd's (who was all his life a Catholic), the heading of the jig (p. 306 [ii. 257]), 'Doctor Bull's myselfe' (Bull went to Holland in 1613), all point to the conclusion that the collection was formed by some one who was intimate with the Catholic refugees of the period, while the probable connection of the book with the Tregian family, the details of whose misfortunes are more interesting than the above short sketch can convey, lends to it a value beyond that of its musical contents.

The earliest account of this collection of Virginal music occurs in the Life of Dr. John Bull in Ward's *Lives of the Gresham Professors* (1740), in which is printed a list of Bull's compositions contained in it. Ward states that his information was derived from Dr. Pepusch, who communicated the contents of the volume to him, describing it as 'a large *folio* neatly written, bound in red Turkey leather, and guilt.' In this no mention is made of the book having belonged to Queen Elizabeth. In 1762 it was bought for 10 guineas at the sale of Dr. Pepusch's collection by R. Bremner, who gave it to Lord Fitzwilliam, in whose possession it was in 1783. It is next noticed in Hawkins's *History* (1776), where it is first stated to have been in Queen Elizabeth's possession. Hawkins also tells the story (repeated by Burney) of Pepusch's wife, Margherita de l'Épine, having attempted to play the music it contained, but although an excellent harpsichord player, never having been able to master the first piece, Bull's Variations on 'Walsingham.' Burney (1789) adds the well-known

[1] Further information as to the Tregian family may be found in the following works: — Oliver's *Catholic Religion in Cornwall*; Polwhele's *History of Cornwall*, vols. iv. and v.; *Catholic Miscellany* for June 1823; Morris, *Troubles of our Catholic Forefathers* (1872–77); Knox, *Records of the English Catholics* (1878–82); Gilbert, *Historical Survey of Cornwall* (1817); *The Oeconomy of the Fleete*, (Camden Soc., 1879); also in Add. MS. 21,203 and in the *State Papers*, particularly Domestic Series, James I., 1619, vol. xii., and 1620, vol. cxvi. Historical MSS. Commission, House of Lords, Sup. Cal., Report IV. (1874), p. 120. Ditto Marquis of Salisbury's papers, Report VI. Appendix (1877), p. 272*a*. Report VII. (1879), p. 185*b*.

account of Elizabeth's playing to Sir James Melvil, with the remark that if she could execute any of the pieces in the Virginal Book, she must have been a very great player, as some are so difficult that it would be hard to find a master in Europe who would play them without a month's practice. Burney's remarks have been repeated by several writers, amongst others by Steevens, in his notes to 'Winter's Tale' (1803), but with the exception of Mr. Chappell's conjecture nothing further has been discovered with regard to the origin or history of the book. A MS. index of its contents was in the possession of Bartleman, and from this a copy was made in 1816 by Henry Smith, and inserted at the end of the original volume. In Warren's edition of Boyce's 'Cathedral Music' (1849), a list of its contents was printed in the notes to the Life of Byrd, but this is in many respects inaccurate. In framing the following list some attempt has been made to give a few references to similar collections in which other copies of the compositions indexed may be found. The compositions mostly consist of airs and variations, the different sections of which are numbered consecutively. Thus the first piece in the book consists of twenty-nine variations on the air 'Walsingham,' but as in the MS. the air itself is numbered '1,' the number of sections is stated in the index to be thirty. The references to Mr. Chappell's work are to the edition already mentioned. The spelling of the MS. is generally retained, but in a few instances abbreviations have been omitted.

VOL. I. OF PRINTED EDITION

| Page of MS. | Number. | Page of printed ed. | Description. | Composer. |
|---|---|---|---|---|
| 1 | 1 | 1 | Walsingham . . . | Dr. Jhon Bull.[1] |
| 10 | 2 | 19 | Fantasia . . . | John Munday. |
| 12 | 3 | 23 | Fantasia . . . | ,, [2] |
| 14 | 4 | 27 | Pauana . . . | Ferdinando Richardson.[3] |
| 15 | 5 | 29 | Variatio . . . | ,, [4] |
| 16 | 6 | 32 | Galliarda . . . | ,, |
| 17 | 7 | 34 | Variation . . . | ,, |
| 19 | 8 | 37 | Fantasia . . . | William Byrd. |
| 21 | 9 | 42 | 'Goe from my Window' | Thomas Morley.[5] |
| 23 | 10 | 47 | 'Jhon, come kiss me now' | W. Byrd.[6] |
| 27 | 11 | 54 | Galliarda to my L. Lumley's Pauen, Pag. 76 | Doctor Bull.[7] |
| 28 | 12 | 57 | Nancie . . . | T. Morley.[8] |
| 30 | 13 | 62 | Pauana . . . | Doctor Bull.[9] |
| 32 | 14 | 65 | Alman . . . | |
| 32 | 15 | 66 | Robin . . . | Jhon Munday. |
| 33 | 16 | 68 | Pauana . . . | M. S. |
| 34 | 17 | 70 | Galiarda . . . | Dr. Bull.[10] |
| 35 | 18 | 72 | Barafostus Dreame . | [11] |
| 37 | 19 | 74 | Muscadin . . . | [12] |
| 37 | 20 | 75 | Alman . . . | |
| 38 | 21 | 77 | Galiarda . . . | [13] |

[1] Chappell, p. 121. Ward (*Lives of the Gresham Professors*) says, 'This tune was first composed by William Byrde with twenty-two variations; and afterwards thirty others were added to it by Dr. Bull.' Another copy is in Benjamin Cosyn's Virginal Book, p. 139. See also Forster's Virginal Book, p. 74.

[2] Contains 80 bars of music descriptive of a storm. The different sections are headed, Faire Wether, Lightning, Thunder, Calme Wether, Lightning, Thunder, Faire Wether, Lightning, Thunder, Faire Wether, Lightning, Thunder, A Cleare Day. [See PROGRAMME MUSIC, vol. iii. p. 819*a*.]

[3] A copy of this is in Add. MS. 30,485, fol. 75*b*.

[4] Add. MS. 30,485, fol. 76*b*.

[5] Chappell, pp. 140, 142. A setting by Wm. Byrd is in B. Cosyn's 'Virginal Book,' p. 139. See also No. 42. Another setting (by Francis Pilkington, Mus.B.) is in lute tablature in Add. MS. 31,392, fol. 26.

[6] Chappell, pp. 122, 147, 218, 660, 771.

[7] Mentioned in Ward's List. A copy is in B. Cosyn's Virginal Book, p. 120. [8] Chappell, p. 149. [9] In Ward's List.

[10] In Ward's List.

[11] See No. 131. [12] Chappell, pp. 240, 775. *Vide infra*, p. 241.

[13] *Vide infra*, p. 410.

| Page of MS. | Number. | Page of printed ed. | Description. | Composer. |
|---|---|---|---|---|
| 39 | 22 | 80 | Praeludium . . . | |
| 40 | 23 | 81 | Praeludium. El. Kidermister | |
| 41 | 24 | 83 | Praeludium . . . | [William Byrd].[14] |
| 41 | 25 | 85 | Praeludium . . . | [15] |
| 42 | 26 | 87 | The Irish Ho-hoane . | Ferdinando Richardson. |
| 43 | 27 | 87 | Pauana . . . | ,, |
| 44 | 28 | 90 | Variatio . . . | ,, |
| 46 | 29 | 93 | Galliarda . . . | Dr. Bull.[16] |
| 47 | 30 | 95 | Variatio . . . | ,, |
| 49 | 31 | 99 | The Quadran Pauen . | ,, |
| 54 | 32 | 107 | Variation of the Quadran Pauen | ,, |
| 59 | 33 | 117 | Galliard to ye Quadran Pauan | ,, [17] |
| 63 | 34 | 124 | Pauana. Do. . . | ,, [18] |
| 66 | 35 | 129 | Galliard to the Pauen . | Rob. Jhonson. Sett by Giles Farnabie. |
| 67 | 36 | 131 | St. Thomas Wake . | |
| 69 | 37 | 135 | In Nomine . . . | [19] |
| 70 | 38 | 138 | .... | Doctor Bull.[20] |
| 72 | 39 | 141 | Pauana . . | Jhon Munday.[21] |
| 74 | 40 | 144 | The Woods so Wilde [10] | Doctor Bull.[22] |
| 76 | 41 | 149 | Pauana of My L. Lumley | ,, [23] |
| 78 | 42 | 153 | 'Goe from my Window' | ,, [24] |
| 80 | 43 | 158 | Praeludium . . . | Doctor Bull. |
| 81 | 44 | 160 | Gloria Tibi Trinitas . | ,, |
| 82 | 45 | 163 | Saluator Mundi . . | ,, |
| 86 | 46 | 170 | Galliarda . . . | Thomas Oldfield.[25] |
| 87 | 47 | 173 | Variatio . . . | William Blithman.[26] |
| 89 | 48 | 177 | Galliarda to the Pauen, Pag. 63. Dor. | Doctor Bull.[27] |
| 91 | 49 | 180 | Praeludium . . . | William Byrd. |
| 91 | 50 | 181 | In Nomine . . . | Giles Farnabie.[28] |
| 92 | 51 | 183 | Vt, re, mi, fa, sol, la . | ,, [29] |
| 94 | 52 | 188 | Fantasia . . . | W. Byrd.[30] |
| 98 | 53 | 196 | The K(ing's) Hunt . | ,, |
| 100 | 54 | 199 | Spagnioletta . . | ,, [31] |
| 101 | 55 | 202 | For 2 Virg. . . . | ,, [32] |
| 102 | 56 | 203 | Passamezzo Pauana . | ,, [33] |
| 104 | 57 | 209 | Galiardus Passamezzo . | W. Byrd.[34] |
| 106 | 58 | 214 | The Carman's Whistle . | ,, |
| 108 | 59 | 218 | The Hunt's Up . . | ,, |
| 111 | 60 | 226 | Treg. Ground . . | ,, |
| 114 | 61 | 234 | Monsieur's Alman . | ,, |
| 116 | 62 | 238 | Variatio . . . | ,, |
| 119 | 63 | 245 | Alman . . . | ,, |

[14] This prelude is assigned to Byrd in 'Parthenia.'

[15] *i.e.* 'Ochone.' Chappell, p. 793.

[16] Chappell, p. 104. A different setting by Dr. Bull is in Cosyn's Virginal Book, p. 94. See also Add. MSS. 29,485, p. 34; 30,485, fol. 17*b*; 31,392, fol. 20; and Forster's Virginal Book, pp. 96 and 202; also *infra* No. 133. This and the next seven pieces are in Ward's List. [17] Also in 'Parthenia.'

[18] In Ward's List this is called 'Fantasia upon a Plain Song.'

[19] Only one bar of the fifth section has been written in, the rest of the page is left blank. Chappell, p. 66. A copy of this is in Add. MS. 31,403, which gives the name of Orlando Gibbons as the composer. See also Forster's Virginal Book, p. 118; Lady Nevell's Virginal Book, fol. 109; and Add. MS. 30,485, fol. 67; also *infra*, No. 67.

[20] 'Vide the Galliard to this Pauen, p. 27' (Note in the MS.). In Cosyn's Virginal Book, p. 15, this Pavan and its Galliard have Cosyn's initials to them. It is mentioned in Ward's List.

[21] 'Vide p. 21.' This is the same composition as that on p. 21, attributed to Morley, but the copy on p. 21 wants the final section. Another setting (by Byrd) is in Forster's Book, p. 324, and in Cosyn's Book, p. 157.

[22] Ward calls this 'Praeludium to Gloria Tibi Trinitas.'

[23] This and the following three pieces are in Ward's List.

[24] There are two similarly named compositions by Bull in Add. MSS. 23,623, fol. 19, and 31,403 respectively, but all three are different.

[25] This composer is totally unknown.

[26] Written on the same plain-song as 'In Nomines' by Blytheman in Add. MSS. 31,403 and 30,485.

[27] In Ward's List.

[28] Chappell, p. 60. See also Cosyn's Book, p. 75.

[29] A curious little piece of eight bars for two Virginals.

[30] See vol. ii. p. 662*a*. This Pavan and the following Galliard also occur in Lady Nevell's Book, fol. 92, and Will Forster's Book, p. 217. See also p. 142, No. 76.

[31] This celebrated piece has been often printed. Copies of it are in Lady Nevell's Book, fol. 149, and in Add. MSS. 31,403 and 30,485, and Forster's Book, p. 130. Chappell, pp. 137–140, 428.

[32] Chappell, pp. 53, 60–62, 196; a copy is in Lady Nevell's Book, fol. 46. Another setting by Byrd is No. 276 [iii. 430], where it is called 'Pescodd Time.'

[33] A copy of this is in Lady Nevell's Book, fol. 153*b*, where it is called 'Hughe Astons grownde.'

[34] A copy of this is in Forster's Book, p. 244. A different setting is in Lady Nevell's Book, fol. 173*b*, of which a copy is also in Forster's Virginal Book, p. 366.

| Page of MS. | Number. | Page of printed ed. | Description. | Composer. |
|---|---|---|---|---|
| 120 | 64 | 248 | Sellinger's Round . | W. Byrd. [1] |
| 123 | 65 | 254 | Fortune . . . | ,, [2] |
| 125 | 66 | 258 | O Mistris myne . | ,, [3] |
| 127 | 67 | 263 | The Woods so Wild . | ,, 1590.[4] |
| 129 | 68 | 267 | Walsingham . . | ,, [5] |
| 132 | 69 | 274 | The Bells . . . | ,, |
| 134 | 70 | 280 | (1) Tirsi di Luca Marenzio 1ª parte. Intauolata di Pietro philippi. | Peeter Philips. |
| 135 | 71 | 283 | (2) Freno, 2ª parte . | ,, |
| 137 | 72 | 286 | (3) Cosi Moriro, 3ª parte | ,, |
| 138 | 73 | 288 | (4) Fece da voi a 6 . | ,, |
| 139 | 74 | 291 | (5) Pauana Pagget . | ,, |
| 141 | 75 | 296 | (6) Gallarda . . | ,, |
| 142 | 76 | 299 | (7) Passamezzo Pauana | ,, 1592. |
| 146 | 77 | 306 | (8) Gallarda Passamezzo | ,, [6] |
| 148 | 78 | 312 | (9) Chi fara fede al cielo di Alessandro Striggio | Peter Philips. |
| 150 | 79 | 317 | (10) Bon Jour mon Cueur di Orlando | ,, 1602. |
| 152 | 80 | 321 | (11) Pauana Dolorosa Treg. | ,, 1593. |
| 154 | 81 | 327 | (12) Gallarda Dolorosa. | ,, |
| 155 | 82 | 329 | (13) Amarilli di Julio Romano [7] | ,, 1603. |
| 156 | 83 | 332 | (14) Margotte Laborez . | ,, 1605. |
| 158 | 84 | 335 | (15) Fantasia . . | ,, |
| 161 | 85 | 343 | (16) Pauana . . | ,, 1580.[8] |
| 162 | 86 | 346 | (17) Le Rossignuol . | ,, 1595. |
| 164 | 87 | 351 | (18) Gallarda . . | ,, |
| 165 | 88 | 354 | (19) Fantasia . . | ,, 1582. |
| 167 | 89 | 357 | (1) Fantasia . . | Nicholas Strogers. |
| 168 | 90 | 359 | Alman . . . . | Martin Peereson. |
| 169 | 91 | 361 | Pauana Bray . . | W. Byrd. |
| 170 | 92 | 365 | Gallarda . . . | ,, |
| 171 | 93 | 367 | Pauana. Ph. Tr. . | ,, |
| 173 | 94 | 371 | Gallarda . . . | ,, |
| 174 | 95 | 373 | Toccata . . . | Giouanni Pichi.[9] |
| 181 | 96 | 378 | Praeludium Toccata 1 | Jehan Pieterson Swellinck. |
| 183 | 97 | 384 | Pauana 1 . . . | Thomas Warrock. |
| 185 | 98 | 388 | Gallarda 2 . . . | ,, |
| 186 | 99 | 391 | Praeludium . . . | Galeazzo. |
| 186 | 100 | 394 | Praeludium to ye Fancie. Pag. 94 [10] | Wm. Byrd. |
| 187 | 101 | 395 | Vt, re, mi, fa, sol, la . | W. Byrd.[11] |
| 190 | 102 | 401 | Vt, mi, re . . . | ,, |
| 192 | 103 | 406 | Fantasia . . . | ,, |
| 194 | 104 | 411 | All in a Garden green . | ,, [12] |
| 196 | 105 | 415 | Heauen and Earth . | Fre. |
| 197 | 106 | 418 | Preludium . . . | Dr. Bull. |
| 198 | 107 | 421 | Veni . . . . | |
| 199 | 108 | 423 | Fantasia . . . | Dr. Bull.[13] |
| 201 | 109 | 427 | Foelix Namque. 1um | Thomas Tallis, 1562.[14] |

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| | | | | |
|---|---|---|---|---|
| 205 | 110 | 1 | Foelix Namque. 2m . | Thomas Tallis, 1564.[15] |
| 209 | 111 | 12 | Exercise . . . | Anon. |
| 210 | 112 | 12 | Daphne. 5 . . | Giles Farnabie.[16] |
| 212 | 113 | 17 | Pawles Wharfe. 6 . | Giles Farnaby. |
| 213 | 114 | 19 | Quodling's Delight. 7 . | ,, [17] |

[1] Chappell, p. 69, where the melody is printed in Byrd's arrangement. A copy is in Lady Nevell's Book, fol. 166*b*.
[2] Chappell, p. 162. [3] *Ibid.* p. 209.
[4] A different setting from that contained in p. 74, *v. supra*. Copies in Lady Nevell's Book, fol. 109, and Add. MSS. 30,485 and 31,403. See also Will Forster's Virginal Book, p. 118.
[5] See No. 1. Other copies of this setting are in Lady Nevell's Book, fol. 31, and Will Forster's Book, p. 74.
[6] See vol. iii. p. 664. [7] *i.e.* Caccini.
[8] In the margin is the following note (part of which has been cut by the binder): 'The first one Philips made.'
[9] Part of p. 176, and pp. 177, 178, 179, and 180 are blank. The numeration of the pieces leaves off here. [10] *i.e.* No. 52.
[11] This piece consists of seventeen quite short sections. At the foot of p. 189 is written 'Perge.'
[12] Chappell, p. 110. Occurs in Lady Nevell's Book, fol. 142*b*.
[13] In Ward's List.
[14] In Add. MS. 30,485, a collection of Virginal Music headed 'Extracts from Lady Nevil's Music Book,' but containing much besides, is a 'Felix Namque' by Tallis, against which (in a later hand) is written '1562. In the Virginal Book,' but this is a different composition from either this or the following.
[15] A copy of this, entitled 'Felix Numquam,' is in Forster's Virginal Book (p. 24) with no composer's name to it. Another 'Felix Namque' is in Benjamin Cosyn's Book (p. 150); this is different from any of the above, bringing up the number of Tallis's settings to four. (See *ante*, p. 13*a*.)
[16] No. 4 of Giles Farnaby's 'Canzonets to Foure Voyces' (1598) is 'Daphne on the Rainebow.'
[17] Chappell, pp. 456, 782, 794.
[18] In Ward's List. [19] *Ibid.*
[20] Add. MS. 31,392 (fol. 35) has 'Dowland's Lachrymae' in lute tablature. The tune is to be found in nearly every Elizabethan collection, and is frequently alluded to by writers. It occurs at fol. 71*a* of Add. MS. 30,485, and a setting by Cosyn is in his Virginal Book, p. 8. See Chappell, p. 92, and *infra*. Morley's setting is No. 153, and Farnaby's is No. 290.

| Page of MS. | Number. | Page of printed ed. | Description. | Composer. |
|---|---|---|---|---|
| 214 | 115 | 22 | Praeludium . . . | Dr. Bull.[18] |
| 215 | 116 | 23 | Praeludium Dor. . . | ,, [19] |
| 215 | 117 | 25 | Praludium . . . | |
| 216 | 118 | 26 | Vt, re, mi, fa, sol, la, a 4 voci. 2 . . | Jehan Peterson Swelling, 1612. |
| 219 | 119 | 34 | In Nomine . . . | Dr. Bull. |
| 221 | 120 | 40 | Praeludium . . . | |
| 222 | 121 | 42 | Pauana Lachrymae . | John Dowland sett foorth by Wm. Byrd.[20] |
| 223 | 122 | 47 | Gallarda . . . | James Harding, sett foorth by Wm. Byrd.[21] |
| 225 | 123 | 51 | Pauana. 1 . . . | Thomas Tomkins. |
| 227 | 124 | 57 | Fantasia . . . | Thomas Morley. |
| 229 | 125 | 64 | Christe Redemptor . | Dr. Bull.[22] |
| 231 | 126 | 67 | The Mayden's Song . | Wm. Byrd.[23] |
| 233 | 127 | 72 | Putt vp thy dagger Jemy. 8 . . . | Giles Farnaby. |
| 235 | 128 | 77 | Bony Sweet Robin. 9 . | ,, [24] |
| 237 | 129 | 82 | Fantasia. 10 . . | ,, |
| 239 | 130 | 87 | A Grounde. 2 . . | Thomas Tomkins. |
| 241 | 131 | 94 | Barafostus Dreame. 3 | ,, [25] |
| 244 | 132 | 100 | The Hunting Galliard. 4 | |
| 245 | 133 | 103 | Quadran Pauen . . | Wm. Byrd.[26] |
| 248 | 134 | 111 | Galiard to the Quadran Pauen | ,, [27] |
| 250 | 135 | 116 | The King's Hunt . . | Dr. Bull.[28] |
| 252 | 136 | 121 | Pauana . . . | ,, |
| 254 | 137 | 125 | Gallarda . . . | ,, |
| 255 | 138 | 128 | D. Bull's Juell . . | ,, [29] |
| 256 | 139 | 131 | The Spanish Pauen . | ,, [30] |
| 257 | 140 | 135 | In Nomine. 1 . . | Persons. |
| 259 | 141 | 138 | Wooddy-Cock. 11 . | Giles Farnaby.[31] |
| 262 | 142 | 146 | The Duke of Brunswick's Alman | Dr. Bull.[32] |
| 262 | 143 | 148 | Rosasolis. 12 . . | Giles Farnaby.[33] |
| 264 | 144 | 151 | Psalme. 3 . . . | Jehan Pieterson Swelling. |
| 266 | 145 | 158 | Alman . . . . | Robert Johnson. |
| 267 | 146 | 159 | Alman. 2 . . . | ,, |
| 267 | 147 | 160 | Alman. 2 . . . | R. Johnson. Sett by Giles Farnaby. |
| 267 | 148 | 161 | The New Sa-hoo.[34] 13 | Giles Farnaby. |
| 268 | 149 | 162 | Nobodyes Gigge. 1 . | Richard Farnaby, sonne to Giles Farnaby. |
| 269 | 150 | 166 | Malt's come downe . | Wm. Byrd.[35] |
| 270 | 151 | 169 | Praeludium . . . | |
| 271 | 152 | 171 | Alman . . . . | Thomas Morley. |
| 272 | 153 | 173 | Pauana . . . | ,, |
| 274 | 154 | 177 | Gallarda . . . | ,, |
| 275 | 155 | 180 | La Volta . . . | Wm. Byrd.[36] |
| 276 | 156 | 182 | Alman . . . . | ,, |
| 276 | 157 | 184 | Wolsey's Wilde . . | ,, [37] |
| 277 | 158 | 186 | Callino Casturame . | W. Byrd.[38] |
| 278 | 159 | 188 | La Volta. T. Morley . | ,, |
| 278 | 160 | 190 | Rowland . . . | ,, [39] |

[21] Occurs as 'Hardings Galliard,' without Byrd's name in Forster's Book, p. 380. Two fancies by James Harding are in Add. MS. 30,485, ff. 47 and 50. [22] In Ward's List.
[23] Occurs at fol. 113*a* of Lady Nevill's Book. A copy is in Add. MS. 31,403.
[24] Chappell, p. 233. In Add. MS. 23,623 is (fol. 13*b*) 'Bonni well Robin van Doct. Jan Bull,' dated Jan. 18, 1627. A setting by Munday is No. 15.
[25] *Vide supra*, No. 35; this is a different setting.
[26] *Vide supra*, No. 31. A copy is in Forster's Book, p. 288.
[27] A copy is in Forster's Book, p. 302.
[28] This and the following four pieces are in Ward's List.
[29] This occurs in Add. MS. 23,623 (fol. 49*b*), where it is entitled 'Het Juweel van Doctor Jan Bull quod fecit anno 1621. December.' Ward, who prints a list of the contents of this MS., inserts the date '12,' before the name of the month. A slightly different version occurs at p. 124 of Cosyn's Virginal Book.
[30] Chappell, pp. 240, 776. [31] *Ibid.* p. 793.
[32] In Ward's List.
[33] At fol. 17*b* of Add. MS. 23,623 is a different setting of this air entitled 'Rose a solis van Joan (sic) Bull Doct.' The sections of this piece are termed 'variations.'
[34] The theme of this occurs in Hilton's 'Catch that catch can,' as a catch 'Slaves to the World,' ascribed to Edmund Nelham.
[35] Chappell, p. 74.
[36] Occurs under the name 'Leualto' at p. 20 of Forster's Virginal Book.
[37] Chappell, p. 86. See Forster's Book (p. 70).
[38] Chappell, p. 793. This tune, the Irish origin of which is denoted by its name ('Colleen oge asthore'), is referred to in Shakespeare's Henry V. Another copy is at fol. 96*b* of Add. MS. 30,485.
[39] Chappell, pp. 114 and 770. Occurs under the name 'Lord Willobies welcome home,' at fol. 46*b* of Lady Nevell's Virginal Book and at p. 22 of Forster's Book. Against the bass line is written in the margin '300 to S. T. by Tom.'

VIRGINAL MUSIC

| Page of MS. | Number. | Page of printed ed. | Description. | Composer. |
|---|---|---|---|---|
| 279 | 161 | 192 | Why aske you [1] . . . | Byrd. |
| 280 | 162 | 193 | The Ghost . . . | " |
| 281 | 163 | 196 | Alman . . . | " |
| 281 | 164 | 198 | Galliard . . . | " |
| 282 | 165 | 200 | Pauana . . . | " |
| 283 | 166 | 202 | Galliarda . . . | " |
| 284 | 167 | 204 | Pauana . . . | " [2] |
| 285 | 168 | 207 | Galliarda . . . | W. Byrd. |
| 286 | 169 | 209 | Pauana . . . | Thos. Morley. |
| 288 | 170 | 213 | Galliarda . . . | " |
| 289 | 171* | 217 | The Queenes Alman . | Wm. Byrd. |
| 291 | 172 | 220 | A Medley . . . | " |
| 293 | 173 | 226 | Pauana . . . | " |
| 294 | 174 | 228 | Galliarda . . . | " |
| 294 | 175 | 230 | Miserere, 3 Parts . . | " |
| 295 | 176 | 232 | Miserere, 4 Parts . . | " |
| 296 | 177 | 234 | Pakington's Pownde [3] . | |
| 297 | 178 | 236 | The Irishe Dumpe [4] . | |
| 297 | 179 | 236 | Watkins Ale [5] . . | |
| 297 | 180 | 237 | A Gigg . . . | W. Byrd.[6] |
| 298 | 181* | 238 | Pipers Pauen . . | Martin Peerson. |
| 299 | 182 | 242 | Pipers Galliard . . | Dr. Bull.[7] |
| 300 | 183 | 244 | Variatio Eiusdem . | " |
| 302 | 184 | 248 | Praeludium. D. . | " |
| 303 | 185 | 249 | Galliarda . . . | " |
| 304 | 186 | 251 | Galliarda . . . | " |
| 305 | 187 | 253 | Allemanda . . . | Marchant. |
| 306 | 188 | 256 | Can shee . . . | |
| 306 | 189 | 257 | A Gigge. Dr. Bulls myselfe. | Dr. Bull.[8] |
| 306 | 190 | 258 | A Gigge . . . | " |
| 307 | 191 | 258 | Sr Jhon Grayes Galliard | W. B.[9] |
| 307 | 192 | 259 | Praeludium . . . | Dr. Bull.[10] |
| 307 | 193 | 260 | A Toy [11] . . . | |
| 308 | 194 | 260 | Giles Farnaby's Dreame | Giles Farnaby. |
| 308 | 195 | 261 | His Rest. Galliard . | Giles Farnable. |
| 308 | 196 | 262 | His Humour . . | Giles Farnaby. |
| 309 | 197 | 263 | Fayne would I wedd . | Richard Farnabye. |
| 309 | 198 | 264 | A Maske . . . | Giles Farnabye. |
| 310 | 199 | 265 | A Maske . . . | " |
| 310 | 200 | 266 | An Almain . . . | |
| 310 | 201 | 266 | Corranto . . . | |
| 310 | 202 | 266 | Alman . . . | |
| 311 | 203 | 267 | Corranto . . . | |
| 311 | 204 | 267 | Corranto [12] . . | |
| 311 | 205 | 268 | Corranto . . . | |
| 311 | 206 | 268 | Daunce [13] . . | |
| 312 | 207 | 269 | Worster Braules . . | Thos. Tomkins. |
| 312 | 208 | 270 | Fantasia . . . | Giles Farnabye.[14] |
| 313 | 209 | 273 | A Maske . . . | " |
| 314 | 210 | 274 | Praeludium . . . | Dr. Bull.[15] |
| 314 | 211 | 274 | . . . . | " |
| 314 | 212 | 275 | Martin sayd to his man [16] | |
| 315 | 213 | 276 | Almand . . . | Wm. Tisdall. |
| 315 | 214 | 278 | Pauana Chromatica . | " [17] |
| 317 | 215 | 281 | Vt, re, mi, fa, sol, la . | Dr. Bull.[18] |
| 321 | 216 | 292 | Gipseis Round . . | Wm. Byrd.[19] |
| 324 | 217 | 297 | Fantasia. 4 . . | Jhon Pieterson Sweeling, Organista a Amstelredã. |
| 327 | 218 | 305 | Corranto . . . | William Byrd sett.[20] |
| 328 | 219 | 306 | Pauana. Clement Cotto. 3 | Wm. Tisdall. |
| 328 | 220 | 307 | Pauana. 4 . . . | " |
| 329 | 221 | 308 | Corranto . . . | |
| 329 | 222 | 309 | Alman . . . | Hooper. |
| 329 | 223 | 309 | Corranto . . . | |
| 329 | 224 | 310 | Corranto . . . | |
| 330 | 225 | 310 | Corranto . . . | |
| 330 | 226 | 311 | Corranto . . . | |
| 330 | 227 | 312 | Alman . . . | |
| 331 | 228 | 312 | Corranto . . . | Hooper. |
| 331 | 229 | 313 | Fantasia. 20 . . | Giles Farnaby. |
| 333 | 230 | 317 | Loth to depart. 21 . | Giles Farnaby.[21] |
| 334 | 231 | 320 | Fantasia. 22 . . | " |
| 335 | 232 | 323 | " 23 . . | " |
| 338 | 233 | 330 | " 24 . . | " |
| 340 | 234 | 333 | " 25 . . | " |
| 341 | 235 | 336 | Walter Earle's Pauen. 26 | " |
| 343 | 236 | 340 | Fantasia. 27 . . | " |
| 344 | 237 | 343 | " 28 . . | " |
| 346 | 238 | 347 | " 29 . . | " |
| 347 | 239 | 350 | L. Zouches Maske. 30 . | " |
| 349 | 240 | 353 | A. Grounde. 31 . . | " |
| 351 | 241 | 359 | Corranto . . . | W. Byrd. |
| 352 | 242 | 360 | Vp T(alls) All. 32 . . | Giles Farnaby.[22] |
| 355 | 243 | 366 | Thomson's Medley . | Ed. Jhonson. |
| 356 | 244 | 369 | Nowel's Gallard . . | |
| 357 | 245 | 371 | Tower Hill . . . | Giles Farnaby. |
| 358 | 246 | 372 | Praeludium. 33 . . | " |
| 358 | 247 | 373 | The King's Morisco . | |
| 359 | 248 | 374 | A Duo . . . . | Richard Farnaby. |
| 359 | 249 | 375 | Alman | Wm. Inglot. |
| 359 | 250 | 375 | A Galliard Ground. 1 | " |
| 362 | 251 | 381 | The Leaues bee greene. 2 | W. Byrd. |
| 364 | 252 | 384 | Pauana . . . | " |
| 365 | 253 | 387 | Galliarda . . . | " |
| 366 | 254 | 389 | Pauana . . . | " |
| 367 | 255 | 392 | Galliarda . . . | " |
| 368 | 256 | 394 | Pauana . . . | " |
| 370 | 257 | 398 | Pauana Fant(asia) . | " |
| 370 | 258 | 400 | Galliarda . . . | " |
| 371 | 259 | 402 | The Earle of Oxford's Marche . . . | " [23] |
| 373 | 260 | 405 | Galiarda . . . | Jehan Oystermayre. |
| 374 | 261 | 406 | Fantasia . . . | W. Byrd.[24] |
| 377 | 262 | 412 | The Duchesse of Brunswick's Toye . . | Dr. Bull.[25] |
| 377 | 263 | 413 | A Toye . . . | |
| 378 | 264 | 414 | Corranto . . . | |
| 378 | 265 | 414 | Corranto Lady Riche . | |
| 378 | 266 | 415 | Corranto . . . | |
| 379 | 267 | 416 | A Gigge . . . | Giles Farnaby. |
| 379 | 268 | 418 | A Toye . . . | |
| 380 | 269 | 419 | Galiarda . . . | " |
| 381 | 270 | 421 | A Toye . . . | " |
| 381 | 271 | 422 | The Primerose . . | Martin Peerson. |
| 382 | 272 | 423 | The Fall of the Leafe . | Martin Peerson. |
| 383 | 273 | 424 | Farnaby's Conceit . | Giles Farnabye. |
| 383 | 274 | 424 | Allemanda . . . | |
| 384 | 275 | 427 | Pauana. Canon. 2 parts in one | Wm. Byrd. |
| 385 | 276 | 430 | Pescodd Time . . | " [26] |
| 388 | 277 | 436 | Pauana Delight . . | Edward Johnson. Sett by Will. Byrd. |
| 390 | 278 | 440 | Galiarda . . . | Ed. Johnson. Sett by William Byrd. |
| 391 | 279 | 442 | Miserere, 3 parts . . | Dr. Bull.[27] |
| 393 | 280 | 446 | Tell mee, Daphne . | Giles Farnaby.[28] |
| 394 | 281 | 447 | Mal Sims . . . | " [29] |
| 395 | 282 | 449 | Munday's Gloy . . | Munday. |
| 396 | 283 | 450 | Rosseter's Gallard . | Sett by Giles Farnaby.[30] |
| 397 | 284 | 453 | The Flatt Pauan . . | Giles Farnaby. |
| 398 | 285 | 456 | Pauana . . . | " [31] |
| 401 | 286 | 462 | Why aske you . . | " [32] |
| 403 | 287 | 465 | Farmers Pauen . . | Giles Farnaby. |
| 405 | 288 | 470 | Dalling Alman . . | |
| 405 | 289 | 471 | The Old Spagnoletta . | Giles Farnaby. |
| 406 | 290 | 472 | Lachrimae Pauan . | J. D.[33] Sett by Giles Farnaby. |
| 408 | 291 | 477 | Meridian Alman . . | Sett by Giles Farnaby [34] |
| 409 | 292 | 479 | Pauana . . . | Orlando Gibbons. |
| 410 | 293 | 481 | Muscadin . . . | Giles Farnaby.[35] |
| 411 | 294 | 483 | Lady Montegle's Pauen | Wm. Byrd. |
| 412 | 295 | 486 | Galiarda. 5 . . | Wm. Tisdall. |
| 413 | 296 | 489 | Fantasia . . . | Giles Farnaby. |
| 416 | 297 | 494 | Hanskin . . . | Richard Farnaby.[36] |

* The numbers from * to * are wrongly noted in the printed edition. There is there no number 171, and two numbers 182.

Book and at p. 22 of Forster's Book. Against the bass line is written in the margin '300 to S. T. by Tom.'

[1] *Vide infra*, No. 286.

[2] In the margin is written 'the first t(hat) euer hee m(ade).' The letters in brackets have been cut by the binder.

[3] Chappell, pp. 123 and 771. Another copy is at p. 46 of Cosyn's Virginal Book, where it is signed with his initials.

[4] Chappell, p. 793.

[5] *Ibid.* p. 136. Occurs at p. 460 of Forster's Book.

[6] Against the first line in the margin is written 'F. Tr.'

[7] This and the four following pieces are in Ward's List.

[8] In Ward's List. [9] Undoubtedly William Byrd.

[10] In Ward's List. [11] Virtually identical with No. 199.

[12] See No. 193.

[13] The melody is that given as 'Dulcina' in Giles Earle's Song-book, 1626: see Wooldridge's 'Old English Popular Music,' i. 160.

[14] In the margin are some words which Chappell reads 'R. Rysd silas.' [15] In Ward's List. [16] Chappell, p. 76.

[17] In the margin is written 'Mrs. Katherin Tregian's Pauen.'

[18] Ward calls this 'Fantasia with 23 Variations upon Ut, re, mi, fa, sol, la.' [19] Chappell, pp. 171, 772.

[20] The melody is the well-known 'Belle qui tient ma vie.'

[21] Chappell, pp. 173, 708, 772. [22] *Ibid.* pp. 196, 773.

[23] Burney says this is the same as 'The Marche before the Batell' at fol. 13*b* of Lady Nevell's Book.

[24] In the margin is written 'Vide P. Philippi sopr. la medesima fuga, pag. 158.' The subject is the same as that of Philips' Fantasia (No. 84). Against the third line is written '. . . (illegible) la fuga e fuggira.'

[25] In Ward's List. A copy is in Cosyn's Book, p. 199.

[26] Chappell, p. 196. Same air as No. 59. See Lady Nevell's Book, fol. 46. [27] In Ward's List.

[28] Chappell, p. 158. [29] *Ibid.* pp. 177, 789.

[30] Rosseter published a volume of 'Consort Lessons' in 1609.

[31] In the margin is written 'Vedi Mor. 287.' This refers to a curious piece of plagiarism, section 3 of Morley's Pavan, on p. 287 [i. 212], being nearly identical with section 3 of Farnaby's on p. 400.

[32] At p. 59 of Cosyn's Book is a setting of this air signed 'B. C.,' and at fol. 95*b* of Add. MS. 30,485, is another by Bull. *Vide supra*, No. 161.

[33] *i.e.* John Dowland. [34] *Vide supra*, No. 121.

[35] The air of this is the same as that of No. 19.

[36] Chappell, p. 23.

The complete contents of the MS. were published by Breitkopf & Härtel in monthly instalments, between 1894 and 1899. They occupy two folio volumes, and were edited by Messrs. J. A. Fuller Maitland and W. Barclay Squire. A description of the MS. with analysis of its contents, by Dr. E. W. Naylor, was published by Dent & Co.

The music ends on p. 418. At the end of the volume is an index of the contents signed 'Henry Smith Richmond, scripsit, from a MS. Index in the Possession of Mr. Bartleman. 24 March, 1816.' In this, pieces of which copies occur in Lady Nevell's book, are marked with an asterisk.

2. *My Ladye Nevells Booke.* This valuable collection of Byrd's Virginal music belongs to the Marquess of Abergavenny. It formerly belonged to Dr. Burney, and was sold at his sale for £11 : 0 : 6 to T. Jones, at whose sale it was lot 342 (Feb. 13, 1826). It is an oblong folio volume, beautifully bound in morocco enriched with gold, green, and red, and lined with blue watered silk. On the title-page is an illuminated coat of arms and the monogram 'H. N.' The music is written on a 6-line stave in square-headed notes, and was copied by John Baldwin of Windsor, a fine volume of whose transcribing is preserved in the King's Library at Buckingham Palace. Hawkins, who alludes to this MS. in vol. iii. (p. 288) and vol. iv. (p. 386) of his *History of Music*, states that the book was given by Byrd to his scholar, Lady Nevill, but there is no evidence in support of this assertion. The MS. was examined by Mr. Chappell when writing his work on English Music, in which volumes it is frequently referred to. The following is a list of its contents: —

| No. | Name. | Folio. | Composer. |
|---|---|---|---|
| 1 | My Ladye Nevel's grownde | 1 | Mr. W. Birde |
| 2 | Qui passe: for my Ladye Nevel | 8 | " |
| 3 | The Marche before the battell [1] | 13*b* | |
| 4 | The Souldiers Sommons: the Marche of Footemen | 19 | |
| | The Marche of Horsmen | 20 | |
| | Now foloweth the Trumpetts: the Trumpetts | 21 | |
| | The Irishe Marche | 22*b* | |
| | The Bagpipe | 24 | |
| | And the Drone | 24 | |
| | The Flute and the Droome | 25 | |
| | The Marche to the Fighte | 28 | |
| | The Retreat. Now foloweth a Galliarde for the Victorie | | |
| 5 | The Galliarde | 32 | Mr. W. Birde. |
| 6 | The Barelye Breake | 34 | Mr. W. Birde Gentleman of Her Maiestie's Chappel. |
| 7 | A Galliards Gygge | 43 | Mr. W. Birde organiste of Her Maiestie's Chappell. |
| 8 | The Huntes Upp | 46 | Mr. W. Birde. Laus sit Deo.[2] |
| 9 | Ut re mi fa sol la | 46*b* | } Finis Mr. W. Birde. |
| 10 | The First Paulan | 58*b* | |
| 11 | The Galliard foloweth | 61*b* | " |
| 12 | The II Paulan | 63 | Finis Mr. W. Birde. |
| 13 | The Galliarde | 65 | " |
| 14 | The III Paulan | 67 | " |
| 15 | The Galliarde to the same | 69*b* | " |
| 16 | The IIII Paulan | 71*b* | " |
| 17 | The Galliard heer followeth | 73*b* | Mr. W. Birde. Homo memorabilis. |
| 18 | The V Paulan | 75*b* | } Mr. W. Birde. |
| 19 | The Galliarde | 78*b* | } Laudes Deo. |
| 20 | Pauana the VI. Kinbrugh. Goodd | 80*b* | Mr. W. Birde. |
| 21 | The Galliarde folows | 84 | Laus sit Deo. Mr. W. Birde. |
| 22 | The Seventh Paulan | 86 | Mr. W. Birde Gentleman of the Chappell. |
| 23 | The Eighte Paulan | 89 | Mr. W. Birde of the Chappell.[3] |
| 24 | The passinge mesures Paulan of Mr. W. Birdes | 92 | Mr. W. Birde. |
| 25 | The Galliarde foloweth. The Galliarde | 99*b* | Mr. W. Birde of the Chappell. |
| 26 | A Voluntarie for my Ladye Nevell | 105*b* | Finis Mr. W. Birde.[4] |
| 27 | Will you walke the woods so wylde | 109 | Finis Mr. W. Birde. Anno 1590. |
| 28 | The Maidens songe | 113 | Mr. W. Birde.[5] |
| 29 | A Lesson of Voluntarie | 119*b* | Finis. Mr. W. Birde. |
| 30 | The Seconde Grownde | 126 | Mr. W. Bird. |
| 31 | Haue with you to Walsinghame | 135 | Finis Maister W. Birde.[6] |
| 32 | All in a garden grine | 142*b* | Mr. W. Bird.[7] |
| 33 | Lord Willobies welcome home | 146*b* | Finis Maister Willm. Birde.[8] |
| 34 | The Carman's Whistle | 149 | Finis Maister Willm. Birde.[9] |
| 35 | Hugh Astons Grownde | 153*b* | Mr. W. Birde.[10] |
| 36 | A fancie | 161 | " |
| 37 | Sellinger's Rownde | 166*b* | Finis. Mr. W. Birde.[11] |
| 38 | Munser's Almaine | 173*b* | Finis. Mr. W. Birde.[12] |
| 39 | The Tennthe Paulan: Mr. W. Peter | 180*b* | Finis. The Galliarde followeth. |
| 40 | The Galliard | 184*b* | Finis Mr. W. Birde. |
| 41 | A Fancie | 186*b* | " |
| 42 | A Voluntarie | 191 | Finis Mr. W. Birde. Gentleman of the Queen's Chappell. |

[1] A copy of numbers 3, 4 and 5 is in the Christ Church Library, Oxford. This curious piece was known as 'Mr. Byrd's Battle.' At fol. 29*b* occur the words: 'Tantara tantara, the battels be iovned.' See vol. ii. p. 422*a*; vol. iii. pp. 35*b* and 644*a*. Hawkins, vol. iv. 386. [2] Fitzwilliam Virginal Book, No. 59. [3] Forster's Virginal Book, p. 217. Fitzwilliam Virginal Book, No. 56. [4] Fitzwilliam Virginal Book, No. 67. [5] A copy of this is in Add. MS. 31,403. [6] Fitzwilliam Virginal Book, No. 68. Forster's Virginal Book, p. 74. Add. MS. 30,485. [7] On fol. 145*b* is written: 'Here is a falte, a pointe left out wch ye shall finde prickte, after the end of the nexte songe, upon the 148 leafe.' Fitzwilliam Virginal Book, p. 194. [8] Forster's Virginal Book, p. 22. [9] Fitzwilliam Virginal Book, No. 58. Forster's Virginal Book, p. 130. Add. MSS. 31,403 and 30,485. [10] Fitzwilliam Virginal Book, No. 66. [11] Fitzwilliam Virginal Book, p. 120. [12] Forster's Virginal Book, p. 366. A different setting in Fitzwilliam Virginal Book, p. 114.

At the end of the volume is 'The Table for this booke,' after which is the following colophon: 'Finished and ended the leventh of September in the yeare of our Lorde God 1591 and in the 33 yeare of the raigne of our sofferaine ladie Elizabeth by the grace of God queene of Englande, etc. By me Jo. Baldwine of Windsore. Laudes Deo.'

3. *Will. Forster's Virginal Book.* This volume, which belongs to His Majesty the King, is preserved at Buckingham Palace, and consists of 238 octavo folios ruled in 6-line staves. The water-marks are a shield surmounted by a coronet, bearing a fleur-de-lis on the escutcheon, and a pot with the initials 'E. O. R.' The book probably belonged to Sir John Hawkins, and has been bound in modern times in half red morocco and paper boards. At the beginning is a 'Table of the Lessons,' written in the same hand as the rest of the book, and signed '31 Januarie 1624. Will. Forster.' The following is a list of the contents of the volume: —

VIRGINAL MUSIC

| No. | Name. | Page. | Composer. |
|---|---|---|---|
| 1 | A Grounde of Mr. Bird's | 2 | Byrd. |
| 2 | I. The French Coranto | 14 | ,, |
| 3 | The Second French Coranto | 16 | ,, |
| 4 | The 3rd French Coranto | 18 | ,, |
| 5 | A Levolto [1] | 20 | ,, |
| 6 | Lo. Willobies wellcome home | 22 | ,, |
| 7 | Felix Nunquam [2] | 24 | |
| 8 | A Horne pipe | 50 | Byrd. |
| 9 | Kapasse | 63 | ,, |
| 10 | Wilson's Wilde [3] | 70 | |
| 11 | An Almaine | 72 | |
| 12 | As I went to Walsingham [4] | 74 | Byrd. |
| 13 | Galliardo | 88 | Thomas Morley. |
| 14 | Quadro Pavine | 96 | ,, |
| 15 | Almayne | 110 | |
| 16 | Pavin | 114 | Byrd |
| 17 | The Wood soe wylde [5] | 118 | |
| 18 | Pavin | 127 | Byrd. |
| 19 | .... | 130 | ,, [6] |
| 20 | Parludam | 136 | |
| 21 | A Galliard | 137 | |
| 22 | The New Medley | 143 | |
| 23 | 3 voc. Praise the Lord. Psalme 103 | 150 | John Ward. |
| 24 | The Lord executethrighteousness. *a* 3 voc. | 152 | ,, |
| 25 | For looke howe highe. *a* 3 voc. | 154 | ,, |
| 26 | The Dales of Man. *a* 3 voc. | 156 | ,, |
| 27 | The Lord. *a* 3 voc. | 158 | ,, [7] |
| 28 | Have Mercie. *a* 3 voc. | 160 | ,, [8] |
| 29 | Behould | 162 | ,, [9] |
| 30 | Turne Thye Face | 164 | ,, |
| 31 | Deliver mee | 166 | ,, [10] |
| 32 | The Marchant's Dreame | 170 | [11] |
| 33 | Rogero | 176 | |
| 34 | .... | 182 | |
| 35 | .... | 186 | [12] |
| 36 | .... | 188 | Byrd. |
| 37 | .... | 196 | Englitt. |
| 38 | The Quadrant Pavin | 202 | Bull. |
| 39 | Passa Measures Pavin | 217 | Byrd. |
| 40 | Passa Measures Galliard | 230 | ,, |
| 41 | Mr. Bird's Galliard | 240 | ,, |
| 42 | Mounser's Almain | 244 | ,, |
| 43 | Fortune | 252 | ,, |
| 44 | A Grounde | 258 | ,, |
| 45 | A Ground | 263 | ,, |
| 46 | Parsons Innominey (sic) | 272 | ,, |
| 47 | Johnson's delighte | 276 | ,, [13] |
| 48 | The Galliard to the Pavin aforesaid | 284 | ,, |
| 49 | Quadrant Pavin | 288 | ,, |
| 50 | The Galliard | 302 | ,, [14] |
| 51 | Pavin | 311 | ,, |
| 52 | The Galliard | 319 | ,, |
| 53 | A Galliard | 322 | ,, |
| 54 | Goe from my Windoe | 324 | ,, |
| 55 | Lachramie | 331 | ,, [15] |
| 56 | A Pavan | 340 | |
| 57 | Doctor Bull's Gall(iard) | 347 | Bull. |
| 58 | .... | 352 | |
| 59 | .... | 360 | |
| 60 | Mounser's Almain | 366 | Byrd. |
| 61 | Harding's Gall(iard) | 368 | |
| 62 | A Parludam | 386 | Byrd. |
| 63 | A Grounde | 390 | ,, |
| 64 | A Pavin | 404 | |
| 65 | Galliard | 412 | |
| 66 | An Almain | 416 | |
| 67 | A pavin | 420 | |
| 68 | The Galliard | 426 | |
| 69 | Robbin Hood | 430 | |
| 70 | If my Complaints, or Pyper's Galliard | 442 | |
| 71 | The King's Hunt | 447 | Bull. |
| 72 | .... | 456 | |
| 73 | Praeludiam | 458 | |
| 74 | Watkins Ale | 460 | |
| 75 | .... | 462 | |
| 76 | .... | 464 | |
| 77 | The same a noate lower | 466 | |
| 78 | .... | 468 | |

4. *Benjamin Cosyn's Virginal Book.* This fine folio volume, like the last-mentioned collection, is the property of His Majesty, and is preserved at Buckingham Palace. The binding is of English workmanship, and contemporary with the MS. It consists of calf with gold tooling. The letters 'B. C.' are stamped both on the front and the back, and part of the tooling has been stamped above the letters 'M. O.' — probably the initials of an earlier owner. The book has been shut by brass clasps, but these are now broken off. At the beginning is an index, divided into 'A Table of these Lessons followinge made and sett forth by Ben Cos,' 'A Table of these Lessons followinge made by Mr. Docter Bull,' 'A Table of these Lessons following made by Mr. Or. Gibbons,' 'These lessons following are made by Tallis and Byrd,' after which comes a list of six services contained in the same volume, at the end of which is written 'These are y^e^ six services for the Kings Royall Chappell.' The same page also contains 'A Catch of 9 parts in one,' 'Let us goe pray for John Cook's soul,' and 'A Table of all these lessons generally contained in this Booke are in Nomber: 96. By me Beniamin Cosyn Right owner of this Booke.' Hawkins (*History*, vol. iii. p. 421) says that Cosyn was 'a famous composer of lessons for the harpsichord, and probably an excellent performer on that instrument,' that he flourished about the year 1600, and that 'there are many of his lessons extant that seem in no respect inferior to those of Bull.' The last statement looks as if Hawkins had been acquainted with the Virginal Book, for many of the lessons in it against which Cosyn's name appears are undoubtedly the compositions of Bull and of other authors: indeed it is probable that further research would show that Cosyn had very little to do with any of the compositions in the book. Recent researches have shown that Benjamin Cosyn was organist of Dulwich College from 1622 to 1624, and the first organist of the Charterhouse in 1626–43. Some MS. voluntaries by him are in Dr. W. H. Cummings's collection. See *Musical Times*, 1903, pp. 780, 781.

The following is a complete list of the contents of the volume: as the old pagination is in places irregular, the pages have been numbered freshly. The titles in the index are sometimes different from those in the body of the book; when these variations occur, they have been noted in the last column: —

| No. | Name. | Folio. | Composer. | Title in Index. |
|---|---|---|---|---|
| 1 | A Prelude | 1 | Benj. Cosyn | |
| 2 | A Pavin | 2 | ,, | In E, La, Mi. |
| 3 | The Galliard to itt | 5 | ,, | In A, Re. |
| 4 | Lacrime Pavin | 8 | ,, | |
| 5 | The Galliard to itt | 12 | ,, | |
| 6 | A Pavin | 15 | ,, | The Lo. Lumlye's Pavin. |
| 7 | The Galliard to itt | 19 | ,, | |
| 8 | A Grounde | 22 | ,, | In A, Re. |
| 9 | A Grounde | 29 | ,, | In Gam, Ut. |
| 10 | Sermone Blando | 38 | Benj. Cosyn | |
| 11 | A Galliard | 42 | ,, | In Ff, fa, ut. |
| 12 | | 43 | ,, | In D, sol, re. |
| 13 | Pakinton's Pownde | 46 | ,, | |
| 14 | A Galliard | 49 | ,, | A cross-handed Galliard. |
| 15 | Dum Aurora | 54 | ,, | |
| 16 | Whle aske you | 59 | ,, | Why aske yu.' |
| 17 | The Queene's Commande | 62 | Orl. Gibbons | In the Index attributed to Cosyn. |
| 18 | Filliday Floutes me | 64 | Benj. Cosyn | 18. 'Fillida.' |
| 19 | My Self | 65 | ,, | |
| 20 | Miserere | 68 | ,, | |
| 21 | What you Will | 71 | ,, | |
| 22 | A Galliard | 73 | ,, | 'My Lo. Rich. his Galliard.' |

[1] *i.e.* a Lavolta.
[2] This composition is attributed in Fitzwilliam Book to Tallis, and dated 1564 (see p. 345*a*, notes 15, 16).
[3] The first note only has been written in. In the Table of Lessons, this composition is attributed to Byrd.
[4] In the 'Table' called 'Walsingham' only.
[5] A mistake is made in the pagination here. Pages 118 and 119 are the same.
[6] In the Table this is called 'Ground.' It is the well-known 'Carman's Whistle.'
[7] 'The 5th and last of the 103 Psalme.'
[8] 'The 1 of the 51 Psalme.' [9] '2 of ye 51 Psalme.'
[10] 'The last of the 51 Psalme.' [11] 'Marcthant's Dreame' (Table).
[12] 'Byrd' (Table). [13] A Pavan.
[14] 'The Galliard to it' (Table). [15] 'Lachramy' (Table).

| No. | Name. | Folio. | Composer. | Title in Index. |
|---|---|---|---|---|
| 23 | The Kings Hunt . | 75 | Benj. Cosyn | |
| 24 | Thomas Lupoes Galliard | 78 | ,, | |
| 25 | My Lo. Burrows Galliard | 80 | ,, | |
| 26 | Ut, re, mi, fa, sol, la | 82 | Orl. Gibbons | In the Index attributed to Cosyn. |
| 27 | A Galliard . . | 88 | Benj. Cosyn | 'Sir Robert Southwell's Gall.' |
| 28 | Mr. Stroude's Galliard | 90 | ,, | |
| 29 | The Galliard to Doct. Bulle's Fantastick Pavin | 91 | ,, | |
| 30 | Preludiem . . | 93 | Doctor Bull | 'A Prelude in Gamut.' |
| 31 | The Quadren Pavin | 94 | ,, | |
| 32 | The Galliard to itt | 101 | ,, | |
| 33 | Pavana . . | 106 | 'Finis. Doct. Bulles Ffantasticall Pavine' | 'The Phantasticall Pavin.' |
| 34 | A Pavin in A, re . | 110 | Doctor Bull | |
| 35 | The Galliard to itt | 113 | ,, | |
| 36 | Pavana . . | 114 | ,, | 'A Pavin in D, sol, re.' |
| 37 | Galliard . . | 114*a* | ,, | 'The Galliard to itt.' |
| 38 | Brunswick's Toy . | 114*b* | ,, | 'The Duke of Brunswick.' |
| 39 | Pavana . . | 115 | ,, | 'The Trumpet Pavin.' |
| 40 | Galliardo . . | 116 | ,, | 'The Galliard to it.' |
| 41 | Pavana . . | 118 | ,, | 'The Lo. Lumlies Pavin.' |
| 42 | The Galliard . | 120 | ,, | 'The Galliard to it.' |
| 43 | Wake Galliard . | 122 | ,, | 'Wake's Galliard.' |
| 44 | Docter Bulle's Jewell | 124 | ,, | |
| 45 | Duretto . . | 125 | ,, | |
| 46 | A Galliard . . | 126 | Doctor Bull | 'The Lo. Hunsden's Galliard.' In ff, fa, ut. |
| 47 | A Prelude . . | 127 | ,, | |
| 48 | A Galliard . . | 128 | ,, | The Galliard to Pavan No. 70. |
| 49 | Fantasia . . | 130 | ,, | 'A Fancy.' |
| 50 | Pavana . . | 135 | ,, | 'The Mallincholy Pavin.' |
| 51 | The Galliard to itt | 137 | ,, | |
| 52 | As I went to Wallsingham | 139 | ,, | |
| 53 | Felix Namque . | 150 | Thos. Tallis | |
| 54 | Goe from my windoe | 157 | Will Byrd | |
| 55 | 1. Galliarda . | 160 | Orl. Gibbons, 'Bachellor of Musik.' | |
| 56 | 2. ,, . | 162 | Orl. Gibbons | 'The Hunt's up.' |
| 57 | 3. A Maske . . | 167 | ,, | |
| 58 | 4. Galliard . . | 168 | ,, | |
| 59 | 5. ,, . . | 170 | ,, | 'The La. Hatten's Galliard.' |
| 60 | 6. A Fancy . | 171 | ,, | |
| 61 | 7. A Toy . . | 171 | ,, | |
| 62 | 8. Galliard . . | 180 | ,, | |
| 63 | 9. Almaine . . | 181 | | Attributed to Orlando Gibbons in the Index. |
| 64 | 10. Almaine . | 181 | | 'The Ffrench Allmaine.' |
| 65 | 11. Allmaine . | 182 | Orl. Gibbons | 'Another Allmaine.' |
| 66 | 12. Fantasia . | 184 | ,, | 'A Fancy.' |
| 67 | Galliard . . | 186 | Benj. Cosyn | 'Sir Richard Latener's Galliard.' |
| 68 | The Goldfinch . | 187 | ,, | |
| 69 | Pavana . . | 188 | Doctor Bull | 'A Pavin in Gamut flatt.' |
| 70 | Pavana . . | 190 | Mr. Yves sett forth by B. Cosyn | 'Mr. Yves his Allmaine.' |
| 71 | Allmaine . . | 192 | ,, | 'The Coranto to itt.' |
| 72 | Galliard . . | 194 | Orl. Gibbons | |
| 73 | Fantasia . . | 196 | ,, | 'A Fancy.' |
| 74 | Preliudem . . | 198 | ,, | 'A Prelude.' |
| 75 | Fantasia . . | 199 | ,, | 'A Fancy.' |
| 76 | In Nomine . . | 200 | ,, | |
| 77 | Fantasia . . | 201 | ,, | 'A Fancy.' |
| 78 | An Allmaine . | 202 | ,, | |
| 79 | Allmaine . . | 203 | ,, | |
| 80 | A Fancy for a Double Orgaine | 204 | ,, | |
| 81 | Fantasia . . | 206 | ,, | 'A Fancy in Gamut flatt.' |
| 82 | ,, . . | 208 | ,, | 'A Fancy in C, fa, ut.' |
| 83 | ,, . . | 210 | ,, | 'Another Fancy in C, fa, ut.' |
| 84 | Fantasia . . | 211 | Orl. Gibbons | 'A Fancy in A, re.' |
| 85 | Galliard . . | 212 | Doctor Bull | 'The Galliard to no. 87. |
| 86 | ,, . . | 214 | ,, | 'The La. Lucie's Galliard.' |
| 87 | Pavana . . | 215 | ,, | 'Queene Elizabeth's Pavin.' |
| 88 | In Nomine . . | 218 | ,, | |
| 89 | Dr. Bulles Greefe | 220 | ,, | |
| 90 | Galliard . . | 221 | ,, | 'The Vauting Galliard.' |
| 91 | Mr. Bevan's Morning and Evening Service | 222 | Bevin | |
| 92 | O my sonne Absolon | 235 | | |
| 93 | Morning and Evening Service in D | 236 | Tallis | |
| 94 | Morning and Evening Service in D | 246 | Strogers | |
| 95 | Morning and Evening Service in D | 260 | Byrd | |
| 96 | Venite in F . . | 272 | Benj. Cosyn[1] | |
| 97 | Morning and Evening Service in F | 274 | Orl. Gibbons | |
| 98 | Morning Service in F | 284 | Tho. Weelks | |

Her Majesty Queen Victoria graciously allowed the writer to examine and describe the two collections of Virginal Music at Buckingham Palace; his thanks are also due to the Marquess of Abergavenny, for permission to examine and describe Lady Nevell's Virginal Book, preserved at Eridge Castle; to Sir E. Maunde Thompson, Dr. Charles Waldstein, [the late] Sir W. G Cusins, and particularly to Dr. Bertram Pollock and Mr. Birkitt, who have respectively been of great assistance in different points which have arisen with respect to this article. W. B. S.

VIRTUOSO. A term of Italian origin, applied, more abroad than in England, to a player who excels in the technical part of his art. Such players being naturally open to a temptation to indulge their ability unduly at the expense of the meaning of the composer, the word has acquired a somewhat depreciatory meaning, as of display for its own sake. *Virtuosität*, or virtuosity, the condition of playing like a virtuoso.

[Some German writers use the word with no depreciatory meaning, but it is usual in England to consider that virtuosity by itself is not enough to distinguish the greatest thing in art, though every great artist must be able to perform with virtuosity should he desire to do so.] G.

VISETTI, Albert Anthony, was born (of an English mother) at Spalato in Dalmatia, May 13, 1846, and studied composition under Alberto Mazzucato at the Conservatorio of Milan, where he gained two scholarships. His exercise for his degree was a cantata to words by his friend Arrigo Boïto. His first engagement was as conductor at Nice. He then went to Paris, where A. Dumas prepared specially for him a libretto for an opera from his 'Trois Mousquetaires.' The score was hardly completed when it was burnt in the seige of the Commune. Mr. Visetti then came to London, where he has since resided, and has devoted himself chiefly to teaching singing. He is

[1] Cosyn's name does not occur in the Index. No. 96 consists of a Te Deum, Benedictus, Kyrie, Creed, Magnificat, and Nunc Dimittis, and the whole service is attributed to Gibbons.

Professor of Singing at the Royal College of Music, at the Guildhall School, the Watford School, and various other institutions. He was also in 1878–90, director and conductor of the Bath Philharmonic Society, to which he devoted an immensity of time, money, and ability. Mr. Visetti has published Italian translations of Hullah's *History of Modern Music*, of Dr. Hueffer's *Musical Studies*, Parry's 'Blest pair of Sirens,' and of other works. The King of Italy in 1880 conferred on him unsolicited the order of the Corona d'Italia. G.

VITALI, Angelo. This name is known in connection with the following work, of which only the libretto seems to have survived: 'Tomiri, drama per musica, da rappresentarsi nel Teatro di S. Casciano, l' anno M.DC.LXXX., di Antonio Medolago. Consecrato all' illustriss. et eccell. Sig. Gio: Francesco Morosini dignissimo, e meritissimo Cavalier, e Procurator di S. Marco. In Venetia, M.DC.LXXX. Per Francesco Nicolini.' In the prefatory letter occurs the statement; 'La musica è del S.D. Angelo Vitale, nelle noti del cui bizzaro contrapunto conoscerai, che non hà degradato da gli altri suoi spiritosi talenti,' etc. A copy of this work is in the British Museum; a later edition was published in Venice by Francesco Batti. Music is not mentioned in the play itself, probably only the songs were set to music.

From a passage in a letter in Angelo Berardi's *Il perche musicale*, 1693, p. 15, addressed to Signor Angelo Vitale, Orvieto, it appears that he was maestro di cappella there, 'Havendo V.S. biasimato quel suo Anversario con taccia d' ignorante nel segnare le sue proportioni con un numero solo, hà dimostrato l' ottima intelligenza, che deve havere il perito Maestro di cappella ne' fondamenti armonici.' C. S.

VITALI, Filippo, a priest and an esteemed composer, was born in Florence towards the end of the 16th century. His first volume of madrigals appeared in 1616, and with the exception of short visits to Venice and Rome he remained at Florence, working at composition. He had already published eight volumes of vocal music when he was called to Rome, being nominated a tenor singer in the Papal Choir on June 10, 1631 (Adami, *Osservazioni*, 1711, p. 201). During his residence in Rome, where he was attached to the household of Cardinal Francesco Barberini as musician and composer, he wrote two sacred works, his Hymni in 1636, and the Salmi *a* 5 voci in 1641. He was recalled to Florence in February 1642, to succeed Marco da Gagliano as maestro di cappella to the duke, and at the Cathedral of S. Lorenzo (Vogel, *Vierteljahrsschrift*, v. 1889, p. 509). On April 1, 1653, he was presented to a Canonry of the Cathedral, and entitled S. Ambrogio (Cianfogni, *Memorie*, 1804, p. 236). The date of his death is uncertain.

Among Vitali's works, the 'favola in musica,' 'L' Aretusa,' attracts attention, for its performance at the palace of Monsignor Ottavio Corsini in the presence of nine Cardinals and the principal ladies of Rome, was practically the first appearance in Rome of a definite attempt at lyrical drama (A. Ademollo, *I teatri di Roma*, 1888, p. 4). The publication was dedicated to Cardinal Borghese: 'L' Aretusa, favola in musica di Filippo Vitali, rappresentata in Roma in casa di Monsignor Corsini. Dedicata all' illmo. et rmo. Sig. Card. Borghese. In Roma. Luca Ant. Soldi. 1620.'

In the Preface (see Vogel, *Bibl. weltlichen Vokalmusik Italiens*, 1892) Vitali states that the libretto was written, the music composed, the parts distributed and learnt, and the first performance given, all in forty-four days, for on December 26, 1619, he commenced the work, and on February 8, 1620, it was performed. The instruments he used were two cembali, two theorbos, two violins, one lute, and one viola da gamba, and he declares that in his music he was a humble follower of Peri and Caccini of Florence.

In an interesting article (*Sammelbände* of the Int. Mus. Ges., 1900–1, p. 35) M. Hugo Goldschmidt points out that in the employment of two violins instead of viols, for the Discant or treble parts in 'Aretusa,' Vitali was distinctly in advance of his time, in other respects the music is poor and shows signs of the haste with which it had been written.

A less important work opening with thirty-two bars of a sinfonia in five-part writing (Wasielewski, p. 40) is the following: 'Intermedi di Filippo Vitali. Fatti per la commedia degl' Accademici inconstanti recitata nel palazzo del Casino, dell' illmo. e revmo. S. Cardinale de Medici l' anno 1622. In Firenze. Pietro Cecconcelli, 1623.'

Other publications were: —

Il primo libro de madrigali a cinque voci. Venezia. Bartolomeo Magni. 1616.

Musiche a due, tre e sei voci. Firenze. Zanobi Pignoni. 1617. Some of these compositions contain Ritornelli for instruments alone; and one introduces, with a sinfonia for five instruments, an unaccompanied madrigal for six voices.

Musiche a una e due voci. Libro secondo. Roma. G. B. Robletti. 1618.

F. H. Gevaert, Les gloires d'Italie, No. 23, reprints a Canzonetta for solo voice with basso continuo from this work.

Musiche a una, due e tre voci per cantare nel Cimbalo ò in altri stromenti simili con l' alfabeto per la chiterra in quelle più a proposito per tale stromento. Libro terzo. Roma. L. A. Soldi. 1620.

Arie a 1, 2, 3 voci. Da Cantarsi nel chitarrone chitarra spagnuola & altri stromenti. Libro quarto. Venetia, 1622. Gardano. In the dedication, dated from Venice, Vitali says he composed the work during his brief stay in Venice.

Varie musiche. Libro quinto. Stampo del Gardano. In Venetia, 1625. Bartolomeo Magni.

Italian and Latin compositions for 1 to 4 voices.

Il terzo libro de madrigali a cinque voci. Opera quarta decima. Venetia, 1629. Bartolomeo Magni.

Concerto di Filippo Vitali, madrigali et altri generi di canti a 1, 2, 3, 4, 5, & 6 voci. Libro primo. In Venetia, 1629. Bartolomeo Magni. Copies of this work in the Bologna and in the Breslau libraries have the dedication to Gio. Romena by F. V. dated from Florence, April 1, 1629. The Canto and Quinto part-books in the British Museum are dedicated to Gio. Giorgio Costanti by F. V., and dated from Venice July 1, 1629.

Arie a una, due e tre voci, di Filippo Vitali musico della

cappella di sua Santità. In Orvieto. Adistantia di G. B. Robletti. 1632.
Arie a tre voci, etc. In Roma. Paolo Masotti. 1635.
Arie a tre voci, etc. In Roma. Vincenzo Bianchi. 1639.
Libro quinto di arie a tre voci. Firenze. Landi. 1647.
Sacrae cantiones a sex vocibus. Cum basso ad organum, Liber 1. Venetia, 1625.
Hymnos Urbani VIII Pont. Max. jussu editos; in musicos modos ad templorum usum digestos; à Philippo Vitali Florentino Pontificii Sacelli musico; ejusdemq. S. D. N. addictos, dicatos. Romae, ex typographiâ R. C. Apostolicae. An. 1636.
Psalmi ad vesperas quinque vocibus cum basso ad organum si placet. Authore Philippo Vitalio, Capellae Pontificiae Musico. Romae apud Vincentium Blancum. 1641. c. s.

VITALI, Giovanni Battista, a musician and composer, who produced an extraordinary amount of dance music, balletti, and sonatas, was born about 1644, or possibly earlier, at Cremona. He was a pupil of Maurizio Cazzati for counterpoint (as Gaspari gathers from Vitali's earliest work, published in 1666). Cazzati was maestro di cappella at the church of S. Petronio in Bologna from 1658 to 1671, and Vitali himself was sonatore or 'musico di violone da brazzo' at the same church from 1666, probably until he became 'maestro di cappella del santissimo Rosario di Bologna,' a title he is given on the title-pages of his works in 1673 and 1674. Marino Silvani in the eulogistic preface he wrote to Vitali's 'Balletti, Correnti, Ghighe,' etc., 1671, alludes to his violin-playing, 'eccellente nell' arte del suono,' and adds that it is not only those who hear him who admire 'le sue prodigiose virtu,' but also those who examine his compositions, worthy of the highest praise. From 1667 Vitali was a member of the Bologna Accademia de' Filaschisi and Accademia de' Filarmonici.

On Dec. 1, 1674, he was appointed vice-maestro di cappella to the Duke Francesco II. of Modena, and ten years later was able to call himself maestro di cappella to the Duke, a post he was only to occupy for a short time. He died Oct. 12, 1692, at Modena — Eitner states that this date given in a manuscript in the Biblioteca Estense, Modena, had a note appended to the effect that he died at an advanced age. Among Vitali's published works, the Sonatas naturally arouse most interest, both those contained in Opus 2, dated 1667, and the more elaborate compositions in Opus 5, first printed in 1669. They show in fact the first hesitating footsteps on the long road that eventually led to the present perfection of form. Constant and rapid changes from quick to slow movement mark the various sections. For instance 'La Campori,' sonata for two violins, passes in quick succession from Allegro to Grave, Grave to Vivace, and a Sonata, 'La Guidoni,' is marked Allegro, Grave, Allegro, Grave, Allegro.

Moreover, there is another point of interest to be considered: it is quite possible that these Sonatas were the compositions on which Purcell modelled his Sonatas 'in imitation of the Italian Masters' which were published in 1683, for Nicola Matteis, the violin-player, would doubtless have introduced his compatriot's music into England.

An extensive collection of Vitali's compositions, printed and in manuscript, is in the Biblioteca Estense, Modena; the Bologna Library also possesses a large number of the following works: —

Correnti e balletti da camera a due violini col suo Basso continuo per Spinetta ò Violone, da G. B. Vitali, Sonatore di violone da Brazzo in S. Petronio di Bologna & Accademico filaschese. Opera prima. In Bologna, per Marino Silvani. 1666.
Two editions were published in Venice in 1670 and in 1677, and another in Bologna by Giacomo Monti in 1680.
Wasielewski ('Instrumentalsätze,' 1874, No. 25) reprinted a balletto from this work.
Sonate a due violini col suo basso per l' organo, di G. B. V. musico di violone da Brazzo . . . & accademico filaschese. Opera seconda. In Bologna, per Giacomo Monti. 1667. Gratefully dedicated by Vitali to Vincenzo Maria Carrati, from whom he had received so many benefits, and who had admitted him to the Accademia of which he was the founder. (The Accademia dei filarmonici was inaugurated at Carrati's house in Bologna, 1666.) Later editions were published at Venice in 1668, 1671, and 1682.
Wasielewski included a sonata from this work in the 'Instrumentalsätze,' 1874, No. 26. Another was published by Hugo Riemann in 'Alte Kammermusik,' 1898, Vol. IV.
Balletti, Correnti alla francese, gagliarde e brando per ballare. Balletti, Correnti e sinfonie da camera à quatro stromenti di G. B. V. musico di violone da Brazzo, etc. Opera terza. In Bologna, per Giacomo Monti. 1667.
An edition of 1674 entitled Vitali 'maestro di capella del Santissimo Rosario di Bologna & Accademico filaschese.' Another edition published 1680.
Balletti, Correnti, Ghighe, Allemande, e Sarabande à violino e violone, ò spinetta con il secondo violino a beneplacito. Del G. B. V. musico di Violone da Brazzo, etc. Opera quarta. In Bologna, per Giacomo Monti. 1668. Other editions published in 1671, 1673, 1677, and 1678.
Livre cinquième du recueil des dances, ballets, allemandes, brandes, courantes, etc. des diverses autheurs de ce temps, à deux parties. Et aucunes à deux violons avecq, la basse continue pour les èspinettes ou basse violon, du Gio. Battista Vitali. Anvers, chez les héritiers de P. Phalèse. 1668.
Sonate a due, tre, quattro e cinque stromenti di G. B. V. musico di violone da brazzo, etc. Opera quinta. Bologna, per Giacomo Monti. 1669. Other editions in 1677 and 1683. Wasielewski ('Instrumentalsätze,' 1874, Nos. 27 and 28) reprinted the Sonata La Graziani' and the Capriccio 'il Molza' from this work.
Salmi concertati a due, tre, quattro e cinque voci, con stromenti consecrati all' A. S. Francesco II. Duca di Modena, etc. Da G. V. B. vice maestro di capella di S. A. S. & accademico filaschese. Opera sesta. Bologna. Giacomo Monti. 1677. Ten part-books as well as a MS. score by G. Busi are in the Bologna Library.
Varie partite del passo a mezzo, ciaccona, capricci e passagalli a 3: due Violini, e Violone, ò Spinetta. Opera settima. Modena, 1682. Gasparo Ferri.
Balletti correnti e capricci per camera a due violini e violone del Sig. G. B. V. vice maestro di capella, etc. & accademico filaschese e filarmonico. Opera ottava. In Venetia, 1683, Stampa del Gardano.
Some authors mention as Opus 9: 'Sonate a due violini e basso per l' organo,' published at Amsterdam.
Fétis also records Opus 10: Inni sacri per tutto l' anno, a voce sola con cinque stromenti. Modena, 1681.
Varie Sonate alla francese & all' itagliana à sei stromenti da G. B. V. maestro di capella dell' A. S. di Sig. duca di Modona & accademico filaschese. Opera undecima. In Modona, per Gio. Gasparo Ferri. 1684.
Balli in stile francese à cinque stromenti consecrati alla sacra real maestà di Maria Beatrice d'Este Stuarda, regina della Gran Bretagna. Da G. B. V. maestro di cappella, etc. Opera duodecima. In Modona, per Antonio Vitaliani. 1685.
Artificii musicali ne quali si contengono Canoni in diverse maniere, contrapunti dopii, Inventioni curiose, capritii e sonate di G. B. V. Opera decimaterza. In Modona, per gli eredi Cassiani stampatori episcopali. 1689.
Sonate da Camera à tre, due violini e violone di G. B. V. Opera decimaquarta. In Modona, 1692, per Christoforo Canobi, stampatore di musica ducale. The dedication, dated December 1692, is written by Tommaso Antonio Vitali, son of Gio. Battista, who states that, owing to the death of his father, he had undertaken the publication of this work.
Twelve MS. 'Sonate à due Violini del Vitali' are in the Bodleian Library: MS. Mus. Sch. d. 257. Torchi ('L'arte musicale in Italia,' 1908, Vol. 7), reprinted nine short movements for two violins and viola.
Two oratorios, 'Agar' and 'Gefte,' composed in 1671 and 1672 (C. Ricci, *I teatri di Bologna*, p. 342).
In his catalogue of the operas in the Brussels Conservatoire Library, Wotquenne gives the following: —
Olocausto d'encomi offerto da sign. Accademici Unanimi al loro gran protettore San Nicolo il Magno nell' Accademia di Belle Lettere e Musica, fatti la sera delli 17 Marzo, 1672. In Bologna, per Gio. Recaldini, 1672. The Sinfonia preceding an Oratorio, 'Il Trionfo della Fede,' was composed by G. B. Vitali.
L'Ambitione debellata overo la Caduta di Monmouth, oratorio per musica, di G. A. Canal, Venitiano, posto in musica da, sig. Gio. Battista Vitali. V. maestro di cappella di S. A. S. In Modena per gli eredi Soliani stampatore ducale. 1686.
A MS. score of the music is in Bibl. Estense, Modena. Fétis also states that 'Il Giona,' oratorio for seven voices, chorus, and instruments, the music by G. B. V., was performed in Modena in 1689. MS. score in Modena. c. s.

VITALI, Tommaso Antonio, a son of Gio. Battista Vitali, was born about the middle of

the 17th century at Bologna. Tommaso was a fine violin-player, and when his father moved to Modena in 1674, Tommaso became a member of the court cappella, and eventually its director under the Dukes Francesco II. and Rinaldo I. He calls himself their 'servitore attuale' in his works published 1693–1701. He was a member of the Accademia de' filarmonici of Bologna from 1706. He is said to have had many distinguished violin pupils, but the name of only one is known, that of Girolamo Nicolò Laurenti.

Copies of his three known published volumes of sonatas are in the library of the Liceo musicale, Bologna. (Gaspari's Catalogue, vol. iv.): —

Sonate a tre, Doi Violini e Violoncello col Basso per l' organo consecrate all' Altezza Serenissima di Francesco II. Duca di Modona, Reggio, etc., da Tomaso Antonio Vitali, bolognese servitore attuale della medema altezza. In Modona, 1693, per Antonio Ricci, stampatore di musica ducale.

The dedication shows that this was his first work.

Sonati a doi violini, col Basso per l' organo, consecrate all' Altezza serenissima del Sig. Prencipe de Parma Odoardo Farnese, da T. A. V. etc., as above. Opera seconda. In Modona, 1693. Per Christofero Canobi, stampatore di musica ducale.

Concerto di sonate a violino, violoncello e cembalo consecrate all' eminentissimo e rever. Sig. Cardinale Ottoboni da T. A. V. etc., as above. Opera quarta. In Modona, 1701. Nella stampa di Fortuniano Rosati, stampatore ducale di musica.

Tommaso also edited a volume of his father's sonatas in 1692.

A sonata by Tommaso for two violins and basso was included in the *Corona di dodici fiori armonici tessuta da altretanti ingegni sonori a tre strumenti.* Bologna, 1706.

His best-known work at the present time is the characteristic *Ciaccona* for violin solo, with figured bass, edited by Ferdinand David ('Die hohe Schule,' 1867, No. 13), still played at concerts by eminent violinists. One of the rare autographs included in the International Musical Exhibition at Bologna in 1888 (Succi's Catalogue, p. 174), was a letter from Tommaso to Count Pirro Albergati, of Bologna, dated March 17, 1711. C. S.

VITTORIA, Tommaso Ludovico da — or, to give the name in its Latin form, Victoria, Thomas Ludovicus de, or in its Spanish original, Tomas Luis de Victoria — is, next to Palestrina, the greatest musician of the Roman school of the 16th century. Though Vittoria is assigned to the Roman school, that must not be understood as if he ever became a mere follower or imitator of Palestrina, as he is sometimes considered. He was Spanish by birth, and always remained Spanish in feeling; but, like Escobedo, Morales, Soto, etc., he made Rome the principal sphere of his activity. It is perhaps on this account that it is not usual to reckon a distinct Spanish school of music, as well as on account of the general affinity of style of these Spanish composers to their Roman contemporaries. We should not, however, forget that the Roman school itself was partly formed and largely influenced by these Spanish musicians. Palestrina, in whom the Roman school is practically summed up, must have learnt as much from his Spanish predecessors who held office in the Papal chapel, Escobedo and Morales, as from his immediate master Gaudio Mell. If from Mell and the older Netherlanders Palestrina learned his science, his familiarity with all the technicalities of his art, and if from Arcadelt he caught the gift of sweet and natural expressiveness, from the Spanish masters he acquired something of that depth of feeling which is their special characteristic. Proske, speaking of the Spanish Morales, says 'the reform of the pure church style, which was afterwards perfected by Palestrina, is happily anticipated in many parts of the works of Morales, for his style is noble and dignified, and often penetrated with such depth of feeling as is hardly to be found in any other master' ('Musica Divina,' III. xiv.). Ambros, too, acknowledges that already in Morales 'there is developed, out of the vigorous stem of Netherland art, that pure bloom of the higher ideal style, which we are accustomed to call Roman' (Bd. iii. 588). It if were not that Palestrina had so much overshadowed his predecessors and contemporaries, it would perhaps be more correct, especially when we take Vittoria into account, to speak of the Hispano-Roman school. We shall not be far wrong in attributing to Spanish influence that particular cast of the religious spirit which breathes out of Palestrina's music, and in considering generally that to the happy commixture of Spanish seriousness and gravity with Italian grace, softness, and sweetness, is due that peculiar impression of heavenliness and angelic purity which has so often been noted as characteristic of the Palestrina style in its perfection. In connection with this, we may also note the fact that it was the Spanish bishops, at the Council of Trent, who by their resistance to the exclusion of polyphonic music from the services, obtained the appointment of that celebrated commission which gave occasion to the composition of Palestrina's Missa Papae Marcelli.

It might almost be considered as a symbol of the close connection of the Spanish music of the 16th century with Spanish religion that Avila, the birthplace of Saint Teresa, the most striking embodiment of the Spanish religions spirit, was also the birthplace of Vittoria, the noblest representative of Spanish music. The mystic-ascetical spirit peculiar to Spain is common to both. It is the expression of this spirit in Vittoria's music that vindicates his claim to an independent position of his own beside Palestrina, and redeems him from being considered a servile follower or imitator. In the preface to his edition of Vittoria's Missa pro Defunctis *a* 6, Haberl casts doubt on the usually received opinion that Vittoria was born at Avila. Though Abulensis (*i.e.* of Avila) is found after Vittoria's name on the title-pages of all his published works, Haberl conjectures this to indicate that Vittoria was a priest of

the diocese of Avila — Presbyter Abulensis — and that his real birthplace is Vittoria, whence he took his name, as Palestrina took his from Praeneste. But the cases are not parallel, for Palestrina's name in all Latin titles and dedications always appears as Praenestinus, whereas Vittoria's name never appears as Victoriensis, but always T. L. de Victoria Abulensis. The cases are only parallel if we interpret Abulensis as we interpret Praenestinus, as signifying the place of birth; everything rather points to the conjecture that he was ordained priest in Rome. It is better, therefore, to adhere to the received opinion that he was born at Avila.[1]

The precise date of Vittoria's birth has not been ascertained, but the known facts of his life lead us to place it about 1540. The first authentic information we have regarding him is his membership of the Collegium Germanicum, about 1566, and his appointment in 1573 as Maestro di Cappella to the same institution on its reorganisation under Gregory XIII. There can be little doubt that his whole musical training, as a composer at least, was received at Rome. There is no trace of his having had to work himself free from the trammels of Netherland scholasticism, the stiffness of the earlier style, and what Baini calls the 'fiammingo squalore,' as Morales and even Palestrina had to do. He appears at once to have entered into the heritage of the new style, indicated by Morales, but first completely won by Palestrina in his Improperia and Marcellus mass. A pregnant remark by Ambros (iv. 71), implying that Palestrina owed his very superiority to the fact of his having had to struggle out of the Netherland fetters, suggests that it would perhaps have benefited Vittoria also to have passed through this experience. It gave Palestrina so thorough a command over all the resources of counterpoint, canon, and imitation, as enabled him to move with the most sovereign ease and boldness, and to give full rein to his imagination, in the midst of the most elaborate complexity of parts. Palestrina, starting from science, learned to make all science subservient to the expression of the religious feeling; Vittoria, starting from the religious feeling, and from the vantage-ground won by Palestrina, only used that amount of science which was necessary to give expression to his own religious earnestness. In comparison with Palestrina there is thus a certain limitation in his talent; he has not the same immense variety, boldness, and originality as Palestrina, though there is often a greater depth of individual expression. We do not know who was Vittoria's immediate master in composition; he was no pupil of Palestrina in the ordinary sense, but Palestrina was his only real master, and we know that he was bound to him in ties of close friendship and the greatest admiration. By this he must have largely profited. The artistic relation of the two might in some respects be considered parallel to that of Schubert and Beethoven. Vittoria is a sort of feminine counterpart of Palestrina, just as Schubert is of Beethoven. But the parallel does not hold good in other respects. There is nothing in Vittoria's case to correspond with the immense productivity of Schubert, unless MS. works of his should still be lying hid. Vittoria's first publication was in the year 1572, and consisted of a book of motets for four to eight voices (Venice, Ant. Gardane). This is not often referred to, because its contents were afterwards reprinted with additions in 1583. Fétis does not mention it, but mentions a publication of 1576. The title is 'Liber primus, qui Missas, Psalmos, Magnificat, ad Virginem Dei Salutationes, aliaque complectitur 4, 5, 6, 8 voc. Venetiis, apud Angelum Gardanum, 1576.' It is possible that this publication may contain works afterwards republished in separate collections. Albert von Thimus, in making a score of Vittoria's 8-part motet 'Ave Regina,' for Schlesinger's 'Musica Sacra,' states that he could not find a copy of this publication in any German or French library.

To keep to chronological order, we should mention that in 1575 Vittoria was appointed choir-master of St. Apollinaris. According to Haberl, however, this was no new appointment (as represented in Proske and Ambros); the church being given for the use of the Collegium Germanicum. This post Vittoria appears to have held till 1589, during which time he published the following works: (1) A set of Magnificats with Antiphones B. V. M., Rome, 1581; original title, 'Cantica B. V. vulgo Magnificat 4 voc. cum 4 Antiphonis B. V. per annum 5 et 8 voc.' (2) A book of hymns for 4 voices to which is appended four Psalms for 8 voices, Rome, 1581; original title, 'Hymni totius anni secundum S. Rom. Eccl. consuetudinem qui quatuor concinuntur vocibus, una cum quatuor Psalmis pro praecipuis festivitatibus, qui octo vocibus modulantur.' This was dedicated to Gregory XIII., and would appear to have been the first comprehensive work of the kind, preceding by several years Palestrina's book of Hymns, which was published in 1589. Proske gives five of these Hymns in the third volume of 'Musica Divina.' If anything distinguishes Vittoria's Hymns from Palestrina's, it is a peculiar tenderness of expression with less elaboration. Perhaps Palestrina was stimulated to the composition of his Hymns by the example of Vittoria; the task must have been congenial to Vittoria, requiring strict subordination to the liturgical melody, with sufficient opportunity for free subjective

[1] There is, however, the case of one prominent musician which would lend some support to Haberl's conjecture if there were any other evidence in support of it. It has been recently ascertained that the real name of Ludovico *Viadana* was Ludovico Grossi, and that he was born at Viadana, and not at Lodi as hitherto assumed.

expression. (3) A book of Motets for 4, 5, 6, 8 and 12 voices, Rome, 1583. The original title would seem to show that this book contains all that was in the early publication of 1572 with much else ('quae quidem nunc vero melius excussa, et alia quamplurima adjuncta noviter sunt impressa'). This book was reprinted several times. (4) Another book of Motets for all the feasts of the year was published at Rome in 1585. Editions of both appeared later as 'Cantiones Sacrae' at Dillinger and Frankfort. The second volume of Proske's 'Musica Divina' contains fourteen of these Motets, with the addition of one which had remained in MS. Ambros remarks on the striking similarity ('doppelgängerische Aehnlichkeit') of many of Vittoria's Motets to those of Palestrina on the same texts, and yet with an essential difference. He notes in them, as Proske does, a certain passionateness of feeling, kept in check by devotion and humility. This passion is not always marked, as in the instance referred to by Ambros, by the almost immediate entrance of a counter-subject at the beginning of the piece, but its influence may be traced generally in the less strict adherence to exact imitation of parts, and a looser texture generally of part-writing. On the other hand there are none of those semi-dramatic traits and outward illustrations of words or ideas which are to be found in Palestrina. Vittoria is too much concerned with the expression of inward feeling to care about the outward illustration of words or ideas. It may be said generally that in Vittoria there is a more complete subordination to purely liturgical considerations, while Palestrina has in view more general religious and artistic considerations, and hence in Vittoria there is nothing corresponding to Palestrina's Motets from the Song of Songs, or to that more animated style ('genus alacrior') which Palestrina professed to employ in these and other works.

To return to the enumeration of Vittoria's works: we have, (5) A First Book of Masses, published at Rome, 1583, dedicated to Philip II. of Spain, and containing nine masses — five *a* 4, two *a* 5, and two *a* 6. Of these, two four-part masses were published by Proske, viz. 'O quam gloriosum' and 'Simile est regnum'; and one by Eslava, 'Ave Maris stella.' (6) 'Officium Hebdomadae Sanctae,' Rome, 1585, containing settings of the Improperia, the Lamentations, and the 'Turbae' of the Passion. From this book are taken the eighteen Selectissimae Modulationes published in vol. iv. of the 'Musica Divina.' The works above mentioned were published during Vittoria's stay in Rome. Until recently it was not known for certain that he had ever left Rome or given up his appointment there. Fétis indeed conjectured, on the ground of his last work being published in Madrid, that he had actually returned there.[1] But it has since been ascertained from the Archives of the Royal Chapel at Madrid that in 1589 Vittoria was appointed Vice-Master of the Chapel (just established by Philip II.), under the Fleming Philip Rogier. Perhaps before leaving Italy, Vittoria had prepared for publication his second book of Masses, which appeared in 1592. It was dedicated to Cardinal Albert, son of the Empress Maria, and in the dedication the composer expresses his gratitude for the post of Chaplain to the Imperial Court. This book contains two masses *a* 4 with a 4-part 'Asperges' and 'Vidi Aquam,' two Masses *a* 5, one *a* 6, one *a* 8, and one Requiem Mass *a* 4. Of these, the 4-part 'Quarti toni,' the 5-part 'Trahe me post te,' the 6-part 'Vide Speciosam' are given by Proske, as also the two Antiphons. These Masses are on a smaller scale, and far less elaborate in technique than the more celebrated of Palestrina's. A good example for the comparison of technique is afforded by the 6-part 'Vidi Speciosam' of Vittoria and the 'Tu es Petrus' of Palestrina, the opening subjects of both, found also in the other movements, being so similar. Of Vittoria's Masses generally we may simply repeat the judgment of Proske — work and prayer, genius and humility are blended in them to perfect harmony. The book of 'Missae, Magnificat, Motecta, Psalmi' which appeared in 1600, contains an organ part for several of the compositions (see vol. i. of Pedrell's edition, p. ix.).

The date of Vittoria's death is uncertain. He held his post in the Royal Chapel until 1602, when he was succeeded by Bernard Clavijo, a celebrated organist. He wrote funeral music for the Empress Maria, who died in 1603. [Cerone speaks of him in 1613 as still alive.] The title of this his last important work is: — 'Officium Defunctorum sex vocibus, in obitu et obsequiis Sacrae Imperatricis,' Madrid, 1605. It was dedicated to the Princess Margaret, daughter of the Empress, and consists of a 6-part 'Missa pro defunctis,' a 6-part 'Versa est in luctum,' a 6-part Responsorium, 'Libera,' and a 4-part Lectio 'Taedet anima.' This work is universally described as the crown of all the works of the master, 'the greatest triumph of his genius.' [See further, REQUIEM, vol. iv. p. 67*a*.] Though all the movements are based on the liturgical Canto Fermo, the music has a surprisingly modern character, its effect depending more on the succession of powerful and expressive harmonies than on the mere melodious movement of the parts. Technically considered, it is a marvellous blending of old independent movement of parts, with modern dissonances and progressions. Spiritually considered, it is a wonderful expression of poignant personal sorrow, chastened

[1] Ambros attached no value to this conjecture (see note at foot of p. 72, Band IV.).

by religious contemplation and devotion. It is the spirit of devout mourning, holy fear, religious awe before the Divine Judge, which here comes to expression. There is no attempt to depict realistically the outward terrors of the last day, as in some modern Requiems.[1] In Vittoria's work it is simply the individual soul realising its dependence on the Divine mercy. We may suppose him to have composed it in something of the same spirit in which the Emperor Charles V. in his cloister assisted at his own obsequies. From this profound religious realism may have come the unusual animation of style specially noticeable in the Offertorium, the Cum Sanctis, and the Trio of the Libera, 'Tremens factus sum' — the animation of the deepest religious earnestness; and it is perhaps characteristic of the difference between Palestrina and Vittoria, that in the one case it was the composition of the Song of Songs, in the other of the Requiem,which called forth a similar change of style in the two composers. Ambros says this sublime funeral music vindicates for Vittoria the nearest place to Palestrina, but the effect of this judgment is somewhat neutralised by his afterwards bracketing him with Anerio and Soriano, as all much on the same level below Palestrina. It is a mistake, perhaps, to arrange composers simply up and down, in a straight line as it were, of merit. Some composers, who come short of the universality of spirit of the very greatest composers, may yet have some conspicuous points of superiority of their own, may contribute some new elements to the spiritual side of art, if not to the technical, which warrant their being classed with the greatest. If Palestrina is superior to Vittoria, as Beethoven is to Schubert, yet as Schubert has many points of excellence which form a fitting complement to those of Beethoven, so Vittoria has certain points of excellence more characteristic and more valuable than those of Anerio and Soriano which mark him out as the fitting complement to Palestrina. If Vittoria has not the science, the variety, the boldness, the perfect originality of Palestrina, yet in him depth of feeling comes to more direct and immediate expression. In Palestrina there may be said to be the perfect equilibrium of art and religious feeling — an equilibrium outwardly manifested in the natural flow of his melody, the pure diatonic character of his harmony, and the consummate art of his part-writing — all conveying the impression of passionless purity. In Vittoria this equilibrium is slightly disturbed in favour of religious feeling; as if in the Spaniard, feeling must manifest itself, even when it sacrifices itself to art and to religion. The result is an impression of tender earnestness, so that if, as Ambros says, the strains of Palestrina are messengers from a higher and eternal world, the like strains of Vittoria are rather the responsive utterances of saintly souls on earth. [In 1901 Messrs. Breitkopf & Härtel began the issue of a complete edition of Vittoria's works, under the direction of Señor Felipe Pedrell. Four volumes have already appeared.

Vol. i. (1902). Motets for 4, 5, and 6 voices.
Vol. ii. (1903). Masses for 4 and 5 voices.
Vol. iii. (1904). Cantiones for 4 voices (sixteen settings of Magnificat, two in each of the church modes). Magnificat for 8 and 12 voices with organ, and Nunc Dimittis for 4 voices.
Vol. iv. (1905). Masses for 6 and 8 voices. See also *Quellen-Lexikon*, *s.v.* Victoria.]

J. R. M.

VIVACE (VIVO, VIVACISSIMO), 'Lively, in the liveliest manner possible.' A direction used either alone, and indicating a rate of speed between *Allegro* and *Presto*, or as qualifying some other direction, as *Allegro* or *Allegretto*. *Allegro vivace* will be taken quicker than Allegro by itself, but not so quick as *Allegro assai*. [See ALLEGRO.] It occurs constantly in Beethoven's works in every class, and the same composer uses the less common 'Allegretto vivace' in the scherzo of the Sonata in E♭, op. 31, No. 3. The word applies not only to speed, but to the manner of interpreting the music. The metronome marks over two movements, one labelled 'Allegro agitato,' and the other, 'Allegro vivace,' might be exactly of the same value; the difference between the two would be entirely one of style. The Vivace in the latter case would imply an absence of passion or excitement, an even rate of speed, and a bright and cheerful character. The direction used by itself at the beginning of a movement is time-honoured; it occurs frequently in Bach and the composers of his time.

In the 'Confiteor' of Bach's Mass in B minor he uses the expression '*Vivace e* (sic) *Allegro*' at the wonderful point beginning with the words 'Et expecto resurrectionem mortuorum.' In this passage there is a slight discrepancy in the MS. authorities, which leads to considerable differences of rendering. After the first delivery of these words, *Adagio*, the quick movement starts with three repeated notes in the first soprano part, beginning at the half-bar. In one of the two chief MSS. the direction *Vivace* occurs at the beginning of the bar in the middle of which this phrase begins, and in the other it appears over the beginning of the next bar. This latter reading has been accepted by the editors of the Peters and Breitkopf editions, but the Bach-Gesellschaft editors are doubtless right in placing the direction over the half-bar, so that the alteration of time takes place simultaneously with the soprano lead. This reading has been followed in the performances of the Bach Choir.

Schumann used the terms *Vivo* and *Vivace* interchangeably, as is shown in his 6th and 8th Novelettes, at the head of which the two words stand, both being translated by 'Sehr

[1] We are not disparaging the more realistic tendency of modern art, for the sake of exalting the purer idealism of ancient art; for even realism may be raised into the highest idealism, as in the case of Beethoven's Missa Solennis. On the other hand, in all progress of art, there is a loss as well as a gain — a fact which is too often forgotten by the leaders of so-called progressive art.

lebhaft.' Other instances of his use of the two words are found in the 'Études symphoniques,' where also there occurs an example of Schumann's peculiar use of the direction, viz. as applied not to an entire movement, indicating its speed, but to a passage in a movement referring to the manner of its execution. In the fourth variation the bass alone of the third bar is labelled 'sempre vivacissimo,' and no doubt the composer's intention was that the part for the left hand should be much emphasised and its animated character brought out. The same direction, applied in much the same way, occurs more than once in the Sonata in F♯ minor, and in the Scherzo of that work a staccato passage for the left hand is marked 'Bassi vivi.' In the Overture, Scherzo, and Finale, the same composer inscribes the second movement 'Vivo.'

Beethoven uses the word 'Vivacissimamente,' for the finale of the Sonata in E♭, 'Les Adieux, L'Absence, et le Retour,' op. 81*a*. M.

VIVALDI, Antonio, surnamed 'Il prete rosso,' was the son of Giovanni Battista Vivaldi, a violinist in the ducal cappella of St. Mark's at Venice, and was born some time in the latter half of the 17th century. Like Steffani and Lotti he first sought his fortune in Germany. He entered the service of the landgrave of Hesse-Darmstadt,[1] doubtless in the capacity of violinist. On his return to his native city in 1713 Vivaldi was appointed maestro de' concerti at the Ospedale della Pietà, a post which he held until his death in 1743. The institution, which was a foundling-hospital for girls, possessed a choir and a good orchestra composed entirely of females. [See Venice.] Vivaldi's own instrument was the violin, for which he wrote very largely; he is stated also to have contributed something to the development of its technical manipulation. [See p. 317*b*.] The publications on which his fame rests are all works in which the violin takes the principal part. Fétis[2] enumerates the following: —

| Op. | |
|---|---|
| 1. | 12 trios for 2 violins and violoncello. Paris, 1737. |
| 2. | 12 sonatas for violin solo with bass. |
| 5. | Sonatas for the same. |
| 3. | 'Estro armonico, ossia 12 concerti a 4 violini, 2 viole, violoncello, e basso continuo per l'organo.' |
| 4. | '12 concerti a violino solo, 2 violini ripieni, viola, e basso per l'organo.' |
| 6, 7. | Each consisting of 6 concerti for the same instruments. |
| 8. | 'Le quattro staggioni, ovvero il Cimento dell' armonia e dell' invenzione, in 12 concerti a quattro e cinque.' |
| 9. | 'La cetra, ossia 6 concerti' for the same. |
| 10. | 6 concerti for flute, violin, viola, violoncello, and organ. |
| 11, 12. | Each consisting of 6 concertos for the same instruments, with the addition of the violoncello. |

Besides these works,[3] twenty-eight operas by Vivaldi are named (he was in Rome in 1735, for the performance of one of them), and a few cantatas and even motets will be found scattered in various manuscript collections.

As a writer for the violin Vivaldi held apart from the classical Roman school lately founded by Corelli. He sought and won the popularity of a virtuoso; and a good part of his writings is vitiated by an excessive striving after display, and effects which are striking simply in so far as they are novel. His 'stravaganze' for the violin solo, which were much played in England during the 18th century, are, according to Dr. Burney,[4] nothing better than show-pieces. The 'Cimento' (op. 8) illustrates another fault of the composer: 'The first four concertos,' says Sir John Hawkins,[5] 'are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavours, by the force of harmony and particular modifications of air and measure, to excite ideas correspondent with the sentiments of the several poems.' Vivaldi in fact mistook the facility of an expert performer (and as such he had few rivals among contemporaries) for the creative faculty, which he possessed but in a limited degree. His real distinction lies in his mastery of form, and in his application of this mastery to the development of the concerto. It is thus that we find his violin concertos constantly studied in Germany, for instance by Benda and Quantz;[6] and the best proof of their sterling merits is given by the attraction which they exercised upon Sebastian Bach, who arranged sixteen of them for the clavier and four for the organ,[7] and developed one into a colossal concerto for four claviers and a quartet of strings.[8]

Bach, however, used his originals, it would seem, principally as a basis of study; as subjects, to which to apply his ingenuity and resource, rather than as models for his own art to follow. His arrangements belong to his educational apparatus; although, by the process to which he subjected them, he transformed works of a comparatively limited interest into pieces which may almost deserve a place among his own productions. The means by which he succeeded in infusing a new vitality into his arrangements vary according to the instruments for which he adapted them. In the clavier concertos he restricted himself for the most part to internal change. He strengthened and enlarged the structure of the bass, and modified the upper accompaniments with much freedom and often with the licence of an original composer. The melody in slow movements he ornamented by trills, mordents, etc.; and above all he gave solidity and sometimes an entirely new character to a movement by writing a complete melodious middle part of his own. Of this last method

[1] The prince's name is generally given as Philipp; but Philipp was of Hesse-Philippsthal. Presumably Ernst Ludwig is meant. Fétis gives the impossible combination of '*l'électeur* Philippe de Hesse-Darmstadt'; vol. viii. 368*b*.

[2] Fétis, vol. viii. p. 369*a*.

[3] A concerto and a sinfonia in 3-5 parts for viola d'amore and lute also exist in manuscript. A transcript is in the British Museum, Add. MS. 31,305, *f*. 10.

[4] *History*, iii. 561; 1789.

[5] *History*, etc., ii. 837; ed. 1875.

[6] Burney, *Present State of Music in Germany*, ii, 134, 166; 2nd ed., 1775.

[7] One of these, No. 4, is an arrangement of the same work as the clavier concerto, No. 13.

[8] This has commonly been mistaken for an original work of Bach's: see Forkel, *Life of Bach*, p. 99, English translation, 1820. Fétis says that he possessed the manuscripts of two other arrangements by Bach, namely, of two concerti in the 'Estro armonico,' for clavier, 2 violins, alto and bass. These do not appear in the catalogue of the Fétis Library.

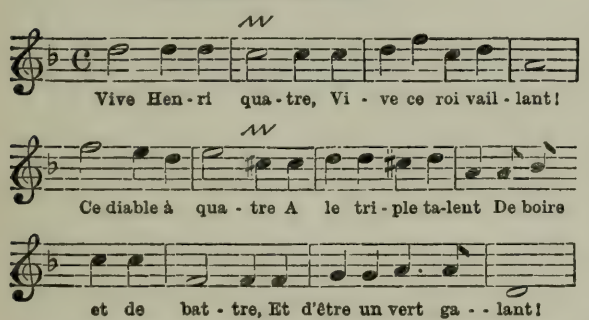
no more perfect example can be found than that presented by the treatment of the *largo* in the second concerto, in G major. The organ concertos display a different sort of versatility. Here Bach has not limited himself to merely internal development: he expands and lengthens his originals, maturing forms which Vivaldi had only suggested, and giving a 'roundness and symmetry' [1] to the whole. Lastly, in the concerto for four claviers, which was written perhaps mainly as an exercise in the composition of *obbligato* parts on a large scale, Bach has not only added episodes, as in the organ concertos, but also considerably augmented the contrapuntal work of the original.[2] [A portrait of Vivaldi is in Hawkins's *History*.] R. L. P.

VIVANDIÈRE, La. Opéra-comique in three acts, text by Henri Cain, music by Benjamin Godard. Produced at Paris, April 1, 1895. In England by the Carl Rosa Company at the Court Theatre, Liverpool, March 10, 1896, and at the Garrick Theatre, London, Jan. 20, 1897.

VIVE HENRI QUATRE. This historical song consists of three couplets, two of which we append in the order in which they should be sung.

J'aimons les filles
Et j'aimons le bon vin;
De nos bons drilles
Voilà tout le refrain:
J'aimons les filles
Et j'aimons le bon vin.

Moins de soudrilles
Eussent troublé le sein
De nos familles,
Si l'ligueux, plus humain,
Eut aimé les filles,
Eut aimé le bon vin.




The authorship of the words and the date of their composition are disputed points, although the first two couplets have been very generally attributed to Collé (1709–83). We are disposed from internal evidence to assign all three verses to the second period of the reign of Henri IV. (1589–1610), *i.e.* the early part of the 17th century. People plunged in all the horrors of civil war, and in continual terror for their lives and their families, are scarcely in the mood to sing of women and wine. The second verse implies that the League is an affair of the past; and it was not till 1598 that the League was terminated by the submission of Mercœur. In the third stanza the King is represented as victorious over his enemies at home and abroad; and it was not till 1601 that the treaty of peace with the Duke of Savoy was signed. Finally it was not till after he had remitted 20,000,000 frs. of taxes in arrear, and reduced the income-tax by 4,000,000 frs. annually, that Henri IV. became the idol of France, and especially of the peasantry; and these reductions were in progress from 1601 to 1610.

We ascribe the song then to the first decade of the 17th century; and are also inclined to believe that the couplet 'J'aimons les filles' is older than the other two and was taken from a 'chanson de table' or drinking-song, of the time of Henri III. In the second and third stanzas the last line but one contains five syllables, whereas in the first there are only four. This slight change may have arisen insensibly, either from the author not having at hand a copy of his predecessor's lines, or because he improvised his words as he sang to some well-known air, and naturally gave a separate syllable to each note of the melody. He has also involuntarily, or from intentional imitation, repeated in the second verse the rhymes of the first.

If Collé had been the author of these lines, he would certainly have told us the fact in his *Mémoires*. He records the minutest particulars concerning the metamorphoses of 'Le Roi et le Fermier,' and the performances of 'La Partie de chasse de Henri IV.'; puts down unimportant improvisations, and the most insignificant rhymes: and it is impossible to suppose that he would not have mentioned having added two verses to 'Vive Henri IV.,' if such had been the case. The supposition is rendered still more inadmissible by the fact that he gives the other refrains in 'La Partie de chasse de Henri IV.' word for word. We may assume that Collé quoted this historical song in its traditional form, and is no more to be accredited with additions to it than to 'La belle Jardinière,' the three couplets of which he also transcribed. (See Collé, *La Partie de chasse de Henri IV.*, Scène xi.)

The air has been often said to resemble one of the themes of the contredanse called 'Les Tricotets,' the title and the notes of which are to be found in 'Les Parodies nouvelles et les Vaudevilles inconnus' (vol. i. p. 32); and 'Rondes et Chansons à danser' (vol. ii. p. 191) only. Now, not only do neither of these two airs bear any resemblance to 'Vive Henri IV.,' but they differ from each other, and thus either 'Les Tricotets' has not survived in a complete form, and the best subject in that 'suite d'airs de danse' is the very one that the collectors have not noted down; or the melody of 'Vive Henri IV.' is original, and has no connec-

[1] Spitta, *J. S. Bach*, i. 415, English translation.
[2] See Professor Spitta's treatment of the whole subject, *l.c.*, vol. i. 411–416; vol. iii. 149, which is to some extent more complete than that contained in the original German edition (Band i. 409–414; ii. 629). [See also Arrangement, vol. i. pp. 112, 113.]

tion with 'Les Tricotets.' We adopt the latter conclusion.

One thing is certain; these couplets have been handed down from generation to generation without losing anything of their spirit or freshness; and were spontaneously adopted by the people as the national anthem of royalty at the Bourbon Restoration. On the day when the Allied Armies entered Paris, April 1, 1814, crowds flocked to the Opéra to see the Emperor Alexander and the King of Prussia. The opera was Spontini's 'Vestale,' as an overture to which the band performed 'Vive Henri IV.' amid a perfect storm of bravos; and at the close of the opera the air was again called for, sung by Lays with the whole power of his magnificent voice, and received with rapturous applause. On July 14, 1815, Lays had a similar success when repeating the air at a performance of 'Iphigénie en Aulide' and 'La Dansomanie' before Louis XVIII., the Emperor of Russia, and the King of Prussia. On the opening of the new theatre of the 'Académie royale de Musique' in the Rue le Peletier, the first words sung in that area, the loss of which is so much to be regretted on acoustical grounds, were those of 'Vive Henri IV.' Paër wrote some brilliant variations on this air. They were engraved in full score and deserve to be rescued from the oblivion into which they have fallen. Grétry also introduced the air into the Overture in 'Le Magnifique' (1773). G. C.

VIVIER, Eugène Léon, remarkable horn-player, born at Ajaccio, 1821. His father was a tax-collector, and intended him for a similar career, but his passion for music made him throw aside all restraints and go to Paris. He knew enough of the horn to gain admittance to the orchestra of the Italiens, and then of the Opéra, and after some instruction from Gallay appeared at concerts as a solo-player. His extraordinary humour and imagination soon showed themselves, and endeared him to society, in the best circles of which he mixed largely. He was also master of a curious discovery or trick upon the horn, the secret of which he never divulged, by which he could produce three, and even four notes at once, so as to play pieces for three horns, with full, sonorous triads, and chords of the 6 and 6-4 from the one instrument. Vivier soon made his entrance at Court, and his horn in E, with which he used to play before Louis Philippe at the Château d'Eu, is still preserved at the Conservatoire. From this time forward his fame steadily increased at home and abroad. Among other artistic *tournées* he came several times to England after 1844, and was a great favourite in London for his drollery as much as his music. As a practical joker he had no equal, and good stories might be told of him enough to fill a volume. His powers of mimicry, especially mimicry of sound, were extraordinary. He would make an English or German speech without saying a word of either English or German, yet so correctly as to accent that his hearers were puzzled to know why they could not follow his argument. His published songs with pianoforte accompaniment lead one to believe that if he had cultivated composition he might have reached a high rank. His pieces for the horn are still unprinted; when they were written, he had a fine tone, made his instrument sing charmingly, and fascinated his audience, though keeping to a very restricted scale and avoiding difficulties. Philippe Gille wrote the preface for Vivier's pamphlet, *Un peu de ce qui se dit tous les jours* (Motteroz), printed in green and black, and now extremely scarce. It was a collection of the ready-made phrases which it is so difficult to avoid, and which are the bane of ordinary conversation. [He died at Nice, March 4, 1900.] G. C.

VIVO. [See Vivace.]

VOCAL ASSOCIATION, THE. Established in 1856 at a meeting at Store Street Music Hall, attended by about 300 amateurs, with the view of founding in England an association answering to the German 'Gesang-verein.' Many of the original members had sung at the concerts given shortly before by Mme. Goldschmidt at Exeter Hall, under the direction of Benedict, and he was unanimously elected conductor of the new association, Mr. William Lockyer being elected secretary, and Mr. J. Rix treasurer. Mr. Chas. E. Horsley subsequently shared the duties of conductor. In 1857 the Society gave a series of concerts at the Crystal Palace, including Mendelssohn's 'First Walpurgis Night,' and it subsequently gave performances at St. James's Hall, at one of which the conductor's opera, 'The Lily of Killarney,' was sung. The concerts included vocal and instrumental solos, and occasionally there was an orchestra, the choir usually numbering 200 voices. Among the works given by the Association for the first time were Spohr's 'Ode to St. Cecilia,' and Challoner Master's operetta, 'The Rose of Salency.' The Association has ceased to exist for many years. C. M.

VOCAL CONCERTS, THE. These concerts, the first of which was given on Feb. 11, 1792, originated in the secession of Mr. Harrison from the Antient Concerts in 1789, after having been a member of the chorus from their commencement fourteen years before. Harrison was joined by Miss Cantelo, whom he subsequently married, and in 1791 by Bartleman, and at the close of that year they circulated proposals for the new concerts, which were commenced at Willis's Rooms under the management of Messrs. Harrison and Knyvett senior. The performances at first were on a humble scale, the accompaniments being furnished by the pianoforte, at which the elder Knyvett presided as conductor, and a quartet of two violins, viola, and violoncello, led by François Cramer. Mr. and

Mrs. Harrison and Bartleman were the principal singers, and were assisted in the glees, which formed the principal feature of the concerts, by Mr. Knyvett jun., Master W. Knvyett, and others. The programme of the opening concert, which may be accepted as a fair sample of the schemes of the first three seasons, included Atterbury's glee, 'Come, let us all a-maying go'; Arne's glee, 'Where the bee sucks'; Callcott's 'Peace to the souls of the heroes'; Stevens's glee, 'To be gazing on those charms,' and some songs, duets, catches, and rounds. The chief vocal writers of the day — including Callcott, Crotch, Spofforth, Dr. Clarke, and Stevenson — contributed new works to the programmes, and Italian music was added. In 1793 Mme. Dussek and Miss Poole (afterwards Mrs. Dickons) joined the vocalists, and the brothers Leander, then the most celebrated horn-players in Europe, were added to the little band. The concerts, ten of which were given each season, were abandoned at the end of 1794, the subscriptions (of three guineas) having fallen off, and Harrison and his wife and Bartleman returned to the Antient Concerts, the cause of their failure being the competition of Salomon's concerts (with Haydn's music, and Mme. Mara among the singers), the Professional Concerts (with Pleyel and Billington), and the Antient Concerts, rather than any lack of excellence either in the programmes or their execution. In 1801, when the Antient Concerts alone remained in the field, the Vocal Concerts were revived with the additional attractions of a complete orchestra and chorus. The band was led by Cramer; Greatorex was organist and general conductor; and among the principal singers, besides the two directors, Harrison and Bartleman, were Mrs. Harrison, Mrs. Bianchi, Miss Parke, Miss Tennant, and Mr. W. Knyvett. The programmes provided a wider variety of excellent music than was ever before given in a single series of concerts, the best specimens of ancient work, English and foreign, being interspersed with the compositions of the best contemporary writers. In 1802 Mrs. Harrison retired from public engagements, and the Knyvetts withdrew from the management, although they still assisted in the concerts, and in 1803 Mrs. Billington was engaged, the attraction of her name bringing a large accession of support. On her retirement Mrs. Vaughan, Miss Stephens, and Mrs. Salmon succeeded as principal English singers, whilst Catalani, Bellochi, Fodor, and Camporese were heard on the foreign side, Braham sang for one if not two seasons after Harrison's death in 1812, and Tramezzani, Naldi, Fischer, and Ambrogetti played in the orchestra. The death of Bartleman and the decreasing popularity of the vocal part-music of the English school, added to the increasing attractions of the Philharmonic Society's Concerts, gradually reduced the subscription to the Vocal Concerts, and after trying the effect of reducing the number of concerts and the amount of the subscription, they were finally abandoned in 1822. As an episode in their history it may be mentioned that an opposition series, under the name of 'Messrs. Knyvett and Vaughan's Vocal Subscription Concerts,' was begun in 1811 with six or seven hundred subscribers, including the Dukes of Kent, Sussex, and Cambridge; the programmes of 1812 included the first acts of 'Don Juan' and 'Figaro,' the finale to the second act of 'Don Juan' and other pieces from Mozart's operas; but in 1812 the death of Harrison led to a union of the two schemes, which was accomplished in 1813. C. M.

VOCAL SCORES. One of John Hullah's admirable collections. It is printed in type in ordinary music size, and was published by John W. Parker in monthly numbers, one sacred and one secular, beginning on Jan. 1, 1846. Its contents are as follows: —

I. SACRED.

Crotch. Motet, Methinks I hear. *a* 5.
Telemann. Motet, Amen, Blessing and Glory. 2 Choirs.
McMurdie. Canon, Quis est Rex? 4 in 2.
Häser. Hymn, Oh! remember. *a* 5.
T. F. Walmisley. Hymn, Lord of all Lords. *a* 6.
Palestrina. Gloria in Excelsis. *a* 6.
Klein. Anthem, Like as the hart. *a* 4.
Leisring. Hymn, Redeemer! now. 2 Choirs.
G. Gabrieli. Hymn, Benedictus. 3 Choirs.
J. C. Bach. Chorale, O Sing unto God! *a* 5.
Anon. Anthem, O Lord, grant the King. *a* 4.
Palestrina. Sacred Madrigal, Why art thou? *a* 5.
Graun. Motet, Lift up your heads. *a* 4.
Callcott. Canon, Thou, Lord, hast been. 4 in 2.
Palestrina. Collect, O Saviour of the world. *a* 4.
Lotti. Credo. *a* 4.
Aldrich. Anthem, O give thanks. *a* 6.
F. Schneider. Motet, All thy works. *a* 5.
Rolle. Motet, The Lord is king. *a* 4.
Byrd. Anthem, Sing unto God. *a* 5.
Croce. Motet, O that I had wings! *a* 4.
T. A. Walmisley. Canon, Praise the Lord. 4 in 2.
Carissimi. Motet, O be joyful in God. *a* 3.
T. A. Walmisley. Hymn, Hail gladdening Light. *a*5.
Palestrina. Hymn, I will call. *a* 4.
Marcello. Psalm, We have heard. *a* 4.
McMurdie. Canon, Agne Dei. 4 in 2.
Weelkes. Anthem, All people, clap. *a* 5.
Croft. Anthem, O give thanks. 2 Choirs.
Zingarelli. Motet, Haste Thee, O God. *a* 4.
Anon. Canon, Sing, sing aloud unto God. 3 in 1.
McMurdie. Canon, Hallelujah. 4 in 2.
O. Gibbons. Anthem, Hosanna. *a* 6.
Nares. Anthem, Blessed is he. *a* 5.
Spohr. Fugue, O magnify. *a*4.
De Gouy. Psalm, O God of Jacob. *a* 4.
Homilius. Pater noster. *a* 4.
Palestrina. Motet, Merciful Lord. *a* 4.
Ives. Canon, Si Deus nobiscum. 3 in 1.
Häser. Motet, Put me not to rebuke. *a* 5.
[Nares]. Anthem, O Lord grant. *a* 5.
Tye. Gloria in excelsis. *a* 6.
Graun. Chorus, Thou art the King. *a* 4.
T. F. Walmisley. Canon, I will praise. 4 in 2.
Arne. Canon, Help me, O Lord. 3 in 1.
Foggia. Motet, I will magnify thee. *a* 4.
O. Gibbons. Anthem, O Lord, increase my faith. *a* 4.
John Bishop. Hymn, When brightly shines. *a* 4.
Allison. Psalm, Ye children. *a* 4.
Tallis. Anthem, Hear the voice and prayer. *a* 4.
Farrant. Anthem, Call to remembrance. *a* 4.
W. Lawes. Psalm, Sing to the King of kings. *a* 3.
Willaert. Canon, Amen. 4in 2.
Byrd. Anthem, Sing joyfully. *a* 6.

II. SECULAR.

Wilbye. Madrigal, Sweet honey-sucking bees. *a* 5.
Horsley. Glee, Cold is Cadwallo's tongue. *a* 5.
Weelkes. Madrigal, Three woodland nymphs. *a* 4.
Stevens. Glee, Sigh no more, ladies. *a* 5.
Callcott. Glee, O snatch me swift. *a* 5.
Stevens. Glee, O mistress mine. *a* 5.
Mendelssohn. Part-song, For the woods. *a* 4.
Wilbye. Madrigal, Fly Love aloft. *a* 3.
J. Bennet. Madrigal, All creatures now. *a* 5.
Webbe. Glee, When winds breathe soft. *a* 4.
Wilson. Part-song, From the fair Lavinian, *a* 3.
Horsley. Glee, See the chariot. *a* 4.
Morley. Ballet, Now is the month of Maying. *a* 5.
J. Stafford Smith. Part-song, Hark the hollow. *a* 4.

Croce. Madrigal, Cynthia, thy song. *a* 5.
McMurdie. Glee, By the dark rolling waters. *a* 4.
J. S. Smith. Glee, Blest pair of Sirens. *a* 5.
Hullah. Madrigal, Wake now, my Love. *a* 6.
Arne. Part-song, Where the bee sucks. *a* 4.
Morley. Ballet, Fire, Fire! my heart. *a* 5.
O. Gibbons. Madrigal, O that the learned poets. *a* 5.
Webbe. Glee, Glorious Apollo. *a* 5.
Do. do. *a* 3.
Sir J. L. Rogers. Part-song, Hears not my Phillis. *a* 6.
Dr. Cooke. Glee, As now the shades of eve. *a* 4.
Callcott. Glee, Who comes so dark. *a* 3.
Hilton. Madrigal, Gifts of feature. *a* 3.
Wilbye. Madrigal, Flora gave me. *a* 5.
Horsley. Ode, Daughter of faith. 2 Choirs.
Battishill. Glee, Amidst the myrtles. *a* 5.
O. May. Part-song, Come follow me. *a* 4.
Gibbons. Madrigal, The silver swan. *a* 5.
Hayes. Round, May doth every. *a* 3.
Hutchinson. Madrigal, Return, my lonely maid. *a* 4.
Ward. Madrigal, Die not, fond man. *a* 6.
Mornington. Madrigal, As it fell. *a* 4.
Stevens. Glee, O Nightingale. *a* 5.
Corfe. Part-song, The yellow-haired laddie. *a* 4.
Macfarren. Part-song, There was a man. *a* 4.
Converso. Madrigal, When all alone. *a* 5.
Corfe. Part-song, How blithe each morn. *a* 4.
T. F. Walmisley. Glee, From flower to flower. *a* 5.
Spofforth. Glee, Health to my dear. *a* 4.
J. Bennet. Madrigal, Sing out, ye nymphs. *a* 4.
W. S. Bennett. Part-song, Come live with me. *a* 4.
Wilbye. Madrigal, Lady, when I behold. *a* 6.
Webbe. Elegy, The death of fair Adonis. *a* 5.
Rock. Glee, Beneath a churchyard yew. *a* 4.
Anon. Canon, Summer is a-coming in. *a* 6.
J. S. Smith. Canzonet, Stay, shepherd, stay. *a* 4.
Pilkington. Part-song, Rest, sweet nymphs. *a* 4.
Danby. Glee, When Sappho tuned. *a* 3.
Tieck. Part-song, Softly, softly. *a* 4.
McMurdie. Round, The daisies peep. *a* 3.
Dowland. Part-song, Rest awhile. *a* 5.
Mozart. Round, Come follow me. *a* 3.
Este. Madrigal, How merrily we live. *a* 3.
T. F. Walmisley. Round, O'er the glad waters. *a* 4.
Hullah. Part-song, Song should breathe. *a* 4.
Byrd. Part-song, My mind to me. *a* 5.
Cobbold. Madrigal, With wreaths of rose. *a* 5.
Morley. Ballet, Sing we and chant it. *a* 5.
Anon. Ode, Daughter of heaven. *a* 4.

G.

VOCAL SOCIETY, THE. Established 1832 'to present the vocal music of the English school, both ancient and modern, including that of the church, the chamber, and the theatre, with the addition of foreign compositions of excellence,' the promoters of the Society urging among other reasons in favour of their enterprise, not only that the compositions of native musicians were at the time nearly banished from the concerts of the metropolis, but that the regulations of the existing societies for the cultivation of glee-singing precluded the presence of ladies, and were attended with considerable expense wholly unconnected with their musical objects. In other words, the Society aimed at giving concerts of English vocal solos and part-music. Its first programme at the King's Concert Rooms, Hanover Square, on Monday, Jan. 7, 1833, included the sestetto and chorus from Webbe's 'Ode to St. Cecilia'; Bennet's madrigal, 'All creatures now'; Attwood's glee, 'In this fair vale'; Cooke's glee, 'Deh dove'; Bishop's serenade, 'Sleep, gentle lady'; Webbe's catch, 'Would you know'; solos from Haydn, Hummel, Mozart, and Purcell, and an instrumental quintet of Beethoven's. T. Cooke was leader; at the organ and pianoforte were Turle, Goss, and Horncastle; and the vocalists included Miss Clara Novello, Mrs. Bishop, Miss George, and Messrs. Bennett, Parry, Phillips, Hobbs, and Braham. The affairs of the Society at its commencement were managed by a committee consisting of Messrs. Bellamy, T. Cooke, Horncastle, Hawkins, C. Taylor, E. Taylor, and Turle. The original intention of presenting mainly English music was departed from in the first year of the Society's existence, for we find in its programmes the names of Palestrina, Pergolesi, Bononcini, Beethoven, Mozart, and other foreign composers, and from a notice of the last concert given in 1833 we learn that, 'with the exception of three glees and a madrigal, the performance consisted entirely of the works of foreign artists.' In 1837 the Society gave the first performance in this country of Spohr's oratorio, 'The Crucifixion,' with Mrs. Bishop, Mrs. Seguin, Miss Hawes, and Mr. Balfe as principal vocalists, and Mr. Turle at the organ. On another occasion Beethoven's Choral Fantasia was performed, with Mrs. Anderson at the piano. [See HANOVER SQUARE ROOMS.] C. M.

VOCALION. An 'organ' or instrument of the free-reed kind, exhibited by James Baillie Hamilton, Esq., in the International Inventions Exhibition, London, 1885. The first patent was taken out Nov. 13, 1872, by John Farmer (of Harrow), for a combination of reed with string or wire — either as a continuation of the reed or as a coil fastened to the back thereof — and was succeeded by many more, taken out in the names of Mr. Hamilton and others. The first attempts gave a beautiful and very peculiar quality of sound, but by degrees the combination of reed and string from which this proceeded had to be given up, for practical and commercial reasons, and the instrument as exhibited was virtually a Harmonium with broad reeds, giving great rigidity of action and therefore purity of tone, and large channels, and acted on by high pressure of wind — not suction. A main peculiarity of the Vocalion is that the reeds are placed above the pallets and below the slides, and that though the sliding 'plug' of three reeds is only of the width of the groove, the cavities are more than twice as wide. This is expressed in one of Mr. Hamilton's patents (U. S. A., March 25, 1884) as 'the combination of pallets, sound-board, and reeds with cavity-boards, one above the other, the lower one containing the nostrils and the upper one the mouths, and an intermediate controlling slide.'

The result of this is a charming variety and purity of tone, especially where the music is not in too many parts; and also great force and richness of sound. This is well expressed by Sir Arthur Sullivan in a letter dated New York, July 3, 1885, as follows: — 'You have achieved an instrument which shall possess all the power and dignity of an organ, without the cumbersome and expensive aid of pipes. And in doing this, you have obtained a totally different tone from that of Harmoniums and other reed organs. I was particularly struck with the nobility and purity of the sound, and also with the great variety in *timbre* which the instrument displayed.'

The Vocalion exhibited was 6 ft. square, and

stood on a somewhat larger pedestal, containing the bellows, wind-chest, etc. It had three Manuals, denominated Choir, Great, and Swell; two stops in the pedals and three in each manual, as well as three extra ones of lighter quality called 'complementary.' In the successive steps of the invention since 1874, it is understood that Mr. Baillie Hamilton was much assisted by the practical knowledge and skill of Mr. Hermann Smith. [See the *Proceedings* of the Musical Association, 1882–83, p. 59.] G.

VOCALISE and VOCALIZZO are the French and Italian terms respectively for an exercise or piece of music to be vocalised. To vocalise is, as its name implies, to sing upon a vowel, whether one note or a series of notes, in contradistinction to singing to separate syllables. Vocalisation is therefore one part of the operation of pronunciation, the other being articulation. Perfect vocalisation involves purity of whatever vowel-sound is at the moment being sung, and this purity of course requires that only those parts of the organs of speech be called into action that are absolutely necessary to bring about the position of the resonance chambers proper to its formation.

This sounds like a truism too obvious to require statement, but it must be remembered that it is quite possible to bring into play or convulse parts of the mechanism that are not necessary, without altering the vowel-sound, though the quality of the voice, the production, suffers, and will be tonguey, throaty, palatal, or veiled, according to the part thus unnecessarily brought into play. In such cases, if the resonance-pitch of the vowel-sound could be ascertained, it might be found to be precisely the same under these different conditions, while the tone of voice, pure in the one case, might be very bad in the other. (See SINGING.) No special organ or mechanism should present itself to the mind of the hearer. So far as to the production of a single note. In a succession of notes, whether slow or quick, the passage from note to note should take place without the smallest change either of vowel-sound or of tone-quality, and without the slightest escape of useless breath, and consequent cessation of vocal sound between the notes, or evidence of mechanical effort. The passage must in fact be a *portamento* or *carrying* of the voice, but so quickly executed that the notes shall be perfectly distinct and the *portamento* unrecognisable, except where in slow passages it is required for special expression. Passages of agility (*fioritura, coloratura*) executed in the manner above indicated give that gorgeous flood of musical sound which was one of the many gifts of the great soprano Jenny Lind. H. C. D.

VOCE DI PETTO, Chest voice (Ger. *Brust-stimme*); VOCE DI TESTA, Head voice (*Kopf-stimme*). Terms applied in some cases to certain registers or series of notes produced by a special mechanism or state of the voice organs; in others to a different mode of producing the same notes. Nearly the whole question of registers, and in great part of quality or timbre, is involved in uncertainty,— indeed, it is scarcely too much to say, mystery. All voice is produced in the larynx. The sound thus given forth can be modified both in pitch and quality by numerous pairs of intrinsic and extrinsic laryngeal muscles, muscles acting upon the trachea or windpipe, on the pharynx, on the soft palate, on the throat, tongue, and nostrils, front and back, on the lips and cheeks. All these parts are concerned in the formation of the resonance chambers. The bare fact that the voice is produced in the larynx is ascertainable by anybody through the medium of the laryngoscope, but to arrive only thus far the throat has to be forced into a position directly antagonistic to the production of those very qualities of tone that form the subject of desired investigation. Open chest voice, there is every reason to believe, is in great part produced by the drawing down of the larynx by means of the sterno-thyroid muscles, so that it becomes part of a compact mass of bone, tissue, and cartilage all vibrating together. This arrangement of parts is aided by the elasticity and compressibility of the windpipe; and since the lowering of the larynx (carrying down with it, as it does, a considerable portion of the root of the tongue), brings about a corresponding lengthening and enlargement of the throat, the vibration of the chest, and the sonority imparted to the sound by the resonance chambers above the larynx, go to make up together what we call the open chest register. The second, or close chest register, next comes into play. This is a register common to all voices, male and female, and is called by Manuel Garcia, *Falsetto*. The third register, Head-voice, is, in the male, generally known by this term *falsetto*, the third register of the female voice being called Head-voice, and it is difficult to understand on what ground Garcia (the pioneer of close investigation of the physiology of the voice-organs) applies the term to the midde register. It is perhaps somewhat bold to combat the opinion of this eminent man, but falsetto (a word in general use in Italy as well as in England) seems very appropriate to that register which in the male seems to be scarcely natural, but to belong to another individual, and even to another sex.

The above-mentioned middle register corresponds to Randegger's 'upper series of chest notes,' and the 'closing' for the formation of this series of notes is a point of the highest importance with all the foremost Italian and other teachers.

Unfortunately it is not possible to point out exactly how the operation is performed. It can only be arrived at by numerous ideal explanations, and by imitation. In using this middle register, the chest is still felt to vibrate,

thus justifying the use of the term *close chest notes*, but not quite in the same degree as in the open register. This is possibly due to the fact that the vibrations are quicker, on account of higher pitch, and therefore less easily felt. But the important difference between the two is chiefly brought about by changes in and about the larynx itself, as well as by some modification of the pharynx. It is most important to observe that there is no hard and fast line to be drawn as to the exact part of the scale upon which the change (the closing, It. *chiudere*) is to take place. It is upon much the same part in all voices, male and female, but not the same under all circumstances. It is possible to produce many notes in both ways, and this is the basis of the all-important operation of blending the registers, an operation requiring in some cases an almost incredible amount of patience on the part of both instructor and instructed; and very frequently voices are ruined, either by their being in the hands of those who have not the necessary knowledge or patience, or far more frequently by the singer himself or herself working alone in the dark. It is a much greater fault to carry a lower register too high than to bring a higher register too low. The term 'Head-voice' in the male is very frequently applied to a mixed voice (It. *voce mista*); that is to say, a voice in which close chest and falsetto are blended; and if the blending is perfect (the result of much work, and much exercise of the reflective powers), it is not only a legitimate use of the voice, but very beautiful in its effect, being chiefly brought into play in piano passages upon high notes. The mixed voice, as its name implies, is, as we have said, not a register, but the union of two other registers, and the power of using it well shows vigilant training. In the mixed voice the larynx is low; in the falsetto, high. There are some few heaven-born artists who instinctively blend all the registers, so that the whole voice becomes one homogeneous wave of sound.

A new nomenclature for the various registers is proposed by an earnest investigator, Herr Behnke, but this does not help matters. There is indeed frequently much difficulty amongst experts in deciding between mixed voice and falsetto (in its ordinarily accepted sense). At a meeting which took place between an eminent throat physician and some professors of singing of good repute, for the express purpose of arriving at conclusions, the want of unanimity of opinion on this head formed the great obstacle to the satisfactory settlement of the questions at issue.

But besides the close union of sternum and larynx in the formation of open chest voice, there is of course a certain condition of the vocal cords themselves, this condition changing in each successive register. In producing open chest notes it is probable that the whole volume of the vocal cords or bands will be found to vibrate. In this state they are susceptible of a certain amount of tension, and will give, therefore, a certain number of notes. When the maximum of tension is reached, the vocal cords or bands, acted upon by muscles within the larynx, are reduced in volume. The same tension as before will produce a higher series of notes, the principle being to a great extent that of adopting strings of different thickness upon stringed instruments — that is to say, bowed instruments, on which different notes have to be made upon the same string. Then in the male head-voice, or falsetto, the thin edges only of the vocal chords are set in vibration. The theory would quite well explain difference of pitch, and to some extent modifications of quality; but then how is the blending of the registers, that most important, and in many cases most difficult part of the art of managing the voice, to be explained? We know that the notes about the changes of register have to partake of both qualities. Can the vocal cords be in two conditions at the same time? We may conclude, however, that it will be only a question of time to discover what is at present so difficult to fathom. Is it to be wondered at that a set of small complex organs, in great part out of sight, which give to man one of the chief powers (if not *the* chief of all powers) that distinguish him from the mere animal, and which is capable of producing the infinite number of shades of sound in the numerous languages of the world, and the marvelous faculty of giving expression to the feelings in song, should for a long time baffle the researches even of the most earnest and scientific investigators? The theory formerly advanced, that the female voice is only a reproduction of the male voice an octave higher in pitch, is at once set aside by the clearly observable fact of the middle register being common to all voices, male and female. The peculiarity of the female voice is the possession of a large range of fine head-notes in the place of the male falsetto; and of the male voice the possession of a large range of open chest notes. H. C. D.

VOCES ARETINAE. A name given to the syllables Ut, Re, Mi, Fa, Sol, La; first used by Guido d' Arezzo for the purpose of Solmisation in the early part of the 11th century. [See SOLMISATION.] Voces Belgicae is a name given to the syllables Bo, Ce, Di, Ga, Lo, Ma, Ni, proposed by the Flemish composer, Hubert Waelrant, about the middle of the 16th century, as a substitute for the syllables used for the purpose of Solmisation by Guido d' Arezzo. As the word 'Solmisation' was incompatible with the use of the newly-invented formula, it was replaced by the terms 'Bocedisation' or 'Bobisation'; but the system did not survive the century which gave it birth. [See SOLMISATION.] A similar attempt was made at Stuttgart by Daniel Hitzler, who, early in the

17th century, used the syllables La, Be, Ce, De, Me, Fe, Ge, under the name of Bebisation. A century later Graun, under the name of 'Damenisation,' used Da, Me, Ni, Po, Tu, La, Be. The name 'Voces Hammerianae,' applied to the syllables Do, Re, Mi, Fa, Sol, La, Si, the modern amplification of the series used in the 11th century by Guido d' Arezzo — is of German origin, and was invented in honour of Kilian Hammer, organist of Vohenstraus, who first introduced the amplified system to German musicians about the middle of the 17th century. [See SOLMISATION.] W. S. R.

VOGEL, CHARLES LOUIS ADOLPHE, though of German origin, counts as a Belgian composer; he was born at Lille, May 17, 1808, and studied at the Paris Conservatoire. His opera, 'Le Podestat,' was produced at the Opéra-Comique in Paris, in 1833, and a grand oratorio, 'Le Jugement dernier,' represented with costumes and scenery, had a good deal of success. 'La Siège de Leyde' came out at the Hague in 1847, 'La Moissonneuse' at the Théâtre Lyrique in 1853, 'Rompons,' a piece in one act, at the Bouffes-Parisiens, in 1857, 'Le Nid de Cicognes' at Baden-Baden in 1858, 'Gredin de Pigoche' at the Folies-Marigny, Paris, 1866, and 'La Filleule du Roi' first in Brussels and afterwards in Paris in 1875. He wrote numerous songs, several symphonies, quartets and quintets for strings which gained the Prix Trémont at the Académie, and other things. He died in Paris in September, 1892. M.

VOGL, HEINRICH, born Jan. 15, 1845, at Au, near Munich, began life as a schoolmaster, and received instruction in singing from Franz Lachner, and in acting from Jenk, stage manager of the Royal Theatre, Munich, where he made his début on Nov. 5, 1865, as Max, in 'Der Freischütz.' His success was immediate, and he remained at Munich throughout his career, making the usual tours in Germany and Austria in company with his wife, whom he married in 1868 (see below). He excelled pre-eminently in the operas of Wagner, and played Loge and Siegmund on the production respectively of 'Rheingold' (Sept. 22, 1869) and 'Walküre' (June 26, 1870) at Munich. He sang at the Beethoven Centenary Festival at Bonn in 1871. He was the first Tristan (after the four performances by Schnorr von Carolsfeld), and for some years the only representative of the part. On the production of the Trilogy at Bayreuth in 1876 he again played the part of Loge, and made a great hit by his fine declamation and admirable acting. On May 5, 1882, he made his first appearance in England at Her Majesty's in the same part, and subsequently in Siegfried. He was unanimously praised for his admirable presentment of these characters, and on May 18 was heard with pleasure in Handel's 'Total Eclipse' and songs by Franz, etc., at a Symphony Concert at St. James's Hall. He composed many songs, and an opera, 'Der Fremdling,' was produced at Munich, May 7, 1899, with himself and Ternina in the chief parts. He died at Munich, April 21, 1900. A biographical sketch, by Baron Hermann von Pfordten, appeared in the same year. His wife, THERESE VOGL, whose maiden name was THOMA, was born Nov. 12, 1846, at Tutzing, Lake Starnberg, Bavaria, learnt singing from Hauser at the Munich Conservatorium, and in 1865 first appeared in opera at Carlsruhe. In Dec. 1866 she made her début at Munich as Casilda (Auber's 'Part du Diable'), became very popular as a dramatic soprano, and remained there until her retirement in 1892. She was for some years the only Isolde, and was the original Sieglinde at Munich. On May 6, 1882, she made her first appearance in England at Her Majesty's, as Brünnhilde, and played the part throughout the trilogy with great success. In the second 'cycle' of performances she played with equal success her old part of Sieglinde, having resigned Brünnhilde to Mme. Reicher-Kindermann (since deceased), who had been the Fricka in the first cycle. A. C.

VOGL, JOHANN MICHAEL, distinguished opera-singer, and, with Baron von Schönstein, one of the principal interpreters of Schubert's songs, born Aug. 10, 1768, at Steyer in Upper Austria. A chorister in his native town at seven, he was systematically grounded in singing, theoretically and practically, and thus early acquired flexibility of voice and purity of intonation. He had his general education in the monastery of Kremsmünster, and took part there in little Singspiele by Süssmayer, giving considerable promise both as singer and actor. He next went to the University of Vienna, and was about to take a permanent post in the magistracy of the city when Süssmayer engaged him for the Court-opera. He played with the German Opera Company formed by Süssmayer in the summer of 1794, and made his début as a regular member of the Court Opera in the following May. From that period till his retirement in 1822 (his last appearance was in Grétry's 'Barbe-bleue,' 1821), he was a great favourite, and held an important position as a singer and an actor in both German and Italian opera. Gifted with a baritone voice of sympathetic quality, his method was excellent, and his phrasing marked by breadth, intelligence, and great dramatic expression. Such parts as Oreste ('Iphigénie en Tauride'), Jakob ('Schweizerfamilie'), Count Almaviva ('Le Nozze di Figaro'), Micheli ('Deux Journées'), Kreon ('Médée'), Telasco ('Ferdinand Cortez'), and Jacob (Méhul's 'Joseph'), show the range of his powers. He became acquainted with Schubert somewhere about 1816, through the latter's friend Schober, and the two quickly learned to appreciate and esteem each other. Vogl recognised Schubert's genius, urged him to produce,

and did his best to make him known by singing his songs both in public and private. The 'Erlkönig' was first introduced by him to the general public at a musical entertainment at the Kärnthnerthor Theatre (March 7, 1821), though it had been sung before at a soirée of the Gesellschaft der Musikfreunde (Jan. 25) by Herr von Gymnich, an excellent amateur. Vogl in his diary calls Schubert's compositions 'truly divine inspirations, utterances of a musical clairvoyance,' and Schubert, writing to his brother Ferdinand, says, 'when Vogl sings and I accompany him we seem for the moment to be one, which strikes the good people here as something quite unheard of.' In the summer of 1825 the two friends met at Steyer, and made a walking tour through Upper Austria and Styria, singing Schubert's songs like a couple of wandering minstrels at all their resting-places, whether monasteries or private houses. Schubert publicly testified his esteem by dedicating to Vogl three Lieder (op. 6), published in 1821.

Vogl's early conventual education left its traces in his fondness for serious study, to which all his spare time was devoted, his favourite authors being Goethe and the Greek classics. In 1823 he went to Italy, and on his return in the following spring astonished his friends by announcing his marriage with the daughter of the former director of the Belvedere, whom he had long treated as a sort of pupil. One of his last appearances in public was at a soirée of the Gesellschaft der Musikfreunde in 1833, when he sang the 'Wanderer.' His last years were passed in great bodily suffering, cheered only by intellectual occupation. He died in 1840, Nov. 19, on the same day on which his friend Schubert had departed twelve years before, and was buried in the churchyard of Matzleinsdorf, where rest Gluck and his wife (1787), Salieri (1825), and the eminent singers Forti (1859), Staudigl (1861), and Ander (1864). The inscription on his tombstone runs —

Here lies Joh. Michael Vogl,
the German minstrel,
born 10 Aug. 1768, died 19 Nov. 1840.
To the revered and tenderly loved
Husband and Father. C. F. P.

VOGLER, George Joseph, the Abbé, is one of the most curious figures in the annals of music. Born at Würzburg on June 15, 1749, he evinced from an early age a religious cast of mind and an aptitude for music, and his attachment to the organ dated from his tenth year. Both his father and his stepfather, one Wenceslaus Stautinger, were violin-makers. While learning the organ his stepfather let him have pedals attached to his harpsichord, and Vogler practised with such determination all night that no one would live on the floor below.

At the same time his independent turn of mind exhibited itself. He elaborated a new system of fingering, and contrived to learn the violin and other instruments without a teacher; and even while a pupil at the Jesuits' College he played much in the churches, and made a name for himself in the contrapuntal preludes which were regarded as the test of an organist's skill.[1] How long this sort of life lasted is not very clear, but Vogler himself declares that he was at Würzburg as late as 1769.

His departure must have taken place very shortly after this. He proceeded in the first place to Bamberg to study law. In 1771 he went from Bamberg to Mannheim, then one of the chief musical centres of Germany, and obtained permission to compose a ballet for the Court Theatre, which produced such an impression that the Elector, Karl Theodor, was led to provide him with funds to go to Bologna and study counterpoint under Padre Martini. Starting about the beginning of 1773 Vogler travelled by way of Venice. He there met Hasse, and also a pupil of Padre Vallotti, from whom he first heard of the system of harmony that he subsequently advocated with such vehemence.[2] The original object of his journey was not achieved, for, though kindly received by Martini, they speedily conceived a repugnance for each other. Vogler could not tolerate a slow and graduated course of counterpoint; and Martini complained that his pupil had neither perseverance nor aptitude. Vogler soon abandoned the trial, and repaired to Padua with a view of studying for orders, and learning composition from Vallotti, who had been for nearly fifty years musical director of San Antonio. But the old organist's method of teaching was wholly distasteful to his disciple, and in five months Vogler went on to Rome, where he was ordained priest at the end of 1773.[3] In the Papal city he was made Apostolic Protonotary and Chamberlain to the Pope, knight of the Order of the Golden Spur, and member of the Academy of the Arcadians. He also found time to gain some instruction from the Bohemian musician Mysliweczek, and armed with these ecclesiastical credentials and musical experience he returned in 1775 to Mannheim.[4] The Elector at once appointed him Court Chaplain, and he proceeded forthwith to compose a 'Miserere' with orchestral accompaniments, and was made second capellmeister, a result partly owing to the influence of some ladies of the court, if Mozart may be trusted.[5] It was at Mannheim that he first put himself forward as a teacher, and established the first of his three schools. He maintained that most previous teachers had pursued erroneous methods, and promised to make his pupils composers by a quicker system.

[1] See also Graduale (De Profundis) of the Missa Pastorica.
[2] The account in the text follows the statements usually made with reference to Vogler's proceedings at Bologna and Padua. But in the *Musikalische Correspondenz* of Spires for 1790, No. 15. Professor Christmann asserts that the Elector Palatine himself directly recommended Vogler to Vallotti.
[3] *A. M. Z.* vol. vi. p. 250.
[4] According to a statement in his *Choral System* (p. 6), it was in this year that he learnt the basis for his system from Vallotti.
[5] Letter, Nov. 13, 1777.

All this naturally provoked much opposition, but his school must have had some merits, for amongst those who were actually students or came directly under its influence were Winter, Ritter, Kraus, Danzi, and Knecht — an ardent disciple. At Mannheim Vogler made enemies as well as friends, and it is probable that when Mozart visited Mannheim in the winter of 1777 he fell into that section of the musical world there. On no other supposition can we fully explain the tone in which he speaks of Vogler in his letters, which will not allow the Abbé a single redeeming feature. Vogler at any rate was studiously attentive to Mozart, and after having several times in vain invited Mozart to call on him, put his pride in his pocket, and went to call on the newcomer.[1] During Mozart's visit the Elector-Palatine became Elector of Bavaria, and in the same year (1778) removed the Court to Munich. Vogler's devotion to his school kept him at Mannheim, and he did not, in all probability, go to Munich till 1780. His five years at Mannheim are marked by other achievements than the Tonschule. At the end of 1777 we find him opening a new organ built after his design at Frankfort. The next year, in all likelihood, he was summoned to Darmstadt by the heir-apparent — the Prince who provided him with a home in his last years — to compose the music for a melodrama called 'Lampedo' (or 'Lampredo').[2] Another work was the overture and *entr'actes* to 'Hamlet,' brought out at Mannheim in 1779. These were succeeded by an operetta, 'Der Kaufmann von Smirna,' written about 1780 for the theatre at Mainz.

The next twenty years of Vogler's life present great difficulties to his biographer. Although nominally settled at Stockholm from 1786 or 1787 to 1799, he was really constantly travelling, and the records of his journeys are so fragmentary and contradictory, that it is impossible to construct a complete narrative. Thus, though he undoubtedly extended his travels to Spain, Portugal, Greece, and Africa, nay, even to Armenia and Greenland,[3] the authorities are by no means agreed as to when he went. One writer[4] gives it in 1783–86, another[5] in 1792, while the dates at which he appears in other distant spots make it difficult to understand how such an extensive tour could have been managed at all.

About 1780 Vogler followed the Electoral Court to Munich. He there employed himself in perfecting the education of the celebrated singer Madame Lange, in teaching composition to B. A. Weber, and in composing an opera in five acts entitled 'Albert III. von Baiern,' which was represented at the Court Theatre in 1781. It did not prove successful, and disgust at the want of appreciation that he found in Germany seems to have induced him to appeal to foreign musicians. With this view he submitted an exposition of his system to the Académie Royale des Sciences, probably in 1781, and to the Royal Society in 1783.[6] In 1782 he was in Paris[7] and the next year perhaps crossed the Channel to England.[8] Returning from England, if indeed he really visited it at this time, he again attempted to obtain success as an opera composer. But his comic opera 'La Kermesse,' produced at the Théâtre de la Comédie Italienne on Nov. 15, 1783, proved a dead failure, and could not even be finished. Another effort in Germany was crowned with success. 'Castor and Pollux,' produced at Munich in 1784, was not only received with applause but continued a favourite for years.[9] The close of 1784 and commencement of 1785 appear to have been occupied with the journey to Africa, Greece, and the East. At all events the next definite trace of him is on Nov. 22, 1785, at a great organ recital in Amsterdam, for which no fewer than 7000 tickets were sold.[10] In the next year he entered the service of the King of Sweden as Capellmeister, resigning his posts at Munich, where he had become chief Capellmeister on the death of Holzbauer in 1783.[11] At Stockholm he established his second Tonschule, but neither that nor his official duties put much check on his roving propensities. He signalised his arrival with a French opera, 'Eglé,' produced in 1787, but the next year he is at St. Petersburg,[12] and in November 1789 at Amsterdam. He arrived in London at the beginning of 1790, and was very successful. His performances were applauded and he was entrusted with the reconstruction of the organ in the Pantheon. According to Gerber[13] he introduced organ pedals into this country, and their introduction by the organ-builder England certainly belongs to the year of his visit.[14] His last performance at the Pantheon took place on May 31, and the proceeds of his visit amounted to £1000 or £1200. One of his most admired performances was 'The pastoral festival interrupted by a storm,' which seems to be the piece by Knecht which was the precursor of Beethoven's Pastoral Symphony. [See KNECHT, vol. ii. p. 589; and PROGRAMME-

[1] Mozart's Letter of Jan. 17, 1778.
[2] For a detailed account see the *A.M.Z.* vol. i. Nos. 23 and 24.
[3] *A.M.Z.* vol. iii. p. 268; vol. ix. p. 386.
[4] Fétis. [5] *A.M.Z.* vol. xxiii. p. 257.
[6] *Choral System*, pp. 1–5. The records of the Royal Society afford no trace of communication from Vogler or anything else bearing on the question. The *Journal des Sçavans* for 1782 has an anonymous article comparing the Tonometers of Pythagoras, the Greeks, and the Abbé Vogler, which states that his instrument had been presented to the Académie Royale des Sciences together with the inventor's new musical system, which he proposed to publish shortly.
[7] So at least we may infer from the date of his *Essai de diriger le goût*, etc., published in Paris.
[8] *Choral System*, p. 5.
[9] Fétis assumes that 'Castor and Pollux' was produced at Mannheim in 1791, but contradicts himself elsewhere (see his account of Mlle. Kreiner). For the date here given see *A.M.Z.* vol. viii. p. 318. [10] *A.M.Z.* vol. i. p. 575.
[11] Fétis speaks as if Vogler resigned his Bavarian appointments in 1782. This is at variance with the title-page of Knecht's *Portrait Musical* [for which see PROGRAMME-MUSIC, v. iii. p. 822], published in 1784 [see KNECHT, vol. ii. pp. 588–9]. Moreover Winter, who succeeded Vogler as Capellmeister, obtained the post in 1788. (*A.M.Z.* vol. xxviii. p. 358.)
[12] *A.M.Z.* vol. xxv. p. 152.
[13] *Lexicon der Tonkünstler.* [14] *See* ORGAN, vol. iii. p. 539. *b*.

Music, vol. iii. p. 822.] He went to the Handel Festival in Westminster Abbey,[1] but was not much impressed. The Festival ended on June 3, and he next appeared at Warsaw. In the early part of September he was giving concerts at Coblenz, Mainz, and Frankfort. From thence he journeyed on, through Worms, Carlsruhe, Durlach, and Pforzheim, to Esslingen, where the enthusiastic inhabitants presented him with the 'wine of honour' usually reserved for sovereigns.[2] Rackwitz remained at Frankfort, making a free-reed stop for the Carmelite church,[3] but Vogler probably rejoined him in time for the coronation of Leopold II. on Oct. 9. The Abbé now began to be held in honour in his own country. At Frankfort his 'Hallelujah' fugue fairly astonished both friends and enemies.[4] It was at this time he projected a return to London with the view of establishing a manufactory of free reeds.[5] This intention was not carried out: he returned to Stockholm, and was followed by B. A. Weber, who gave up his position as conductor at Hanover to obtain further instruction from his old master. The early part of 1791 was employed in the composition of 'Athalie' and 'Gustav Adolf,' and in September he was giving organ recitals in Hamburg. The assassination of Gustavus Adolphus III., whom he liked and respected,[6] on March 16, 1792, only a few days after the production of his opera, started him off with Weber on another long tour through Sweden, Norway, Denmark, and the Netherlands.[7] In the next year [8] he undertook a course of lectures on Harmony, and in 1794 betook himself to Paris to hear the choruses accompanied by wind instruments with which the new-born Republic solemnised its fêtes, and add the result of his observations to his 'Polymelos or characteristic music of divers nations.' At St. Sulpice he gave an organ performance for the poor, the receipts of which were 15,000 livres. On his return he gave a second course of lectures in 1795,[9] and in 1796 [10] erected his orchestrion at Stockholm. About this time his ten years' engagement as Royal Music-director came to an end, and he proposed to leave Sweden. But his school was considered so successful [11] that the Regent prevailed on him to prolong his stay till the spring of 1799.[12] In that year he received from the Swedish Court an annual pension of 500 dollars, departed for Denmark, and made an unusually protracted stay in the Danish capital, during which he brought out an important work for the church, and another for the stage. The former was his *Choral-System*, in which he reviewed Fux, Kirnberger, and Rameau, and professed to demonstrate that all the Protestant chorale-melodies were written in the Greek modes. Of this work the Danish government ordered 100 copies for distribution gratis to organists. The latter was the music to 'Hermann von Unna.' This, though originally written to a Swedish libretto by Spöldebrand, had not been performed in Sweden. It now proved a great success. Though the ticket office did not open till 4 in the afternoon, people began to assemble round it at 6 A.M. After these achievements Vogler proceeded, in the summer of 1800, to Berlin. There he gave 'Hermann' several times in German by way of attracting the general public, appealed to the *savants* by his 'Data zur Akustik,' and to the religious world by his proposals to reduce the cost of organ building. He was entrusted with the reconstruction of the organ in St. Mary's [13] and gave a performance on it on Nov. 28, 1800. The King of Prussia commissioned him to build an organ at Neu-Ruppin. But this did not keep him in Prussia. He set off to Leipzig, gave three organ recitals in the spring of 1801, and then went on about June to Prague. At Prague he was received with great honour, and made governor of a musical school. It was perhaps in consequence of the failure of his orchestrion that he left Prague for Vienna, arriving about the end of 1802.[14] He was reported to be invited to Vienna to write an opera, and rumours of the forthcoming work were constant throughout 1803. 'Samori,' however, did not actually appear till May 17, 1804, at the Theatre-an-der-Wien, after more than fifty rehearsals. It enjoyed a moderate success, but on the course of operatic history at Vienna it exercised no influence at all. Two other of Vogler's works were given there, 'Castor and Pollux' (with additions and alterations), in a concert-room on Dec. 22 and 23, 1803, and 'Athalie' at the Redoutensaal in Nov. 1804. Neither made much impression. While at Vienna, Vogler celebrated the thirtieth anniversary of his ordination. An interesting circumstance connected with his stay there is his meeting with Beethoven, and their extemporising in turn on the piano. [See vol. i. p. 239*b*.] Another is that here Gänsbacher and, through him, C. M. von Weber,[15] became his pupils. Weber made the PF. arrangement of 'Samori.' Vogler

[1] On Vogler's performances in London see *The Gazetteer and New Daily Advertiser*, for May 8, 22, and 29, 1790.

[2] Christmann and Schubart, in *Musik. Correspondenz* for 1790, Nos. 15. 16.

[3] Compare with the authorities just quoted, *A.M.Z.* vol. xxv. p. 153.

[4] Christmann and Schubart, *l.c.*, give several instances.

[5] Christmann.

[6] Christmann. [7] To this date some assign his travels in the East.

[8] Fétis says 1792.

[9] This is explicitly stated by himself. See *Intelligenz Blatt* attached to *A.M.Z.* of June 25, 1800.

[10] *A.M.Z.* vol. xxv. p. 153.

[11] B. A. Weber is the only musician of note who studied under Vogler at Stockholm. The School in 1796 consisted of seventeen pupils, while the orchestra of the Academy consisted of twenty-eight Swedes. Four of these Swedes, whose total ages did not exceed thirty-six years, executed one of Vogler's quartets in public, while mere children of the singing school performed several entire operas! Perhaps Vogler did more real service to Swedish music by giving excellent performances of Gluck's music. (*A.M.Z.* vol. xxiii. p. 257.)

[12] He was at Stockholm, April 28, 1799 (*A.M.Z.* vol. i. p. 592). In July he was travelling between Copenhagen and Hamburg (see his attack on Müller in *A.M.Z.* vol. i. *Intell. Blatt*, xviii. p. 95), and was at Copenhagen on Nov. 1, 1799 (*A.M.Z.* vol. ii. *Intell. Blatt*, vi).

[13] The specification of this organ may be found in the *Intelligenz-Blatt* attached to the *A.M.Z.* for Feb. 4, 1801.

[14] This date is taken from *A.M.Z.* vol. v. p. 374. The *Biographie Gänsbacher* states that Vogler came to Vienna about the end of 1803.

[15] *Life of C. M. v. Weber*, by his son. Gänsbacher (*Biographie*, says that he first made acquaintance with Weber at Vogler's house.

had now been more than two years in Vienna, and his wandering instincts revived. He spent the summer of 1805 at Salzburg, *en route* for Munich.[1] There he gave organ recitals, and at Christmas had his Pastoral Mass performed in the Court Chapel. When Napoleon, on his return from Austerlitz, paused at Munich to celebrate the marriage of Eugène Beauharnais with the Princess Augusta of Bavaria, the Abbé was the musical hero of the hour, and 'Castor and Pollux' was performed on the wedding day, Jan. 14, 1806.[2] He made some little stay in Munich, occupying himself as usual in simplifying organs and publishing theoretical works. In September 1807 he turns up at Frankfort, and shortly afterwards[3] received an invitation from the Grand Duke of Darmstadt, Louis I., for whom he had written 'Lampedo' nearly thirty years before, to settle in that town. The Duke gave him a salary of 3000 florins, a house, with dinner and supper every day from his own kitchen, four wax candles a day and firewood *ad libitum*, the titles of Capellmeister, and Privy Councillor for Ecclesiastical Affairs, and the Order of Merit of the first class. In return for these honours and emoluments he was not expected to perform any duties, or to take part in the opera unless at the performance of one of his own works. The Duke thought himself well repaid by the mere presence of such a celebrity.

Here he opened his last and most successful Tonschule; and in the remaining six and a half years of his life became very fond of the dull old town. It contained, in fact, everything necessary to make it a haven of rest. The accusations of charlatanism that he had so often combated down to 1802,[4] at any rate did not penetrate to Darmstadt. In 1810 he visited Frankfort, Mainz, Hanau, and Offenbach, with Weber, and made another visit to Frankfort for the production of his pupil's opera 'Silvana' on Sept. 17. Two years later he journeyed through Munich to Vienna, where it was noticed that he 'preserved his long acknowledged mastery' of the organ. He employed himself in composing for stage, concert-room, and church, and his best work, the Requiem, was the occupation of his last days. On May 4, 1814, his friend Gottfried Weber visited him on passing through Darmstadt and remained till mid-day on the 5th. The following day (May 6), at half-past four in the morning, the old musician died of apoplexy. He was buried on the evening of the 7th, quietly, amid tokens of respect and grief from those who knew him, from his old scholar, the Grand Duchess, downwards. Wherever one of his numerous pupils was to be found, the intelligence came like a heavy blow, for it announced the loss of a musician zealous for his art and of a man devoted to his friends.[5]

Vogler was short in stature, and latterly became corpulent. His arms were of great length, his hands enormous, and his general aspect has been described as that of a large fat ape. His singular character was strongly tinged with vanity, and not without a touch of arrogance. He delighted to array himself in his purple stockings and gold buckles, with his black silk ecclesiastical mantle and the grand cross of the Order of Merit given him by the Grand Duke of Hesse.[6] He would take his prayer-book with him into society, and often kept his visitors waiting while he finished his devotions. Beneath his quaint exterior lay remarkable mental gifts, a great insight into character, and a powerful memory. Nor were his egotism and affectation without counterbalancing excellences. He was always anxious to avoid a quarrel, ready to acknowledge the merits of brother artists,[7] and to defend them, even if they had opposed him, provided their music was good. The civility which he showed to Mozart is in marked contrast to Mozart's behaviour towards him. Moreover, his vanity did not blind him to his own defects. He was well aware that harmony, not melody, was the department in which he excelled. 'Had I your flow of melody,' he said to Sterkel, 'and you my science, we should be both great men.'

An enthusiastic contemporary[8] calls him 'an epoch-making man.' The expression is too strong, but as a musical iconoclast Vogler certainly did excellent service. His incessant attacks on the pedantic methods of musical instruction and systems of harmony in vogue, and on the old methods of organ-building, were often extravagant and untrue. His attacks on rooted prejudices stimulated not only his pupils Weber and Meyerbeer, but acted indirectly on a wide circle.

As a composer it was his aim to retain the simple and severe beauty of the old church music and yet enrich it with the wealth of harmony at the command of modern music. He was thus most happy in his treatment of a canto fermo. He brought to this task a facility in vocal counterpoint gained in the ecclesiastical schools of Italy, and an intimate acquaintance with the resources and effects of an orchestra acquired as Capellmeister at Mannheim. His Symphony in C and his Requiem are his best works, and contain original and striking music. The former was played at the Gewandhaus

[1] Fétis's statement that Vogler left Vienna in consequence of the war is refuted by dates.

[2] One of the pieces in 'Polymelos' is written in commemoration of this marriage.

[3] Vogler is found in Darmstadt in 1806. (*A.M.Z.* vol. xxv. p. 153.)

[4] See the Preface to the *Handbuch zur Harmonie Lehre.*

[5] See the touching letters of Gottfried and C. M. v. Weber on receiving the news of Vogler's death. In the former, by the way, Vogler's age seems wrongly given. In 1845 the Historical Society of Würzburg placed a tablet in the house in which Vogler was born, with the inscription 'Geburtshaus des Tonkünstlers Georg Joseph Vogler, geboren den 15. Juni 1749, gestorben den 6. Mai 1814.'

[6] The analysis prefixed to 'Die Scala' has a sort of facsimile of Vogler's signature attached to it. The autograph is as eccentric as the man, being encircled with the most comical flourishes.

[7] See Christmann's report of a conversation with Vogler.

[8] Schubart, *Aesthetik.*

under Mendelssohn in 1838 and 1839, and by the Euterpe in the season 1844–5. The overture to 'Samori,' whose insignificant themes and fine development make it a type of its composer, was performed later still, in 1847, and the characteristic Pastoral Mass was both popular and impressive. A striking success was achieved by the Psalm 'Ecce quam bonum' at Choron's first Sacred Concert at Paris in 1827, and though the programme included works by Scarlatti, Marcello, Handel, Haydn, and Mozart, we are told that the honours rested with Vogler.[1]

But it was as an organist and theorist that Vogler made most stir. He would travel about playing in the most *ad captandum* style such things as 'Cheu-Tew, a Chinese song,' a 'Hottentot melody in three notes,' 'The Fall of the walls of Jericho,' 'Thunder-storms,' and the like,[2] as if with the design of concealing his complete command of the highest ranges of organ-playing. His extempore playing never failed to create an impression, and in the elevated fugal style he easily distanced all rivals. 'One was amazed at his performance in the severe style,' says Rink; and his study of the construction of the organ gave him an unerring instinct in the selection of stops. The ill-natured criticism of Mozart in his letter to his father of Jan. 17, 1778, is by no means generally endorsed by other contemporary writers. They declare that in transposing and accompanying, Vogler had remarkable readiness and skill, and that as a reader at sight he 'was perhaps unsurpassed and unique.'[3]

In organ-building,[4] his first practical efforts were made in 1784. Five years later he completed an instrument which he called the Orchestrion, and gave performances on it at various dates at Amsterdam, London, Stockholm, and Prague. It is described as being 9 feet square, 6 feet high on each side, and 9 in the centre. This box contained about 900 pipes, and had shutters for *crescendos* and *diminuendos*. The reed-stops were Free Reeds, and variety of power in their case was gained by three canvas screens in the wind-trunk. As to the effect produced, opinions were much divided. At Amsterdam it was asserted to be the *non plus ultra* of organ-building, at Prague it was declared a failure. Vogler was also prepared to 'simplify' old organs. He claimed to work such a metamorphosis in an instrument in three weeks that its effect would be largely enhanced, though many of the old pipes were removed. The cost of an organ on his system was alleged to be a third of that of one built in the old way. Such pretensions were sure to provoke keen opposition. At Berlin he was charged with stealing the pipes removed in 'simplifying' the organ in St. Mary's Church. The falsity of the charge was demonstrated, but it shows the feeling against him.

His proposals were fourfold: viz. (1) To avoid the use of expensive large pipes; (2) To introduce Free Reeds; (3) To arrange the pipes in a different order on the wind-chest, and (4) To remove Mutation Stops.

(1) The means by which the cost of organs was diminished without depriving them of their resources lay in Tartini's theory that just as a note gives certain harmonics, so the harmonics of a note if combined give the fundamental note. The first harmonics of a pipe of 32 feet would be represented by pipes of 16 feet and of $10\frac{2}{3}$ feet. It was therefore possible by employing a pipe of 16 feet and a pipe of $10\frac{2}{3}$ feet together to obtain a 32-foot sound without having to use a 32-foot pipe. Time appears, on the whole, to have decided in favour of Tartini and Vogler on this point. It is true that some organ-builders and organists still hold that the 'third sound' is but a poor apology for the real pipe-produced sound, and that every organ of any pretensions still contains large pipes. On the other hand, a Quint on the Pedal Organ undoubtedly enjoys great favour as an adjunct to or substitute for the 32-foot stop.

(2) The free-reed was derived from a Chinese organ, and was applied about 1780 to organ reed-stops by a Copenhagen organ-builder named Kirsnick, who had settled at St. Petersburg. Vogler was so impressed with Kirsnick's experiment that he induced Rackwitz, Kirsnick's assistant, to follow him to Stockholm, and make several stops on this principle. When Vogler returned to Germany in 1799 he carried the invention with him wherever he went, and it was through his advocacy that people first realised its capabilities. To this initiative must be attributed not only the free-reed stops in organs, but also the Harmonium and its varieties.

(3) Vogler arranged the pipes of an organ in semitonal order — the large pipes at the left end of the sound-board, and the small pipes at the right end. Most organ-builders adhere to the old system; but Vogler's arrangement has found adherents.

(4) On the fourth point Vogler has achieved an undoubted success. The Mixtures still found in organs are not the overwhelming ones that he assailed, and further modifications in this respect are possibly still to come. Outside the particular questions raised by Vogler, his influence on organ-building was considerable, and much of the improvement therein in the last hundred years may be ascribed to his attacks.

As a theorist Vogler developed the tenets of

[1] *A.M.Z.* vol. xxix. p. 558.

[2] Christmann mentions a performance intended to represent 'The Last Judgment *according to Rubens*.' Pictorial music has perhaps never been pushed beyond this.

[3] Once at least, Vogler met Beethoven, viz. at Sonnleithner's house in the winter of 1803–4. [See BEETHOVEN, vol. i. p. 239*a*.] Gänsbacher, who then heard both extemporise for the first time, admired Beethoven, but was perfectly enchanted with the Adagio and Fugue thrown off by Vogler. So excited was he that he could not go to bed after it, and knocked up his friends at unseasonable hours to quiet his excitement by describing what he had heard (*Biographie*).

[4] *Data zur Akustik.*

Vallotti. His system of harmony was founded on acoustics, and its fundamental principle was that not only the triad (common chord), but also the discords of the seventh, ninth, and eleventh could be introduced on any degree of the scale without involving modulation. He went even beyond this, and allowed chromatically altered forms of these chords and inversions of them. But his system never took much root. According to Knecht, its most ardent advocate, it was full of practical advantages, placed in a clear light the formation of the scales, simplified figuring and thorough-bass, and got rid of all sorts of meaningless and confusing terms, 'dominants that do not dominate, Vorschlags, Nachschlags, etc.' Two other writers have founded their systems on that of Vogler, F. J. C. Schneider and Jelensperger: but it has passed into oblivion.

It is as a teacher that Vogler has most claims on posterity, for no musician has ever had so many remarkable pupils. As a teacher of singing he was in great request, and the celebrated Madame Lange (Aloysia Weber) owed almost everything that was admirable in her singing to his instruction.[1] It was, however, to the teaching of composition that he directed his greatest efforts; and from his Schools at Mannheim, Stockholm, and Darmstadt came forth Winter,[2] Ritter, Kraus, Danzi, Kornacher, B. A. Weber, Baron von Poisel, Gänsbacher, C. M. von Weber, and Meyerbeer. Sterkel also received lessons from Vogler, and Knecht the organist and Gottfried Weber were very directly influenced by him. His pupils conceived the deepest regard for him. 'Mere association with him,' says Gänsbacher, 'was a kind of school.' Vogler was not only a most judicious and sagacious teacher,[3] he was also the kindest and most generous of friends, and he reaped the reward of his kindness by finding that his old pupils after passing into the world were ever ready to return to his side.[4] Few scenes of artistic life are more charming than the picture of the details of Vogler's last Tonschule at Darmstadt. After the Abbé had said Mass, at which one of his scholars played the organ, all met for a lesson in counterpoint. Then subjects for composition were given out, and finally each pupil brought up his piece to receive the criticism of his master and fellow-pupils.[5] Every day a work of some great composer was analysed. Sometimes the Abbé would propound a theme for improvisation. Not unfrequently he would play himself, as he never played except when alone with his 'three dear boys,' in the empty church. From the mind of one of these 'boys,' the impression of these performances was never effaced, for Weber always described them as a thing not to be forgotten. Anon we get glimpses of Weber at work on 'Abu Hassan' or on 'Papa's' biography, while the 'old gentleman' looks on, and advises or composes, consuming 'enormous quantities of snuff.' By way of varying the regular routine the master would take his scholars with him to organ recitals in neighbouring towns. The pupils, in their turn, would diversify the common round by writing an ode to celebrate 'Papa's' birthday.[6] A happier household can hardly be imagined. When the master died, his pupils felt as if they had lost a father. 'Reiner . . . announced to me yesterday,' wrote Weber to Gänsbacher (May 13, 1814), 'that on the 6th our beloved master Vogler was suddenly snatched from us by death. . . . He will ever live in our hearts.'

A list of Vogler's works in various departments is appended.

OPERATIC WORKS,

arranged as far as possible in chronological order, with the places where they were first performed.

Ino, cantata by Ramler. Darmstadt, 1779.
Lampedo (or Lampredo), a melodrama. Darmstadt, about 1779.
Hamlet, overture and entr' actes for the play of. At Mannheim, 1779.
Der Kaufmann von Smirna, operetta. At Mannheim, 1771.
Albert III. von Baiern, opera in 5 acts. At Munich, 1780.
La Kermesse, opera. At the Comédie Italienne in Paris, Nov. 15, 1783.
Le Patriotisme, opera. Versailles, 'on occasion of Siege of Gibraltar,' 1783.
Castor and Pollux, opera in 3 acts. At the Italian Opera in Munich, during the Carnival of 1784.[7]
Eglé, French opera. At Stockholm, 1787.
Le Patriotisme, opera. Written for the Paris Académie in 1788, but rejected, or, at all events, not performed.
Athalie, choruses in Racine's play of. At Stockholm, 1791.
Gustav Adolf, Swedish opera. At Stockholm, March 1792.
Hermann von Unna, overture, choruses, dances, and one song. At Copenhagen, in the early part of 1800.
Die Hussiten vor Naumburg im Jahr 1432. 'Schluss-Chor' to Kotzebue's drama. At Leipzig, September 1802.
Samori, opera in 2 acts, words by F. X. Huber. At the Theatre an-der-Wien, Vienna, May 17, 1804.
Der Admiral, comic opera. Darmstadt, 1810.
Epimenides. — Erwin und Elmire. — Der gewonnene Prozess. — Les Rendezvous de Chasse. — Die Kreuzfahrer; overture. — Der Eremit auf Formentarra, ditto. — Prolog, Comödie — Scena de Fulvia. — Jägerballet. — Schmiedballet.

Also probably a number of similar works, of which particulars not now attainable. Certainly an overture for a play called 'Die Kreuzfahrer,' and either an opera called 'Agnes Bernauerin,' or incidental music to a play of that name. A letter of Weber, January 1811, says 'Papa is composing a little opera . . . it will be ready in a few days.'

CHURCH MUSIC.

1. MASSES.

No. 1, Missa solennis in D min., for 4 Voices, Orchestra, and Organ.
No. 2, Missa pastoricia in E, for 4 Voices, Orchestra, and Organ.
Missa de Quadragesima in F, for 4 Voices and Organ *ad lib.*
Missa pro Defunctis (Requiem) in E♭, for 4 Voices and Orchestra.[8]
Missa Agnus Dei.
German Mass, for 4 Voices and Organ (about 1778).
German Mass, for 4 Voices and Orchestra.

2. PSALMS AND MOTETS.

*Psalms.* — Psalmus Miserere decantandus a quatuor vocibus cum Organo et basis, S. D. Pio VI. Pontifici compositus (about 1777).
Miserere in E♭, for 4 Voices, Orchestra, and Organ.
Miserere, 'Ps 4.' — In exitu. 'Ps. 5.'
Memento Domine, orch. — Psalm, 'Jehova's Malestät.'
Davids Buss-Psalm, nach Moses Mendelssohn's Uebersetzung im Choral-Styl. For 4 real parts, one, the Tenor, *ad lib.* (about 1807).
Ecce quam bonum (133rd Psalm), for 4 Men's Voices with PF. *ad lib.*
*Motets.* — Suscepit Israel (composed for Concert Spirituel at Paris apparently before 1780).
Rorate Coeli, for 4 Voices with PF. (ed. by G. Weber, with German words; with English and Latin words in Vocal Anthology).
Ave Regina, for 4 Voices with Org. or PF. (Latin and German words.)
Cantate Domino, for 4 Voices with Org. or PF. (Ditto.)

1 Schubart, *Aesthetik*, p. 135.
2 Winter afterwards objected to be called a pupil of Vogler, apparently without good reason. Compositions of his appear in the *Mannheimer Tonschule.*
3 As for instance when he made C. M. v. Weber go back to the study of the great old masters in 1803.
4 *E.g.* Kraus in 1779, B. A. Weber in 1790, C. M. von Weber in 1809, Gänsbacher in 1810.
5 Gänsbacher tells us that Moses Mendelssohn's Translation of the Psalms was a favourite text-book for the daily exercise at Darmstadt. 'At first,' he adds, 'we took the exercises in the afternoon, but the Abbé, who almost daily dined with the Grand Duke, used to go to sleep, pencil in hand. We therefore agreed to take our exercises to him henceforward in the morning.'
6 In 1810. Weber wrote the words, Gänsbacher two solos, Meyerbeer a terzet and chorus.
7 This was one of Vogler's most successful works. The chorus of Furies was sufficiently popular in 1821 to lead an unscrupulous manager at Munich to introduce it into the *finale* of the second act of 'Don Giovanni'!
8 The composition of this Requiem for himself occupied most of Vogler's later years. It was esteemed his finest work, and is a very striking composition. Besides the ordinary constituents of a requiem, it contains two Agnuses, a 'Libera me, Domine,' in 4 movements, and an 'Absolutio ad Tumbam.'

Laudate, for Soprano solo, chorus, Organ obbligato and Orchestra.
Postquam impleti (Sereniss. Puerperae sacrum), 4 Voices and Orch.

3. HYMNS, etc.

Te Deum in D, for 4 Voices and Orchestra.
Kyrie, with Orch. (Oct. 1776).
Magnificat, with Orch. (1777),
Stabat Mater, with Orch. acc.
Ecce panis angelorum (about 1777).
Ave Maris Stella, and Crudelis Herodes, for 2 Choirs with Org. or PF.[1]
Veni Sancte Spiritus, Graduale in B♭, for 4 Voices, Orchestra, and Organ.
Beatam me dicent, Orch.
Alma Redemptoris, Orch.
Jesu Redemptor, Orch.
Regina coeli and Laudate Dominum, Orch.
Ave Regina, Org.
Salve Regina in F, for 4 Voices with Org. or PF. *ad lib.*
Salve Regina, Ave Regina, and Alma Redemptoris, for 4 Voices with Org. or PF. *ad lib.*
Cantus processionalis pro festo corporis Christi.
Vesperae de Paschale (14 Apr. 1805).
Vesperae chorales modulis musicis ornatae, with Orch. acc. [These Vespers *may* be identical with the work next mentioned.]
Vesperae chorales, 4 Vocum cum Organo.
4 Latin Hymns, for 4 Voices with PF. *ad lib.*
6 Hymns, for 4 Voices with Org. or PF. *ad lib.* (Latin and German words — ed. by Gottfr. Weber.)
12 Church Hymns, for 3, 4, or 8 Voices unacc. (First Series).
6 " " " (Second Series).
6 " " " (Third Series).
6 " " " (Fourth Series).
6 " " " (Fifth Series).
3 Hymns for 4 Voices with PF. *ad lib.*: — Defectio tenuit (F min.); Deus caritas est (A); O Salutaris (C).
Heilig (1809). — Chorale (1813). — O God vi lofve dig, Orch. — Hessische Vater unser, Orch.

4. MISCELLANEOUS.

Die Auferstehung Jesu.
Paradigma modorum ecclesiasticorum (about 1777).
Fugues a 4, on themes of Pergolesi's Stabat Mater (about 1777).
S. Kilian's Lied (for 2 Choirs).[2]

## INSTRUMENTAL MUSIC.

Op. 1. 6 Trios, PF., Violin, and Bass. — Duos for Flute and Violin.
Op. 2. 6 easy Sonatas, PF.
Op. 3. 6 easy Sonatas, PF. and Violin.
Op. 4. 6 Sonatas, in the form of Duets, Trios, and Quartets, PF. Violin, Viola, and Bass.
Op. 5. 6 Concertos, PF. (in two books, each containing 3 pieces).
Op. 6. 6 Trios, PF., Violin, and Bass.
Op. 7. 6 Trios, PF., Violin, and Bass.
Op. 8. 12 easy Divertissements of national character, PF. (two books, six in each). — Concerto, PF. (played before the Queen of France).
Op. 9. 112 easy Preludes for Organ or PF. (about 1804).
Concerto, PF., printed with a Concerto by Kornacher about 1784. — Nocturne, PF. and Strings.[3] — Quatuor Concertante, PF., Violin, Viola, and Bass. — 6 Sonatas for 2 PFs. (1794). — Sonata, PF. (4 hands). — Sonata (Der eheliche Zwiet), PF. with Strings, C. — Pièces. PF. — Air de Marlborough, var. PF. March with var. PF. 15 Var. (Lied aus dem Lügner) PF. — 16 Var. PF. (F). — Pastorella, PF. (about 1807). — Canzonetta Veneziana varié (about 1807). — Var. (March and Swedish air) PF. (about 1812).[4] — Polonaise favorite, PF. (D) (about 1812). — 5 Var. on March from 'Samori,' PF., Viol., and Violoncello (F). — 6 Var. on Duo (Was brauchen wir) in 'Samori,' PF., Violin, and Violoncello (D). 6 Var. on Duo in 'Samori,' PF., Viol., and Violoncello (G). — 6 Var. on Trio (Sanfte Hoffnung) in 'Samori,' PF., Violin, and Violoncello (A). — 7 Var. on Theme from the Overture to 'Samori,' PF., Violin, and Violoncello (C).
Polymelos, or characteristic music of different nations, PF. and Strings (1792 ?) — Polymelos, a characteristic organ-concert, arranged for PF. with Violin and Violoncello *ad lib.* (1806 ?)[5]
Var. PF., with Orch. acc. — Var. on 'Ah que dirai-je Maman' PF. with Orch. acc. — Symphony in G (1779). — Do. in D, min. — Do. in C.[6] — Baierische Nationalsymphonie. — L'Invocazione, for Guitar.[7]

## THEORETICAL WORKS.

*Tonwissenschaft und Tonsetzkunst.* Mannheim, 1776.
*Stimmbildungskunst.* Mannheim, 1776.
*Churpfälzische Tonschule.* Mannheim, 1778.[8]
*Mannheimer Tonschule.* Offenbach.[9]
*Betrachtungen der Mannheimer Tonschule.* Spire,[10] (1778–80).
*Essai de diriger le goût des amateurs de musique.* Paris, 1782.
*Introduction to the Theory of Harmony* (Swedish). Stockholm, 1795.
*Method of Clavier and Thorough Bass* (Swedish). Stockholm, 1797.
*Organ School* (Swedish). Stockholm, 1797.
*Choral System.* Copenhagen, 1800.
*Data zur Akustik.* Offenbach, 1800.
*Handbuch zur Harmonie Lehre, und General-Bass,* Prague, 1802.[11]
*Aeusserung über Hrn. Knecht's Harmonik.* Prague, 1802.
*Erklärung der Buchstaben die in Grundriss der . . . neu zu erbauenden S. Peter's Orgel in München vorkommen.* Munich, 1806.
*Vergleichungsplan der vorigen mit der nun umgeschaffenen Orgel in Hofbethause zu München.* Munich, 1807.
*Ueber die harmonische Akustik.* Munich, Offenbach, 1807.
*Grundliche Anleitung zum Clavierstimmen.* Stuttgart, Vienna, 1807.
*Deutsche Kirchenmusik die vor 30 Jahren zu 4 Singstimmen und der Orgel herauskamen, und mit einer modernen Instrumentalbegleitung bereichert.* Munich, 1807.
*System für den Fugenbau.* Offenbach, 1811.[12]
*Ueber Chorale und Kirchengesänge. Ein Beitrag zur Geschichte der Tonkunst im 19n Jahrhundert.* Munich, 1814.
To this class of works the following may also be fitly assigned: —
Verbesserung der Forkelschen Veränderungen (of 'God save the King'?), 1793.
32 Preludes for Organ in every key, with an analysis. Munich, 1806.
12 Chorales of J. S. Bach (arranged by Vogler and analysed by C. M. v. Weber). Leipzig, about 1810.

Amongst Vogler's contributions to current musical literature may be noticed, besides those which were reprinted separately, and have been already mentioned: —

Several short notices in the *Wetzlarische Conzertanzeiger* (1779-1780).
Von der Musik in Frankreich, in Kramer's *Magazin der Musik.*
Antwort auf verschiedene sein Sistem betreffende Fragen in Musik. *Korrespondenz,* No. 2, 1790.
Bemerkungen über die der Musik vortheilhafteste Bauart eines Musikchor, in *Journal von und für Deutschland,* No. 2, 1792.

The following treatise not improbably belongs to this class: —

*Aesthetisch-kritische Zergliederung des wesentlich vierstimmigen Singesatzes des vom Knecht in Musik gesetzen ersten Psalms.*

Lichtenthal also ascribes to Vogler the article *Ueber den Choralgesang der Böhmischen Kirche zu Johann Hussens Zeiten,* in the *A.M.Z.* for April 6, 1803.

## MISCELLANEOUS WORKS.

Die Scala oder personificirte Stimmbildungs- und Singkuns, for Soprano Solo, Chorus, and Orchestra.[13]

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[1] In the library at Darmstadt is a 'Crudelis Herodes,' with orch., dated Jan. 1776, and also a 'Hymnus Ave Maris stella, a 4 vocibus senza instromenti,' possibly identical with the works in the text.

[2] *A.M.Z.* 1820, Beylage V. June 21.

[3] Gänsbacher says that 'Vogler's Quintet' was played at the soirée in Sonnleithner's house at which Vogler and Beethoven met. [See vol. I. p. 239*a*.] This Nocturne is perhaps meant.

[4] The march is described as 'd. l'ordre d. Seraphins,' but this appears to be only a short way of putting 'marche des Chevaliers de l'ordre des Seraphins.' The Seraphin is the oldest Swedish Order.

[5] It is quite possible that the staple, at any rate, of the two works styled Polymelos is the same. The latter originated from, and is practically the substance of an organ recital given by Vogler at Munich on March 29 and 31, 1806. Its contents consist of sixteen numbers, viz. No. 1, Volkslied; No. 2, Swedish Air; No. 3, Bavarian Vater Unser; No. 4, Venetian Barcarolle; No. 5, Volkslied; No. 6, Swiss Ranz des Vaches; No. 7, An African Air; No. 8; No. 9, Bavarian Volkslied; No. 10, Scotch Air; No. 11, Jan. 14 — A Bridal Song; No. 12, A Cosack Air; No. 13, The Return of the Wounded Bavarian Knight; No. 14, Moorish Air; No. 15, Greenland Air; No. 16, Chinese Air. Each of these appears to have had variations appended, and the variations on Nos. 2 and 15 were published separately. The 'Greenland Air' is said to have been noted down by Vogler in that country, while the seven Bavarian Volkslieder were the Abbé's own composition; No. 11 is a piece commemorative of the marriage of Eugène Beauharnais with the Princess of Bavaria on Jan. 14, 1805, and No. 13 was published separately as an 'Ode.'

[6] The last movement in this Symphony is called 'The Scala.' The Symphony was not published till after Vogler's death. At Knyvett's concert in Willis's Rooms on Feb. 25, 1811, the Second Part opened with a 'New Symphonie for 2 clarinets, 2 oboes, 2 flutes, 2 horns, and trumpet (obbligati)' — 'never performed in this country' — by Vogler, but what this was it seems impossible to ascertain.

[7] This may be the work of some musician of like name. Christmann also speaks of a Sonata for Harp, with accompaniment for Flutes and Violoncello. Rink, in his Autobiography, mentions Variations for Clavier on a Swedish March in E major.

[8] This embodies the last-named work.

[9] This embodies the three preceding works.

[10] A magazine recording the progress of the school 1776–79.

[11] A translation from the Swedish.

[12] Fétis declares that this work was not published till after the author's death. The preface, however, is dated 'Darmstadt, 1811.' [For the incident in which it originated see MEYERBEER, vol. III. p. 191*a*.]

[13] The analysis prefixed to this work, after stating that it was finished at Darmstadt on August 25, 1810, declares that the author had in 1777 offered a prize of 100 louis d'or for the discovery of a device by which 4 voices should each sing a scale up

Der Rheinübergang der Alliirten am Neujahrstag, 1814. Cantata with accompaniment for full Orchestra.
Teutonia oder Kriegslied, 1814, with Orch. acc.
Trichordium und Trias Harmonica oder Lob der Harmonie.[1]
Frohe Empfindungen bei der Zurückkunft eines Vielgeliebten. Chorus, with Orch. acc.
Wielands Grab, gedichtet von Ch. Westphalen. Chorus for 4 Voices.
Empfindungen des Hessen an 14 Juni. Chorus for 4 Voices.
Der Altarberg. For 4 Voices, with PF. acc.
Sangstycke för d. 19 Augusti. Drottingholm, 1786.
Sangstücke.
L'Invocazione del Sole alla mezza notte in Laponia.[2]
Friedenslied (about 1807) — Der schöne Morgen; Die volle Mondsnacht. Two songs with PF. accompaniment.
Hessischer Kriegertraum. Song with PF. accompaniment.[3]
'Declamatorium' — 'Tuiskon ist erwacht.'[4]

As much of what is stated in this article is novel, it may be well to specify the sources from which it has been derived. Besides the ordinary biographical notices in various Dictionaries, which in this case seem to have been written with unusual independence, use has been made of the monograph on Vogler by Th. Nisard (the Abbé Normand), and of the *Life of C. M. v. Weber* by his son. The vast mass of information relating to Vogler and his views contained in the *Allgemeine Musikalische Zeitung* has been carefully sifted. Much has been gained from the articles in Nos. 15 and 16 of the *Musikalische Correspondenz* for 1790 by Christmann and Schubart. By the kindness of Dr. Gänsbacher of Vienna the writer has been able to consult the MS. *Biographie Gänsbacher* in his possession, from which, and from the letters of Vogler belonging to him, many interesting details have been gained. In one of Weber's letters to Gänsbacher he states that he was working hard at Vogler's biography, but the result of his work seems to have completely disappeared. All these are superseded by Prof. Schafhäutl's monograph, *Abt Georg Joseph Vogler* (Augsburg, 1888). Special thanks are due to Herr Becker, Librarian of the Ducal Library at Darmstadt; to Baron von Weber; to Herr Max Friedländer; to Prof. Schafhäutl of Munich; to Mr. Walter White, of the Royal Society, and, on the matter of 'the simplification-system' to the Rev. Sir F. A. G. Ouseley, Bart., to Messrs. Thorold & Smith (successors of Kirtland & Jardine), and to Messrs. Brindley & Forster.

Amongst the curiosities of Vogler literature must be placed Browning's poem, 'Abt Vogler.' J. H. M.

VOGLER, John and Gerard, possibly brothers of the Abbé Vogler, came to London, and about 1770 were established as music-sellers, and music-publishers in Glasshouse Street, near Burlington Gardens. Gerard was composer of a once popular song, 'Tell me, babbling Echo.' Robert Wornum succeeded to their business probably about 1775. F. K.

and down in only 16 chords, and that no one had been able to find out the secret. The solution given in 'Die Scala' is certainly ingenious.

[1] A cantata for Voices and Full Orchestra to words by Professor Meissner. Rousseau's air of three notes is used as the foundation of the whole composition, which extends to eleven numbers. Vogler made use of this air as the theme of a piece of considerable dimensions at a concert in Stockholm, April 28, 1799, and published it in five real parts in the *A.M.Z.* for June 12 in the same year.

[2] A terzetto published in the *A.M.Z.* for June 12, 1799.

[3] The publisher's advertisement gives 'Treue' for 'Traum.'

[4] This piece, an orchestral accompaniment to a declaimed poem, was probably one of Vogler's last works, as it was brought out at Mannheim early in 1814. The poem was by Madame Bürger.

VOGT, Gustave, French oboe-player, born at Strasburg, March 18, 1781, studied at the Paris Conservatoire under Sallantin, and took the first oboe-prize in 1799. While in Rey's class, he began to play in public, and was appointed oboe-solo, at the Opéra Italien in 1801, and co-professor at the Conservatoire in 1802. In 1805 he entered the band of the Imperial Guard, was present at Austerlitz, and during the occupation of Vienna made the acquaintance of Haydn and Beethoven. After the peace of Tilsit he returned to Paris, and never left it again for any distance. After some time at the Théâtre Feydeau, he succeeded his friend and master Sallantin as first oboe at the Opéra (1814), and professor at the Conservatoire, where he taught with marked success from April 1, 1816, to Nov. 1, 1853. His fame spread, and in 1825 the Philharmonic Society invited him to London, and he played in their concerts. His tone was thought to be thin, harsh, and forced, but his execution was astonishing,[5] and he was engaged again in 1828. He was an original member of the Société des Concerts du Conservatoire, and played there regularly till his resignation in 1844, often producing with success compositions of his own. As first oboe in the Chapelle du Roi from 1815 to 1830 he received the Legion of Honour in 1829. He formed many talented pupils, including Brod,[6] Vinit, Verroust, Barré, Lavigne, Delabarre, Cras, Colin, Berthélemy, and Bruyant, some of whom long spoke of him with respect and gratitude. He lived to be ninety-eight, and died in Paris, May 30, 1879. Vogt left a considerable number of pieces for the oboe. His best works are his concertos, solos (written for the examinations at the Conservatoires), 'Mélodie Anglaise' ('Home, sweet home'), and his duet for two oboes, all with orchestra. The library of the Conservatoire has the MS. of his *Method for the Oboe*, and the Museum contains his oboe, cor anglais, and baryton. G. C.

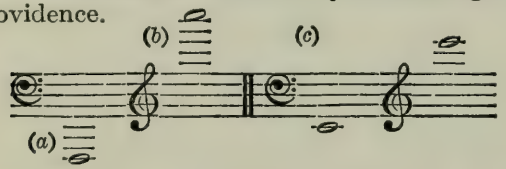
VOICE — *i.e.* Singing Voice (*Voce; Singstimme; La Voix*). Sound produced by the passage of air through the glottis, or chink formed by the apposition, without contact, of the vocal cords, bands or ligaments, the air impelled by the lungs causing them to vibrate. The precise amount of approximation of the vocal cords is only to be secured after considerable patient practice, as much mental as physical, as indeed all true practice must be; in other words, patient *study*. With too close a chink the tone will be harsh and thin; if too wide, it will be flaccid and woolly. With a well-arranged glottis all the other parts of the voice-organs must be so placed as to favour the utmost amount of reverberation. The respiration has

[5] *Harmonicon*, 1825.

[6] Henri Brod, a great French oboe-player, born 1799, died 1839. 'Maître, Brod est mort,' said a pupil to Cherubini. 'Ah,' replied the stern old Italian, 'petit son, petit son.'

a great deal to do, immediately, with this important part of voice-production, as the bones and tissue of a well-inflated chest vibrate in sympathy with the vocal cords; and the various resonance chambers, the pharynx, soft palate, hard palate, cheeks and lips, head, even the nasal passages (closed, however, by the internal muscles, except during the formation of nasal consonants), all lending their aid and forming a series of complicated sounding-boards. Birds, and nearly all animals, with the exception perhaps of fish, have their voice-registers, not all so musical as the human voice, but subject to the same laws. When a bull bellows, the 'break,' or change from chest-voice to falsetto, is distinctly heard. In the neighing of a horse the change is usually from falsetto to chest. In the crowing of a cock the two registers are plainly perceivable, as also in the barking of dogs. With close attention even the notes in the musical scale which are touched can be recognised, whilst among birds there are some whose notes are quite distinct. Of course to produce a note the voice must remain stationary long enough for the ear to appreciate its place in the scale. To find a hard and fast line where voice ceases and noise (howling or shrieking, grunting or growling) begins, is scarcely necessary. The distinction will be more or less clear according to the sensitiveness of the ear and mind. But almost every one will have a sufficiently clear idea, without technicalities, of the difference between the one and the other. [See SINGING.]

The known extent of the human singing voice — that is, of all the different classes of voice put together — is very great. From the lowest note of a Russian Cathedral bass-singer (*a*) to the highest note of a soprano Agujari (*b*) [see vol. i. p. 56*a*], there is a range of five octaves and three notes. The average, however, of the larger number of great singers put together is about four octaves (*c*). Many individuals are able to sound three octaves, but a compass of two really good octaves is a very bountiful gift of Providence.




It is usual to divide the voice into six classes — three female, Soprano, Mezzo-Soprano, and Contralto; and three male, Tenor, Baritone, and Bass. [See the articles under these heads.] There are, however, distinctly two classes of Mezzo-Soprano, the one tending to soprano, and singing moderately high soprano music at times, and the other decidedly tending to contralto both in quality and compass, and able to sing moderate contralto music very creditably. It would be but reasonable to call the latter Mezzo-Contralto.

There is also considerable difference between Tenore leggiero and Tenore robusto, but this exists less in actual character and compass than in volume and force. There are various characters of tenor voice besides those named. [See TENOR.] The French term, Basse-taille, or low-tenor, applied to baritone, is not correct, as the baritone is undoubtedly a high bass.

In the interests of the voice the apparent decline of the Italian Opera is much to be deplored. The modern instrumentalist, and unfortunately in many cases the modern composer, avows his contempt for singing. But as surely as singing — that is, the Italian School of singing — is allowed to die out, its decease will react upon instrumental music. Instrumental music gets its *legato* and the more subtle parts of its art of phrasing from the singer; while the singer owes his precision and more musicianly qualities to the instrumentalist. The two branches help one another, and while the vocalist acknowledges his obligation to the instrumentalist it is rank ingratitude on the part of the instrumentalist not to be equally candid. If persisted in, his ingratitude will be suicidal. The conductor of an opera or a choral class is too often unaware of the danger of an arduous rehearsal of two, three, or four hours' duration to so delicate an instrument as the human throat. By such an amount of practice the voice becomes utterly fatigued. If the muscles of the larynx are strong, the fatigue shows itself in hoarseness, or a difficulty in making the voice speak readily, the delicate white membrane which lines the vocal cords becoming slightly abraded. Then the voice must be forced to make it sound. If this membrane is capable of supporting a good deal of 'leathering,' then the muscles will first show the fatigue, and the voice will not be able to keep in tune. If both muscles and membrane are strong, the chest will feel the fatigue, even the ribs getting tired, and headache will set in. If these local signs of distress are absent, general fatigue of the whole physique will come on. Every organism has its allotted amount of energy, and no more. If the abrasion of the white membrane is frequently renewed, cicatrisation will be the consequence, and then good-bye to all sweetness. We may get loudness, much more than we want — that is, if extinction of the voice has not taken place — but no management, no control; and we shall have a tone that nobody wishes to hear a second time. This statement is not in the least degree overdrawn.

[It may be worth remarking that the art of singing is at the present day receiving an amount of attention from musicians other than singers, which was quite unusual at the time the above article was written.] H. C. D.

VOICES. The Madrigalists and Ecclesiastical composers of the 16th century wrote for a far greater variety of voices than those now generally

recognised, and distributed them on principles which experience has proved to be incompatible with the essential characteristics of modern music. Their system was based upon the division of all voices into two great classes — the Acute and the Grave. The Acute class comprised the voices of boys in their unbroken condition — that is to say, before the change of *timbre* and compass which has already been described in the article MUTATION; the rare high natural voices of adult male singers which are still occasionally heard in Italy and Spain; and the almost innumerable varieties of Soprano and Contralto voices producible by artificial means. The Grave class represented the adult male voice in all its natural varieties: — Tenors, of every species, Basses, and even Contra-Bassi, of immense profundity, like those still cultivated in Russia. Female voices were not admitted into the Church choirs, and therefore found no place in the system adopted by ecclesiastical composers.

For voices of the Acute class, five clefs were used; the G clef, on the first and second lines; and the C clef, on the first, second, and third. For Grave voices, the C clef on the third, fourth, and fifth lines, and F clef, in the same three positions; the F clef on the fifth line being appropriated to the Contra-Basso, and the C clef on the fifth line, to the Contra-Tenore — a very low tenor voice bearing no resemblance whatever to the 'Counter-Tenor' of our English composers.

This formidable array of clefs was, however, accompanied by a very simple form of nomenclature; the terms Cantus, Altus, Tenor, and Bassus being used to designate voices of every possible variety. When Acute voices only were employed they were described as Cantus I. and II., and Altus I. and II.; and the composition was then said to be written for Acute Equal Voices. In this case, the lowest voice permissible was an Alto, sung by a boy or by an adult singer or an artificial voice. In compositions for Grave Equal Voices the highest part was sung by the natural voice of an adult Alto — an organ now very rarely heard — or by a high Tenor; the lower parts by ordinary Tenors and Basses. When Acute and Grave Voices were employed together the composition was said to be for Mixed Voices. In compositions of this kind the lowest part was described as the Bassus, even when written in the Tenor clef. In like manner, a middle part was frequently labelled Tenor, though written in the Alto, or even in the Mezzo-Soprano clef; while Baritone parts, written with the F clef on the third line, were invariably labelled Bassus. Parts written with the C clef on the first line were labelled Cantus, or Altus, according to their position with regard to the other voices; the term Cantus being usually applied to them when they occupied the highest position in the harmony, and Altus, when the G clef was used for a still higher part, written above them. Parts written with the C clef on the second line — the Mezzo-Soprano of modern music — were almost always labelled Altus.

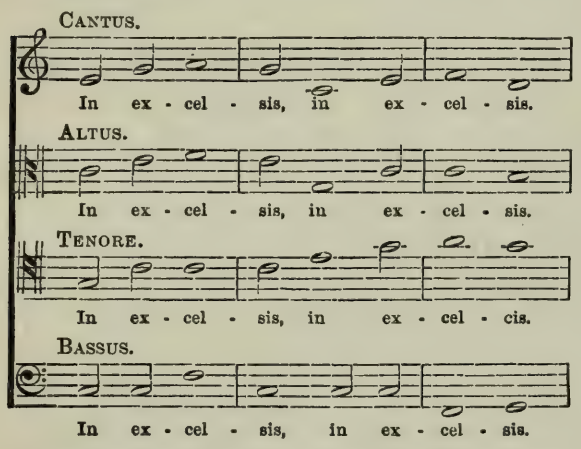
The selection of clefs was governed, partly by the compass of the voices, and partly by the nature of the Mode in which the composition was written. The number of clefs employed arose from the repugnance of composers to ledger-lines, with which they were not altogether unacquainted, though they avoided them, as much as possible, by selecting clefs which enabled them to write the whole of a vocal part within the limits of the stave — an easy matter with Polyphonic composers of the best period, who frequently confined whole parts within the range of an Octave, as in the 'Missa Papae Marcelli,' in which, by writing the Cantus part in the Treble (G) clef, the Altus in the Mezzo-Soprano, the two Tenors in the Alto, and the two Basses in the Tenor, Palestrina has avoided the use of a single ledger-line from beginning to end.

The connection of the clefs with the Mode was a more complicated matter. Certain combinations were used for the modes at their natural pitch (the *Chiavi naturali*); and certain others for the transposed modes (*Chiavi trasportati*, or *Chiavette*). These, however, were chiefly used for Mixed Voices. In compositions for Equal Voices, whether Acute or Grave, the arrangement of the clefs was more frequently dictated by the compass of the voices than by the transposition or non-transposition of the modes.

The terms Cantus, Altus, Tenor, and Bassus, sufficed for compositions written for any number of voices. In the 'Missa Papae Marcelli,' and innumerable like compositions, we find parts for Tenor I. and II., and Bassus I. and II. In these cases the second voice is always of exactly the same compass as the first; and, instead of singing constantly below it — as it certainly would now — sustains an equally important part, continually repeating the same passages, and crossing above, or below, its fellow-part, without reserve.

Another common arrangement, in compositions for more than four voices, was to label the fifth voice, Quintus, or Pars Quinta, and the sixth, Sextus, or Pars Sexta; and this, without reference to the nature of the voice: consequently in old part-books we constantly find, in the volume labelled Quintus, parts for Cantus, Altus, Tenor, and Bassus, all indiscriminately mingled together. But here, again, the arrangement was governed by a law as strict as that which regulated the conduct of Tenor or Bassus I. and II. The Quintus and Sextus were exact duplicates of two other parts, with which they corresponded, throughout, both in compass and importance; so that, in fact, it was a matter of absolute indifference whether parts then

associated were labelled Altus and Quintus, or, Altus I. and Altus II. And the constant crossing of the parts, to which this arrangement gave rise, was used as a means of producing the most varied and beautiful effects. They used the device with unlimited freedom; frequently making one voice cross over two — as in Palestrina's 'Missa brevis,' where the Altus crosses below the Tenor and Bassus, and sings the lowest part of the harmony. The following example will show the immense advantage derivable from the distribution of certain passages between two voices of strongly contrasted *timbre*.




Crossing their voices thus, the Polyphonic composers frequently wrote passages which, had the parts been arranged in the ordinary manner, would have exhibited glaring cases of consecutive fifths and octaves, but which, thanks to this device, enriched their harmonies with indescribable beauty. The practice, however, died out with the school of Palestrina; and in modern music the parts rarely cross, to any serious extent.

The opening of the 17th century witnessed a radical change in the distribution of voices, as well as in all other matters connected with the art of composition. Except in Italy, artificial Soprani and Contralti were heard only at the theatre. The beauty of the female voice was universally recognised, both in its Soprano and Contralto registers, and cultivated with assiduity. In Germany, boys were taught, as now, to sing both Soprano and Contralto parts, with equal success. In England, a different plan was adopted. After the Civil War, the difficulty of obtaining choir-boys was so great that Treble parts were either summarily dispensed with, or played, as a *pis aller*, upon cornets. Adult voices were, however, more easily attainable; and adult singers learned to execute Alto, and even low Treble parts, in falsetto. And thus arose the cultivation of the peculiar form of voice now called the Counter-Tenor, an unnatural register which still holds its ground in English Cathedrals, with a pertinacity which leads to the lamentable neglect, if not the absolute exclusion, of one of the most beautiful voices in existence — the true Boy-Contralto. This sweeping change in the constitution of our Cathedral choirs naturally led to a change of corresponding magnitude in the character of the music written for them. In the Verse-anthems of Humfrey, Wise, Blow, Purcell, and other Masters of the School of the Restoration, the Falsetto part, under its title of Counter-Tenor, holds a very important position; and still more prominent is the rôle accorded to it by Croft, Boyce, and other writers of a later generation. In truth, the new voice, at first an unavoidable necessity, soon became the prevailing fashion; and music was written for it, even at the time when the Chapel Royal at Whitehall was graced with the most talented and accomplished staff of choir-boys on record. So general was the custom of confiding the Alto part to Counter-Tenor singers that it was adopted even at the 'Oratorio Concerts' of the 18th century. The Alto parts in Handel's choruses were sung chiefly, if not wholly, in Falsetto. It was not until 1764 that Dr. Arne first had the hardihood to employ female voices in the choruses of his oratorio, 'Judith'; and it is doubtful whether even then they were entrusted with the Alto parts. Happily for art, the value of the female Contralto is now no less freely recognised in England than in other countries; and it is only in Cathedral choirs and choral societies connected with them that the Falsetto Counter-Tenor safely holds its ground.

In Germany, the Falsetto voice has always been held in very low estimation; while the true Boy-Contralto has been almost as extensively cultivated as the rich low tones of the deeper female register.[1] We have heard the most excellent effect produced, at the Thomasschule in Leipzig, and at the Cathedrals of Cologne, Mainz, and Regensburg, by unaccompanied choirs, in which the Alto parts were entrusted entirely to the fresh young voices of a well-trained body of boy-choristers, whose lower registers were cultivated, with success, for some considerable time after they were prevented, by the approach of the inevitable mutation, from singing Treble.[2] Such voices cannot be effectively used in combination with the Falsetto Counter-Tenor; but they combine perfectly with the rich female Contralto, with which they may be profitably associated, in choral music of all kinds.

This extensive modification in materials was followed by a corresponding modification of treatment. Acute Equal Voices are now understood to mean the voices of women and children; and Grave Equal Voices, those of men. When the two classes are employed together, each

[1] Spohr, on his first visit to this country, expressed the greatest dislike to our English Counter-Tenors; and it may possibly have been a similar experience which induced Mendelssohn to inaugurate, in his 'St. Paul,' the practice of writing Oratorio choruses for Soprano I. and II., instead of Soprano and Alto.

[2] The great Lablache sang, as a boy, with an exquisitely beautiful voice of this kind.

maintains its own accustomed level in the distribution of the general harmony, more strictly, by far, than was the case under the older system. The contrast between the *timbre* of a Tenor and that of a Contralto is too great to allow the two to work together in the intimate association which formed so marked a feature in the Polyphonic schools; and even when two voices of the same class are employed, they seldom correspond exactly in compass. The Second Soprano really sings a second part, and only rises above the first in very exceptional cases; while the Second Bass is always understood to be responsible for the lowest sounds in the harmony. W. S. R.

VOICING. A term used in organ-building to express the method of obtaining a particular quality of tone, in an organ pipe, and of regulating a series of pipes so that their tone shall be uniform throughout. The quality of the tone of Flue-pipes is mainly dependent on (1) their general shape, (2) their scale; but, after the pipe-maker has turned out a set of pipes of true proportion, the 'voicer' can produce a great variety of qualities by regulating (1) the quantity of wind admitted to the pipe, (2) the thickness of the 'sheet of wind,' (3) the angle at which it impinges on the upper lip, (4) by imparting a special surface to the edge of the lip itself or by cutting it higher; and in other ways. The voicing of Reed-pipes is dependent chiefly on (1) the quantity of air admitted, (2) the shape, curve, and thickness of the tongue, (3) its position, (4) the relation between the length of tube and the pitch of the note produced.

Voicing thus requires both a delicate ear and skilful hand; it is, in fact, the most artistic part of an organ-builder's work. But few are equally good voicers both of reed- and flue-pipes, and better voicing is obtained from a specialist than from a 'general' hand. In testing the voicing of an organ-stop, an opinion should first be formed as to the merit of the particular quality selected by the voicer; next, the pipes should be consecutively sounded in order to ascertain whether the quality of tone is uniform. This applies both to flue- and reed-pipes. J. S.

VOIGT (pronounced Vogt), Henriette, *née* Kunze, born in 1809, a distinguished German amateur musician, and prominent figure in the musical life of Leipzig.

She was the pupil of L. Berger, and became a remarkable performer, and the warm friend of her teacher.[1] Schumann was introduced to her by Ludwig Schunke, who almost lived in the Voigts' house before his early death, and their intimacy became very close. A characteristic story illustrating this is told in the article on Schumann in this Dictionary, vol. iv. p. 350, and we may here quote Schumann's own expression — 'Ich dichte, wenn ich an Sie denke,' which may be rendered, 'The thought of you inspires me.' He alludes to her occasionally in his 'Davidsbündler' articles under the name of 'Eleonore'; and his entry in her album was very characteristic, consisting only of a huge crescendo mark  reaching across the whole page, with his name below it. This, on inquiry, he explained to predict the continual increase of their friendship. Mendelssohn's contribution to her album was the first sketch of the Gondellied in F♯ minor (op. 30, No. 6); and though there is no mention of her either in his collected Letters or in the *Familie Mendelssohn* there is ample testimony to his esteem for her talents and her person in his *Eight Letters* to her, published in 1871.[2] Hauptmann[3] and C. Löwe have also left the most appreciative references to her ability and taste; indeed she was, with Madame Frege, at the head of the amateurs of Leipzig in that brilliant time.

Her husband, Carl Voigt, to whom she was married in Nov. 1830, was a Leipzig merchant, and as great an enthusiast for music as herself. He died June 15, 1881, in his seventy-sixth year, leaving £300 to the Gewandhaus Concerts for a performance of Beethoven's Ninth Symphony every year, or at the least every two years. A few words about that Symphony, attributed to him, will be found in Schumann's *Ges. Schriften*, 1st ed. i. 27.

Madame Voigt died on Oct. 15, 1839, in her thirty-first year. Schumann gave a sketch of her in the *Neue Zeitschrift für Musik* for the 15th of the following November, under the title of 'Erinnerung an eine Freundin,' which is reprinted in his *Ges. Schriften*, and contain some charming extracts from her journal, giving a high idea of the range of her knowledge and the depth of her sensibility. See Jansen's *Davidsbündler* (Breitkopf & Härtel, 1883). G.

VOIX CÉLESTES,[4] VOX CŒLESTIS, VOX ANGELICA, UNDA MARIS. An organ stop with two ranks of pipes, one tuned about three beats a second sharper than the other. The pipes are sometimes of the Dulciana type; sometimes (generally in the case of French organ-builders) two small Gambas, and occasionally the ranks are dissimilar, one a Keraulophon, and one a Dulciana. The custom is to tune one rank with the organ and one sharper, but this has the effect of making the organ sound disagreeably flat after using the stop, and the plan advocated by Mr. Sedley Taylor of tuning one rank slightly above and one below the general pitch of the organ is no doubt preferable, though it precludes the use of either alone, or in combination with the other stops. The Voix Célestes has its proper place in the swell organ, and in large buildings its wavy floating effect is not unpleasing. Like other 'fancy'

[1] See his letter of 1836, given by Schumann, *N.Z.M.* xi. 159.

[2] *Acht Briefe und ein Facsimile*, etc. Leipzig, Grunow, 1871. Translated by M. E. von G. in *Macmillan's Magazine*, No. 140.

[3] *Letters to Hauser*, No. 43.

[4] The final *s* is sometimes omitted, but the original French name is undoubtedly in the plural.

stops it should be used with great reserve. The name Vox Angelica is ambiguous, some builders making it a synonym for Voix Célestes, and others for the rank of pipes which is tuned to the rest of the organ. [It often refers to a stop of two ranks, of which the 'beating' rank is tuned flat; the 'beating' rank of the Voix Célestes being tuned sharp. The Vox Angelica in the 'altar organ' of the recent reconstruction in St. Paul's Cathedral consists of three ranks of Gamba pipes, having different beats. T. E.] W. P[a].

VOLBACH, Fritz, was born at Wippelfürst (Rhineland), on Dec. 17, 1861. It was not until 1887 that he joined the Royal Institute of Church-music at Berlin; probably feeling that he was deficient in control of the more serious and classical style of composition. Here he remained until 1892, when he accepted the responsible post of Music Director at Mainz. In this capacity he conducts the Oratorio Society, the Handel Society, and other associations. Volbach's style is distinguished for melody, a warm expression, pleasant fancy, and clear individuality. He brings to bear upon his work a full knowledge of vocal and orchestral effects, and a power of embodying his thoughts in scoring which is both effective and artistic.

The symphonic poem, op. 21, was played in London at a Promenade Concert in 1901: 'Easter,' for organ and orchestra, was given at the Sheffield Festival of 1902, and in a revised form at a Promenade Concert in 1904, in which season 'Alt Heidelberg' was also played. A set of three 'Stimmungsbilder,' for choir and orchestra was heard under the composer's direction at the Royal College of Music in Dec. 1904. His chief works are as follows: —

Op.
18. Four Ballads for Soli, Chorus, and Orchestra, 'Vom Pagen und der Königstochter.'
21. Symphonic Poem, 'Es waren zwei Königskinder.'
24. Quintet for PF. and wind instruments.
29. Spring-poem for Orchestra, 'Alt Heidelberg, du feine.'
30. Choral Ballad, men's voices and Orchestra, 'Der Troubadour.'
31. Choral Ballad, men's voices and Orchestra, 'Siegfrieds brunen.' D. H.

VOLKMANN, Friedrich Robert, born April 6, 1815, at Lommatzsch in Saxony. His father, cantor and schoolmaster of the town, taught the boy music, with such effect that by the time he was twelve he took the services in church. He then had instruction from Friebel, the 'Town musician,' in violin and violoncello, and later from A. F. Anacker, music-director of the Seminary at Freiberg. In 1836 he went to Leipzig to study systematically, and made the acquaintance of C. F. Becker, and also of Schumann, who exercised great influence on him; in 1837 he published his first work, 'Phantasiebilder' in Leipzig. His next step was to visit Prague as teacher in the family of Countess Stainlein-Saalenstein, where he remained from 1839 to 1841. He afterwards went to Pesth, where he set up as a teacher and composer, holding various offices from 1841 to 1854. From 1854 to 1858 he resided at Vienna, producing many compositions. He was appointed professor of composition in the Landesmusik-akademie of Buda-Pesth in 1878; and died at Pesth, Oct. 30, 1883. In spite of its great popularity on the Continent for many years, Volkmann's music has not obtained a permanent place in the estimation of musicians. Fluent, graceful, clever, and not without originality, it yet misses the qualities that make music immortal. A complete list of works follows: —

LIST OF VOLKMANN'S COMPOSITIONS.

Op.
1. Six Phantasiebilder, pf.
2. Five songs.
3. First Trio in F for pf. and strings.
4. Dithyrambe and Toccata for pf.
5. Second Trio in B flat minor, for pf. and strings.
6. 'Souvenir de Maróth' for pf.
7. Romance for violoncello and pf.
8. Nocturne for pf.
9. First string quartet, A minor.
10. Chant du Troubadour for vln. and pf.
11. Musikalisches Bilderbuch, pf. 4 hands.
12. Sonata, pf.
13. Three songs.
14. Second string quartet, G minor.
15. Allegretto capriccioso, vln. and pf.
16. Three songs.
17. Buch der Lieder, for pf.
18. Deutsche Tanzweisen, pf.
19. Cavatina and Barcarole for pf.
20. Hungarian songs for pf.
21. 'Visegrád' for pf.
22. Four Marches, pf.
23. Wanderskizzen, pf.
24. Seven Hungarian sketches, pf. 4 hands.
25. Phantasie and Intermezzo, pf.
26. Variations on a theme of Handel, pf.
27. Lieder der Grossmutter, pf.
28. First Mass for male voices. D major.
29. Second Mass for male voices. A flat.
30. Six Songs for male choir.
31. Rhapsodie for vln. and pf.
32. Three Songs.
33. Violoncello Concerto.
34. Third String Quartet, G.
35. Fourth String Quartet, E minor.
36. Three Improvisationen, pf.
37. Fifth string quartet, F minor.
38. Three Geistliche Chöre, with pf. acct.
39. 'Die Tageszeiten,' for pf. 4 hands.
40. Three Marches, for pf. 4 hands.
41. 'Au Tombeau du Comte Széchenyi,' pf.
42. Concertstück, pf.
43. Sixth string quartet, E flat.
44. First Symphony, D minor.
45. 'An die Nacht,' alto solo and orch.
46. Liederkries, for alto.
47. Offertorium, sopr. solo, choir and orch.
48. Three Songs for male choir.
49. 'Sappho,' for sopr. and orch.
50. Fest ouvertüre.
51. Ballade and Scherzetto, pf.
52. Three Lieder for soprano or tenor.
53. Second Symphony, B flat.
54. 'Die Bekehrte,' for sopr.
55. Rondino and Marsch-Caprice, for pf. 4 hands.
56. Two Songs for mezzo-sop., vcello, and pf.
57. Sonatina for pf. 4 hands.
58. Two Songs for male choir.
59. Weihnachtslied, for choir and soli.
60. First sonatina, vln. and pf., A minor.
61. Second sonatina, vln. and pf.
62. First serenade for string orchestra, C.
63. Second serenade for string orchestra, F.
64. Altdeutscher Hymnus for male voices, double choir.
65. Kirchenarie for high bass and orchestra.
66. Three Songs, sopr.
67. Six duets for sopr. and tenor.
68. Overture to Richard III.
69. Third Serenade for string orchestra and vcello solo, D minor.
70. Two Geistliche Lieder for choir.
71. Three Hochzeitslieder for choir.
72. Three Songs for tenor.
73. Entr'actes for Richard III.
74. Capriccio, vcello and pf.
75. Two Songs for choir.
76. Schlummerlied for harp, clarinet, and horn.

Without Opus-Numbers.

Two Songs.
Variations on the Rheinweinlied for pf.
Capriccietto for pf.
Concert-overture, C.
Four songs for male choir.
Weihnacht for three-part children's choir.

[A monograph on the composer, by Hans Volkmann, was published in 1903, and has been used in the completion of the above article and for the catalogue.] G.

VOLKSLIED, or the early Song of the German people, has already been treated, with regard both to its development and its influence on the history of music, under the head of SONG. [See vol. iv. p. 604.] It remains, however, to mention some of the principal collections of polyphonic songs, and Volkslieder, both sacred and secular, belonging to the 16th and 17th centuries. These collections are more correctly designated as Song-books, and they bear the names of particular composers, who treated their own melodies and many well-known Volkslieder with every variety of contrapuntal treatment. [See vol. iv. p. 606.] The following list includes some collections of Minnesingers' and Meistersingers' melodies, and some collections of chorales; because, as the article referred to shows, these different forms of the Song are borrowed from one another and have melodies in common. Collections bearing the names of particular composers must also be mentioned, because many apparently original melodies of composers of the 16th and 17th centuries are in reality well-known Volkslieder, merely harmonised or treated with contrapuntal devices. The list cannot therefore be limited to collections of Volkslieder proper, but care has been taken to enumerate only such as offer examples of the pure Volkslied, melody or verse.

For convenience of reference, the best works on the subject will be included in the last section of the list, viz. Modern Collections of Volkslieder.

I. SECULAR SONG-BOOKS OF THE 16TH AND 17TH CENTURIES.

1. Johann Ott, 121 Songs, in 5 parts; Nuremberg, 1534. Perfect copies of this valuable song-book in the Libraries at Munich and Zwickau.
2. Heinrich Finck's Songs, in 4 parts; Nuremberg, 1536. Contains 55 sacred and secular songs, not all composed by Finck. Perfect copies at Munich and Zwickau; an imperfect one in British Museum.
3. Forster's Song-books; Nuremberg, 1539–56. Five numbers, containing altogether about 380 songs in several parts. Scattered copies in the Munich, Zwickau, Berlin, Liepzig, and Göttingen Libraries. In the B. M. an imperfect one, 1549.
4. G. Rhaw's 3-part Song Collection; Wittenberg, 1542. G. Rhaw's 2-part Songs; Wittenberg, 1545. Copies in the Berlin and Vienna Libraries, and B. M.
5. Joh. Ott, 115 Songs, in 4, 5, and 6 parts; Nuremberg, 1544. Of this valuable collection only two copies known, one in the Berlin Library, and one in the B. M.
6. Ant. Scandelli, Songs in 5 and 6 parts; Nuremberg, 1565.
7. Orlando Lasso. Several collections of songs (dated respectively 1567, 1572, 1583, and 1590), in 4, 5, and 6 parts, in the Royal Library, Munich.
8. Jac Reynart's Villanelle; Nuremberg, 1574, 67 songs in sonnet form for three voices. Copies in Berlin and Munich Libraries.
9. Joh. Eccard. Two collections in 4 and 5 parts; Mülhausen and Königsberg, 1578 and 1580; an imperfect copy of the latter is in the B. M.
10. Hans Leo Hassler. Two collections of songs in 4, 5, 6, and 8 parts after Italian models, Nuremberg, 1600, and Augsburg, 1596. A copy of 1596 is in the B. M.
11. Melchior Franck's Song-collections, 16 in number, printed either at Nuremberg or Coburg, between 1602 and 1623. Each collection contains a variety of songs for 4 or more voices. A copy in the Berlin Library. Another (Coburg, 1623) in the B. M.

II. SACRED SONG-BOOKS OF THE 16TH AND 17TH CENTURIES.

(*a*) *Lutheran.*

1. Erfurter Enchiridion, 1524. (The original copy at Strasburg used by Wackernagel was destroyed by fire in the war of 1870.)
2. Walther's Hymn-book, 1524. The first hymn-book written in parts. Contains 32 German and 5 Latin hymns. Copies in Vienna, Berlin, Munich, and Zwickau Libraries.
3. Luc. Lossius Psalmodia; Wittenberg, 1552. Several later editions of this work have appeared, and a copy of the 1569 edition is in the Library at Wernigerode. It contains 429 Latin and 9 German hymns in 4 and 5 parts. Copies of 1553, 1561, 1569, and 1571 in B. M.
4. Triller's Song-book; Breslau, 1559. Copies in the Berlin and Wernigerode Libraries.
5. Keuchenthal's Hymn-book, Wittenberg, 1573. The richest collection of the 16th century in melodies. Copy in Berlin Library.
6. Mich. Praetorius 'Musae Sioniae'; for 4 to 8 voices in 9 numbers, 1605 to 1610. A perfect copy in Royal Library, Berlin. Nos. from 1605 to 1609 in B. M.
7. The Görlitz Hymn-book, 1611. Copy in the Royal Library, Berlin; the richest collection of the early 17th century.

(*b*) *Roman Catholic.*

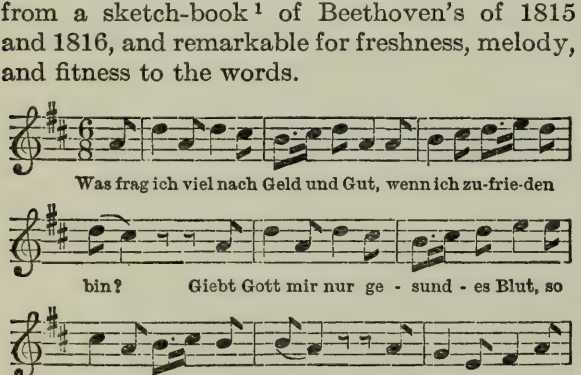
1. M. Vehe's Hymn-book, 1537. Copies in Vienna, Hanover, and Zwickau Libraries. The earliest Roman Catholic hymn-book; contains 46 hymns with tunes.
2. Beuttner's Hymn-book; Graz, 1602 and 1660. 154 hymns and 89 tunes. A copy in University Library, Breslau.
3. Corner's Hymn-book of 1631; Nuremberg Melodies partly collected from previous song-books and partly taken down from the mouths of the Austrian peasants. Copies in the Würzburg and Vienna Libraries.

(*c*) *Modern Collections of Volksleider and Chorales and Works relating to them, alphabetically arranged.*

1. W. Arnold: 'Deutsche Volkslieder.' Elberfeld. (In ten numbers with a well-arranged PF. part.)
2. C. F. Becker: 'Lieder und Weisen vergangener Jahrhunderte.' Leipzig, 1843–58. (A small collection of early Volkslieder; words and melodies taken from the original, but the melodies in modern notation.)
3. C. F. Becker: 'Die Tonwerke des 16ten und 17ten Jahrhundert.' Leipzig, 1854.
4. Franz M. Böhme: 'Altdeutsches Liederbuch aus dem 12ten bis zum 17ten Jahrhundert.' Leipzig, 1876. The best work existing on the Volkslied. Has an invaluable preface on the form and the history of the Volkslied and a very large collection of old melodies, with words, and trustworthy history of each.
5. Franz M. Böhme: 'Volkslieder f. Männerstimmen.'
6. Brahms: Deutsche Volkslieder, in 7 parts (the seventh for chorus, with or without solos) containing 49 songs.
7. E. de Coussemaker: 'Chants populaires de Flamands de France.' Ghent, 1856. (Many N. German and Flemish Volkslieder being identical, this collection is here named.)
8. F. W. Ditfurth: 'Volks- und Gesellschaftslieder des 16ten, 17ten, und 18ten, Jahrhundert.' Stuttgart, 1874. (Many songs in this collection contain no music.)
9. R. Eitner: 'Das deutsche Lied des 15ten und 16ten Jahrhundert in Wort, Melodie, und mehrstimmigen Tonsatz.' Berlin, 1876. (A trustworthy collection.)
10. Ludwig Erk: 'Die deutschen Volkslieder mit ihren Singweisen.' Berlin, 1838–45.
11. L. Erk: 'Deutsches Liederhort.' Berlin, 1856.
12 L. Erk: 'Deutsches Volksgesangbuch. Germania.' Berlin, 1868. (Erk's collections are not always genuine.)
13. G. W. Fink: 'Musikalischer Hausschatz der Deutschen.' Leipzig, 1843, 1862, and 1878. (Contains more 'Volksthümliche Lieder' than real Volkslieder.)
14. Prof. von der Hagen: 'Die Minnesinger.' (In 4 volumes, the last containing the melodies in old and modern notation. A standard work.)

15. Hoffmann von Fallersleben and Ernst Richter: 'Schlesische Volkslieder mit Melodien aus dem Munde des Volkes gesammelt.' Leipzig, 1842.
16. W. Irmer: 'Die deutschen Volkslieder mit ihren Singweisen.' Berlin, 1842.
17. 'Leipziger Commers-Buch.' Leipzig, 1860. (This volume contains a large number of Students' Songs.)
18. R. von Liliencron and W. Stade: Lieder und Sprüche aus der letzten Zeit des Minnesanges.' Weimar, 1854. (Melodies arranged for 4 voices.)
19. R. von Liliencron: *Die historischen Volkslieder der Deutschen vom 13ten bis 16ten Jahrhundert, gesammelt und erläutert.* Leipzig, 1865–69. (An admirable work. The melodies are given in an appendix.)
20. Severin Meister: 'Das katholische deutsche Kirchenlied in seinen Singweisen von frühester Zeit bis gegen Ende des 17ten Jahrhundert.' Freiburg, 1852. (A useful collection.)
21. F. L. Mittler: 'Deutsche Volkslieder.' Frankfurt-on-the-Main, 1865.
22. Aug. Reissmann: *Das deutsche Lied in seiner historischen Entwickelung.* Also:
23. *Geschichte des deutschen Liedes.* Berlin, 1874. (See especially the early chapters in both works.)
24. Aug. Saran: *Robert Franz und das deutsche Volkslied.* Leipzig. (Contains interesting information on the formal structure of the Volkslied.)
25. K. Schneider: *Das musikalische Lied in geschichtlicher Entwickelung.* Leipzig, 1863. (See especially vols. 1 and 2.)
26. F. L. Schubert: 'Concordia; Anthologie Klassischer Volkslieder mit Clavierbegleitung.' Leipzig, 1863–67. (A very large but untrustworthy collection.)
27. F. Silcher: 'Deutsche Volkslieder.' Tübingen, 1827–40. (Many of these Silcher composed himself; but they are now considered regular Volkslieder.)
28. A. Vilmar: 'Handbüchlein für Freunde des deutschen Volksliedes.' Marburg, 1867–68. (Useful.)
29. Philipp Wackernagel: *Das deutsche Kirchenlied von Luther bis auf Nic. Hermann.* Stuttgart, 1841.
30. Philipp Wackernagel: *Das deutsche Kirchenlied von ältester Zeit bis zu Anfange des 17ten Jahrhundert.* Leipzig, 1868–76. (An important work.)
31. C. von Winterfeld: 'Dr. Martin Luther's deutsche geistliche Lieder, nebst den während seines Lebens dazu gebräuchlichen Tonsätzen, über dieselben von Meistern des 16ten Jahrhundert.' Leipzig, 1840.
32. C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes.* Leipzig, 1842–47. (A standard work.) A. H. W.

VOLKSTHÜMLICHES LIED. For the explanation of this term see SONG, vol. iv. pp. 608–610. To the examples there cited another very good one may be added, taken from a sketch-book[1] of Beethoven's of 1815 and 1816, and remarkable for freshness, melody, and fitness to the words.




The words of the song are by J. M. Miller. It is entitled 'Die Zufriedenheit,' and has been set also by Mozart and C. G. Neefe.

The term *Im Volkston*, applied by Schumann as a title to his five pieces for Violoncello and Piano, op. 102, signifies that these pieces are of a popular or *volksthümlich* cast. A. H. W.

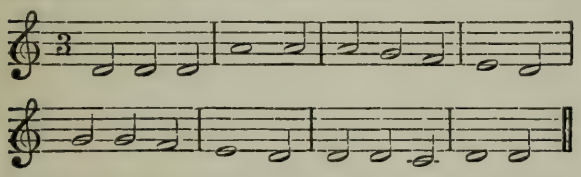
[1] Nottebohm, in *Mus. Wochenblatt.* Nov. 3. 1876.

VOLLWEILER, G. J., born 1770, an esteemed professor of music in Frankfort, where he died Nov. 17, 1874. He was the author of two instruction-books, one in PF.-playing, and one in singing for schools; both published by Schotts. Vollweiler was the teacher of two renowned musicians, Aloys Schmitt and Ferdinand Hiller. His son CARL was born 1813, and died at Heidelberg, Jan. 27, 1848, after a long and varied musical career in Germany, Austria, and Russia. A MS. symphony, two trios, and many pianoforte pieces are mentioned in Riemann's *Lexikon.* G.

VOLTA, PRIMA, SECONDA — First, or second time; more commonly seen in the abbreviated forms, '1ma,' '2da,' or with the numerals alone — an indication that the portion of an instrumental movement which is to be repeated, is to undergo certain modifications at the close of its second repetition, instead of being repeated exactly. In the earlier development of the sonata-form it was soon found that when the first part of the movement closed on the dominant, or — in the case of a movement in a minor key — on the relative major, it was convenient to make the transition back to the tonic, or to the opening subject, by means of some short and obvious figure, which without disturbing the rhythm of the music should prepare for the return to the beginning. In cases where the second half of the movement began, like the first, in the tonic, the transitional figure could of course be retained without alteration, but where the second half began in the dominant or any other key, the transitional figure had, so to speak, to change its direction, so as to lead into such other key; or it might be omitted in cases where the close of the first half and the beginning of the second were in the same key. The transitional figure occupied generally not more than part of a bar; and where it had to be altered, both versions were written side by side, one immediately before the repetition mark, and the other immediately after it. A line was drawn above both, and the words 'Prima volta,' or the figure 1, placed over the first version, and 'Seconda volta,' or simply 2, over the second. At first the player goes straight on to the repeat, but at the second repetition he passes from the beginning of the line where 'Prima volta' stands, to the double bar, so that the portion after the double bar is played instead of that before it. Two very good instances of this simplest form of transition are the Gavotte in Bach's 3rd (G minor) English Suite, and the first movement of his son Emanuel's beautiful Sonata in F minor. In the Scherzo of Beethoven's Seventh Symphony, the only difference between the *prima* and *seconda volta* is one of force; both consist simply of a long-held A,

but the first time it is held out fortissimo, and at the second there is a diminuendo to the *piano* with which the trio begins. But as the development of the form went on, the transitional figure followed the example of all the other parts and became longer and more elaborate, often occupying so many bars that the rhythm is no longer strictly adhered to, but is held in abeyance till the transition has been made. M.

VOLTE, a kind of ancient dance, in three-time, so called from the figure containing many turns (*volti*). Thoinot Arbeau, in his 'Orchésographie,' gives the following air of a Volte.



The pieces called 'La Volta,' 'Lavolta,' and sometimes 'Levalto' in collections of Virginal Music, derive their name from this word. G.

VOLTI, VOLTI SUBITO — 'Turn over,' 'Turn over quickly.' This direction, or the initials V.S. — an exact musical equivalent to 'P.T.O.' — is used in manuscript and old printed music, at the bottom of a page where, without it, it might be supposed, for one cause or another, that the piece had come to an end. For instance, where a double bar closes the bottom line, and the music is continued overleaf, the direction serves to remind the performer that it is not the end. It was not an uncommon practice, in writing out instrumental music, if a convenient pause, in which the player could turn over, happened to come not far from the end of a page, to leave the rest of the page blank and put the direction or the initials after the pause. This practice is still retained in orchestral parts, where the copyists always take advantage of a few bars' rest to give the player the opportunity of turning over for himself. In more recently printed music for pianoforte the direction is hardly ever found, as it is supposed that if the player cannot manage to turn over, help will be at hand. In such things as string parts of chamber music, the engraver generally manages that the end of a movement, or else a few bars' rest, shall come at the end of a page. In the appendix to vol. i. of C. H. Bitter's Life of J. S. Bach, part of a song, 'Bist du bei mir,' from the music-book of Anna Magdalena, Bach's second wife, is given in facsimile of the composer's writing. A double bar closes the page, but evidently the song does not end there; the composer, to prevent any mistake, has added the words 'Volti cito,' the meaning of which is precisely the same as the more usual version of the direction. M.

VOLUME, when applied to the sound of an instrument or voice, is the quality, amount, or fulness thereof. The word has acquired this meaning since the time of Johnson. In Rousseau's *Dictionary*, Volume is explained to mean Compass — 'the extent or interval between the highest and lowest sounds.' G.

VOLUMIER,[1] Jean Baptiste, a Belgian musician, chiefly remembered for his accidental connection with John Sebastian Bach, said to have been born in 1677, in Spain, and brought up at the French Court.[2] He entered the Electoral Chapel of Prussia, Nov. 22, 1692, and soon became *Maître de Concert* and Director of the dance music at the Berlin Court, and was renowned for his Ballets. On June 28, 1709, he was appointed Concertmeister to the Court of Dresden. Here he kept up his former reputation for dance music and divertissements, but was also celebrated as a violin-player, especially of French compositions, and a performer on an instrument of the Hackbrett kind, of his own invention. He was on friendly terms with Bach and an enthusiastic admirer of his genius, and it was during his residence at Dresden, and also at his instigation, that the famous match was arranged between Bach and Marchand the French player, which resulted in the flight of the latter. Volumier died at Dresden, Oct. 7, 1728. (See Fürstenau, *Zur Geschichte Musik . . . am Hofe Dresdens*; Mattheson, *Ehrenpforte*; Forkel, *J. S. Bach.*) G.

VOLUNTARY. The name given to the pieces of organ-music played before, during, and after Divine Service; and possibly derived from the fact that from their not forming a part of the regular service, it was optional with the organist to play them or not. These took the form of highly embellished versions of Hymn tunes, Diapason piece, Trumpet voluntary, Introduction and fugue, Cornet voluntary, with half-comic 'ecchoes' on the 'Swelling Organ.' The voluntary proper flourished chiefly between 1720 and 1830. Croft, Greene, Boyce, Keeble, Battishill, Kelway, Beckwith, Bennet, S. Wesley, Russell, and T. Adams were all writers of voluntaries. Many of their compositions have a tranquil grace which is not unpleasing, but they are too small in plan and too artless in execution to make themselves heard against 19th century bustle. Those by Russell ought not so to die. They are almost in suite-form and generally contain a melodious fugue with clever modulation and climax. Handel's airs and choruses (not always sacred, by the way, — 'Wretched Lovers' being a great favourite), scraps of symphonies and quartets, even songs without words, gradually crowded out this gentle music, not always to the advantage of art. Now again better taste seems to have brought in real organ works. Not to mention the greatest composers, Wesley, Smart, Hopkins, and a large number of good German writers, have been encouraged

[1] The name is said to have been originally Woulmyer.
[2] Mendel.
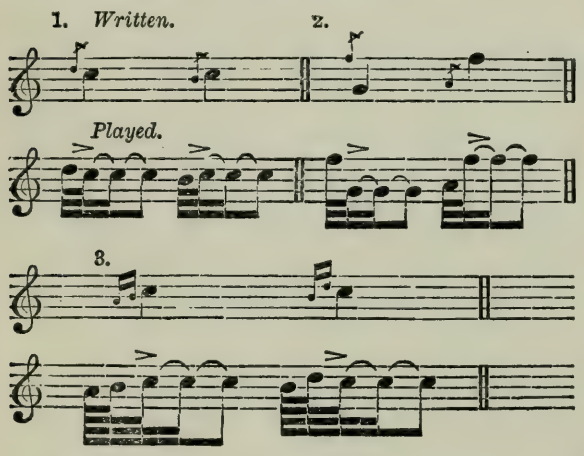
to write suitable music. It is even possible occasionally to hear John Sebastian Bach's wonderful settings of the Chorales. W. P[a].

VOPELIUS, GOTTFRIED, born at Herwigsdorf, near Zittau, Jan. 28, 1645, became cantor at St. Nicholas, Leipzig, in 1675, and died at Leipzig, Feb. 3, 1715. He wrote some original tunes to hymns previously set to other music, but is chiefly known as a harmoniser of older melodies in four voice-parts. He adopts the more modern form of regular rhythm (generally 3–2), and freely uses the subdominant and major dominant even in minor keys, and the accidental ♯ and ♮. He published in 1682 the 'Neu Leipziger Gesangbuch,' which contains besides other tunes 100 hymns from Schein's 'Cantional oder Gesangbuch' of 1627. R. M.

VORAUSNAHME. See ANTICIPATION.

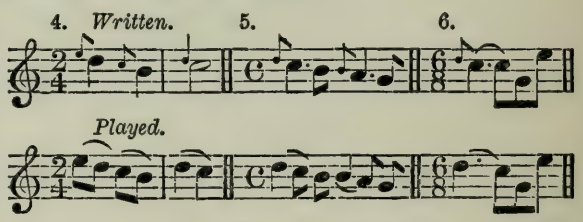
VORHALT. See SUSPENSION.

VORSCHLAG (Ger.), an ornament made at the commencement of a note, and therefore the opposite of the NACHSCHLAG, which is placed at the end. It usually consists of a note one degree above or below the principal note, as the note which it embellishes is called (Ex. 1), though it may be more distant from it (Ex. 2), and it may also consist of more than one note (Ex. 3), in which case it has a special name. [SLIDE, DOUBLE APPOGGIATURA.]




The Vorschlag is written as a small note or notes, and is not accounted for in the time of the bar. In order to make room for it, the principal note is slightly curtailed and its entrance delayed, as is shown in the above examples. This is in accordance with a rule which is insisted upon by all the best authorities, at least so far as regards the works of great masters, namely, that all graces must fall within the value of their principal note. Türk (*Clavierschule*) mentions with disapproval the custom of playing it *before* the beat, and therefore within the time of the preceding note, which method of rendering he describes as 'in the French style,' though it does not appear to have been universal among French musicians, for Boyvin, an eminent French organist, in his 'Premier Livre d'Orgue' (1700), explicitly directs that the Vorschlag shall be struck exactly with the bass.

The Vorschlag in its ordinary form, consisting of a single note one degree above or below the principal note, is of two kinds, long and short. The long Vorschlag, generally known by its Italian name of *Appoggiatura*, has a definite proportional value, which varies with the length of the principal note, being one-half of a simple note (Ex. 4), two-thirds of a dotted note (Ex. 5), or the whole value of the principal note whenever the latter is tied to another of the same name (Ex. 6). The written length of the Vorschlag, as may be seen from the examples, bears no exact relation to its actual length in performance, though it is customary in the case of the Vorschlag to a simple note to write it of its precise value, as in Ex. 4.




The short Vorschlag, also called *unveränderlich* (unchangeable) because its value does not vary with that of the principal note, is made as short as possible, and the accent is thrown on the principal note. Like the Appoggiatura, it is written as a small note, usually a quaver (a difference which produces no corresponding diversity in the rendering), and in order to distinguish it from the long Vorschlag it became customary about the middle of the 18th century to draw a small stroke obliquely across the hook of the note, thus  This sign, though highly practical and valuable, has unfortunately been so irregularly and unsystematically employed by composers, and so frequently abused by engravers and printers, that it is at present unsafe to trust to the appearance of the Vorschlag as a guide to its length, which has rather to be governed by considerations of musical effect. This is especially the case with modern editions of classical compositions, both instrumental and vocal, in which it is quite usual to meet with the cross stroke in cases where the long *Appoggiatura* is imperatively demanded by good taste. For a fuller description of both long and short Vorschlag see APPOGGIATURA. F.T.

VORSPIEL (Ger.), a Prelude — a piece played before something else, as a piece played after is called a Nachspiel or Postlude. See CHORALE-ARRANGEMENTS, PRELUDE. G.

VORTRAG (Ger., lit. a drawing-out), a term used purely in reference to the performance or interpretation of a musical work. The best English equivalent is perhaps 'interpretation' or 'reading.' Vortrag embraces not only all that belongs to differences of rates of speed and force, but all that lies beyond the mere

execution of the written notes in the proper rhythm. 'Vortragsbezeichnungen' are the directions for the various shades of force and kinds of expression. M.

VOSS, CHARLES, born at Schmarsow, near Demmin, Sept. 20, 1815, received his musical education at Berlin, and settled in Paris in 1846, where he had a successful career as pianist and teacher, turning out a great number of pianoforte pieces to suit the taste of the day. He also wrote some worthier things, such as a concerto in F minor, which was highly praised by Mendelssohn. He died August 29, 1882. (Riemann and Baker's dictionaries.) M.

VOSS, or VOSSIUS, GERHARD JOHANN, born about 1577 in or near Heidelberg, was Professor of Rhetoric at Leyden in 1618. He was presented by Laud to a canonry at Canterbury in 1629, and became Professor of History at Amsterdam in 1633. He died at Amsterdam, March 19, 1649. His works bearing on music are: *De artis poeticae natura ac constitutione*, 1647, and *De quatuor artibus popularibus grammatica, gymnastica, musica et graphica liber*, 1650. His seventh child, ISAAC VOSS, born 1618 at Leyden, was in 1649–52 at the court of Christina of Sweden, was given the degree of D.C.L. at Oxford in 1670, and was presented by Charles II. to a vacant prebend in the royal chapel of Windsor on May 12, 1673. In the same year appeared, anonymously, his important contribution to musical literature, *De poematum cantu et viribus rythmi*, a treatise on the alliance of poetry with music. There are some curious criticisms on the work by Roger North in the Brit. Mus. Add. MS. 32,531, fol. 53. For the details of his career, and the list of his works, the reader is referred to the *Dict. of Nat. Biog.* He died at Windsor, Feb. 21, 1688–89. M.

VOX HUMANA, VOIX HUMAINE. An organ stop of 8-feet tone and of the reed family, but with very short capped pipes, which therefore reinforce only the overtones of the fundamental. The pipe for the CC note, which would in the case of an ordinary reed-stop be nearly 8 feet in length, is here often only 13 inches. The pipes vary little in length, and there are perceptible breaks in the timbre. As its name implies, the stop is supposed to resemble the human voice. Burney (*Present State, Germany*, vol. ii. p. 303), speaking of the specimen in the Haarlem organ, says, 'It does not at all resemble a human voice, though a very good stop of the kind: but the world is very apt to be imposed upon by names; the instant a common hearer is told that an organist is playing upon a stop which resembles the human voice, he supposes it to be very fine, and never inquires into the propriety of the name or the exactness of the imitation. However, I must confess, that of all the stops I have yet heard which have been honoured by the appellation of Vox humana, no one, in the treble part, has ever yet reminded me of anything human, so much as of the cracked voice of an old woman of ninety, or, in the lower parts, of Punch singing through a comb.' This more than century-old description is by no means out of date. In acoustically favourable buildings, and when only just audible, the stop has sometimes a weird effect which is not unimpressive, but distinctness is quite fatal. The Vox humana should be placed in a box of its own inside the swell box. It is nearly always used with the tremulant. Opinions differ as to its capacity for combining pleasantly with other registers, and this depends upon the kind of stop. There are instances where it gives a piquant quality to other light stops. Its voicing is very delicate and it is liable to get soon out of tune, but a great improvement in this respect can be made by careful scaling, and by giving attention to the consonance of the tube. W. P[a].

VROYE, THÉODORE JOSEPH DE, Belgian writer on music, born August 19, 1804, at Villers-la-Ville, between Ottignies and Fleurus (Belgium), was ordained priest in 1828, and devoted all his spare time to the study of plainsong and the liturgical singing of the church. In 1835 he was appointed Canon and Precentor of the Cathedral of Liége, and conducted the services with a care and taste which produced remarkable results. He published a 'Vespéral' (1829), a 'Graduel' (1831), and a 'Processionale' (1849) which have passed through many editions in Belgium; also, a 'Traité du Plain-Chant' (1839), a 'Manuale Cantorum' (1849) and a 'Rituale Romanum' (1862). His last work, 'De la Musique Religieuse' (1866), written in conjunction with the Chevalier Van Elewyck, is a collection of documents and observations relating to the Congresses of Paris (1860) and Mechlin (1863–64) on service music. De Vroye died at Liége, July 19, 1873.

VUILLAUME, JEAN BAPTISTE, was born at Mirecourt, Vosges, Oct. 7, 1798. This family of violin-makers was founded by Claude Vuillaume, of Mirecourt (1625), who married a daughter of the old violin-maker, François Médard, of Nancy. It was by his father, Claude Vuillaume (born 1772, died 1834, at Mirecourt), who married Anne Leclerc, that the subject of this article was initiated into the mysteries of his craft. At the age of nineteen he went to Paris where he worked with François Chanot until 1821, when he quitted Chanot's establishment to enter that of Lété, the organ-builder, who was Pique's son-in-law. Lété had been a member of the firm Chanot-Lété — Simon ainé et Payonne, and besides his organ-building dabbled in fiddle-making with Vuillaume, at 20 Rue Pavée St. Sauveur, where his business was known as Lété et Vuillaume. In 1828 Vuillaume terminated his association with Lété, establishing himself at 46 Rue Croix des Petits Champs, and in the same year he married

Mlle. Adéle Guesnet, of Clermont. The frequent intercourse which Vuillaume had with such men as Pique and Savart, during his partnership with Lété, familiarised him with the methods and styles of the old Italian luthiers to an extent that eventually made him one of the most expert connoisseurs of his time. As soon as he left Lété, Vuillaume attempted to put his acquired knowledge and technical skill to practical use. He constructed some instruments with infinite care, turning out exquisite work to which he affixed his name. But the world about him was just then filled with amateurs who sought for old Italian instruments, and consequently his own original work was at a discount. Fortunately, Vuillaume was remarkably shrewd, and instead of fighting against the prevailing demands, he turned them to good account by placing on the market a Stradivarius-model violin of extraordinary merit, bearing the master's label within, in facsimile. For this instrument he charged 300 frs. This speculation proved a complete success. Orders for similar fiddles poured in, and there is little doubt that in the desire to meet his clients' demands he adopted the practice of baking the wood from which he made some of his fiddles, a process that improved their immediate appearance, but proved fatal to them as time went on. So brilliant was the success of Vuillaume's venture that he was soon able to put a 500 frs. violoncello on the market, which found equal favour with amateurs. This was the foundation of Vuillaume's fortunes. Year by year the fidelity of his copies increased, so that at times even experts were deceived, finding it momentarily difficult to distinguish between the copy and the original when they were placed side by side. An instance of this which has become historic was that of his copy of Paganini's Guarnerius (see Sivori), which Vuillaume made during a short period in which he was allowed to handle the great violinist's cherished instrument for purposes of repair. Another is to be found in his well-known and faithful imitations of Duiffoprougcar's inlaid viola da gamba. Vuillaume was an inventor as well as a dealer and maker. He constructed a ponderous and eccentric steel bow, of which apparently but a solitary specimen survives, which is to be seen at the Victoria and Albert Museum. In 1885 he introduced a new model for the tenor, constructed on the scientific principles of Dr. Felix Savart. This was so built that the mass of air contained within gave the note F 341·33 vibrations to the second. But the instruments hardly recommended themselves to players on account of their bulk. Vuillaume also invented a mute which he patented under the name of the *Sourdine Pédale*. This was an ingenious combination of mute and tailpiece, which allowed the player to mute the instrument by a push with the chin, without ceasing from playing. This was first shown at the Paris Exhibition in 1867. Besides these Vuillaume constructed a huge double-bass, known as the Octobasse. The large proportions of this instrument necessitated a complicated but ingenious invention of machinery for tuning. There is a specimen of this mighty bass preserved in the Musée of the Paris Conservatoire. Vuillaume also invented a machine for regulating the manufacture of gut strings in such a manner that false strings should be entirely done away with. In 1827 Vuillaume was awarded a silver medal at the Paris Exhibition; he obtained another in 1834; also in 1839, and in 1844 he carried off two gold medals. All these were awarded him in Paris, and in 1851 the jury of the Great Exhibition in London gave him the 'Council medal,' for his perfected *Octobasse*, and a magnificent Quartet of stringed instruments. In the same year the French Government decorated Vuillaume with the cross of the Legion of Honour. Finally in 1855 at the *Exposition Universelle* in Paris, Vuillaume carried off the *grand médaille d'honneur*, and from that moment he was pronounced *hors concours*. During the latter part of his career Vuillaume established himself in the Rue Demours No. 3, aux Thermes. Here many violins were made by his workmen which passed through his hands for supervision only. These bear the label 'St. Cécile des Thermes,' with the date and number. Vuillaume was an industrious workman, having, we are told, issued from his workshops no less than 3000 instruments before his death, which took place at Rue Demours, on Feb. 19,[1] 1875. One of his daughters married Delphin Alard. Vuillaume's brothers, Nicolas, Nicolas François, and Claude François, all became luthiers. The first of these three — Nicolas, was born at Mirecourt in 1800. He worked with Jean Baptiste for ten years, but returned to Mirecourt in 1824, establishing a successful business there in cheap violins. He died in 1871. Nicolas François (born May 13, 1812) likewise served an apprenticeship in his celebrated brother's workshop, and, becoming excessively skilful, eventually settled in Brussels at No. 30 Rue de l'Evecque. He was appointed luthier to the Conservatoire, and several medals were awarded him. He was made Chevalier of the Order of Leopold, and died in Brussels, Jan. 14, 1876. Claude François Vuillaume (born Mirecourt, 1807, died 1862) was a pupil of his father. He made fiddles for some years but finally gave himself up entirely to organ-making. His son, Sebastian (born Paris, 1835, died Nov. 17, 1875) was an excellent violin-maker, who had a workshop for many years at No. 27 Boulevard Bonne Nouvelle in Paris. He also gained several medals, and he was the possessor of the unique machine for bending bows invented

[1] The date, March 19, given by Vidal, Pougin, and others, is incorrect.
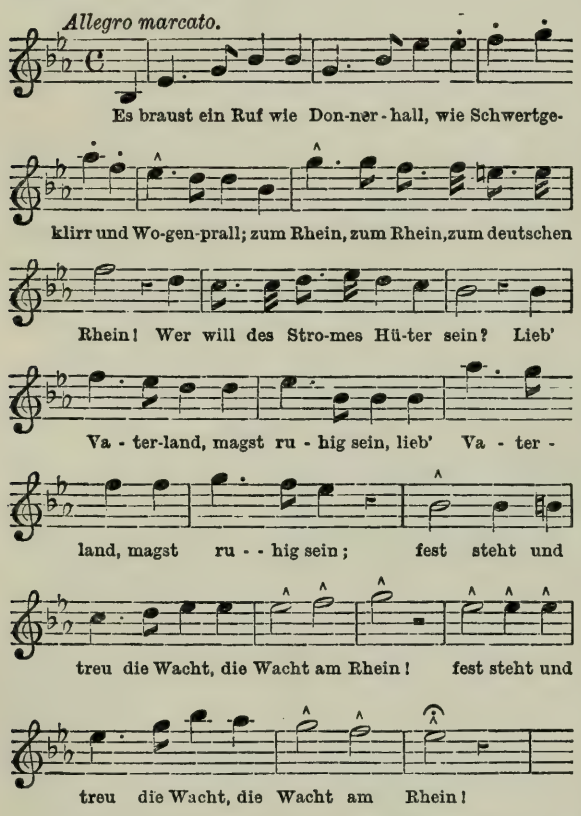
by his uncle Jean Baptiste Vuillaume. (See TARISIO.)

Simoutre, *Un Progrès en Lutherie*; La Fage, *Quinze visites Musicales à l'Exposition Universelle*; Gallay, *Les Instruments à Archet*; Folegatti, *Storia del Violino* (2nd part); Von Lutgendorff, *Die Geigen und Lautenmacher*; Fétis, *Notice sur Nicolo Paganini*; Haweis, *Old Violins*; Pougin, *Supplement to Fétis's Biog. des Mus.*; Anon. (Hill & Sons), *The Salabue Strad*; Anon. (Volckmann), *Was Gaspar Duiffoprougcar really the first Violin maker?*; Vidal, *Les Instruments à Archet*. E. H-A.

VULPIUS, MELCHIOR, born at Wasungen, in the Henneberg territory, about 1560, became cantor at Weimar about 1596, and held this position till his death in 1615 (he was buried on August 7 of that year). He composed some chorales, notably 'Jesu Leiden, Pein und Tod,' 'Christus der ist mein Leben,' and 'Weltlich Ehr und zeitlich Gut,' the melodies of which are bold and charming; but accomplished much more in harmonising tunes for many voices, in which he showed himself a sound contrapuntist. He is addicted to the old style in the use of the major and minor chords close together, even the dominant having often the minor third, and in the employment of chords without thirds. He uses syncopation so freely that it is often difficult to decide whether triple or quadruple rhythm is intended. His contrapuntal skill is exhibited in love of notes suspended as discords and afterwards resolved. In the free use of the first inversion of the common chord he is rather in advance of his age. His chief works are 'Cantiones Sacrae cum 6, 7, 8 vocibus,' Jena, 1602; 'Cantiones Sacrae 5, 6, et 8 vocum,' 2 pts., Jena, 1603–4; 'Kirchengesänge und geistliche Lieder D. Lutheri und Anderer mit 4 und 5 Stimmen,' Leipzig, 1604, of which the second enlarged edition bears the title 'Ein schön geistlich Gesangbuch,' Jena, 1609, and has the melody in the discant, whereas most of his settings have it in the tenor; 'Canticum B. V. Mariae 4, 5, 6 et pluribus vocibus,' Jena, 1605; wedding hymns to Latin words, 1608, 1609, and 1614; 'Opusculum novum,' 1610; two books of 'Deutsche Sontägliche Evangelische Sprüche,' for the whole year (1612 and 1614), and a Passion oratorio (St. Matthew) (1613), in which the narrator has a tenor voice. His *Musicae Compendium* (1610), went through many editions. [For details of printed and MS. music see *Quellen-Lexikon*.] R. M.

# W

WACHT AM RHEIN, DIE (The Guard of the Rhine). A modern German *Volkslied*, which during the Franco-Prussian war of 1870–71 was so popular as to become a national song.




The poem is by Max Schneckenburger, a manufacturer, born Feb. 17, 1819, at Thalheim in Würtemberg, and died May 3, 1849, at Burgdorf, near Berne. It had its birth in 1840, when the left bank of the Rhine was threatened by France, and the song was soon seized on by composers: — F. Mendel of Berne (1840); Leopold Schröter of Wörlitz (1852); and F. W. Sering of Strasburg, and lastly by Carl Wilhelm, the author of the melody given above, born at Schmalkalden in 1815, pupil of Aloys Schmidt, Anton André, and Spohr, and from 1840 to 1865 conductor of the Liedertafel in Crefeld. The song was composed by him as a part-song for men's voices, March 14, 1854, was first sung on the 11th of the following June, and quickly found its way into print. In 1871 Wilhelm received a pension of £150 a year from the Emperor, but did not long survive his good fortune, as he died Aug. 16, 1873, in his native town, where a monument has been erected to him.

The 'Wacht am Rhein' is the subject of the famous 'National Denkmal,' near Bingen, by Johannes Schilling, the sculptor, which was unveiled by the Emperor in 1883. It must not be confounded with another Rhine-song (poem by N. Becker) of equal popularity in its time —

> Sie sollen ihn nicht haben,
> Den freien deutschen Rhein,

which was set to music by Kreutzer and many more, and sung everywhere in 1840 and 1841. The song is sharply criticised by Mendelssohn in his letters of Nov. 18 and 20, 1840, and Feb. 27, 1841, and was answered by Alfred de Musset in the well-known 'Nous l'avons eu, votre Rhin allemand.' M. F.

WACHTEL, Theodor, born March 10, 1823 or 1824, at Hamburg, the son of a stable-keeper, began life by driving his father's cabs. He learnt to sing from Mme. Grandjean, and obtained operatic engagements at Schwerin, Dresden, Hanover (1854), Berlin, Darmstadt, Vienna, etc. On June 7, 1862, he made his début in England at the Royal Italian Opera as Edgardo in 'Lucia,' and failed completely. He sang there again in the seasons of 1864 and 1865 with better results; and indeed obtained a certain popularity, more on account of his fine and powerful voice than from any artistic use he made of it. His principal attraction was the way he produced a C in alt direct from the chest instead of by the customary falsetto; he brought out the note with stentorian vigour and great success, especially when he played Manrico or Arnold. Of his other parts may be named Stradella on the production of Flotow's opera of that name at the Royal Italian Opera, June 4, 1864, and Vasco de Gama on the production of 'L'Africaine' in England, July 22, 1865. He reappeared in 1870 and again in 1877 at Her Majesty's. In 1869 he sang in Paris with very indifferent results, but was successful in America both in German and Italian opera. Two of his most popular characters in Germany were George Brown ('Dame Blanche') and Chapelon ('Postillon'), especially the latter, in which he afforded great delight to his audiences by the dexterous manner in which he cracked a coachman's whip in the Postilion's song. He died Nov. 14, 1893. His son, Theodor, began life as a clockmaker; and at one period of his life was a tenor singer of the same calibre as his father. He died of consumption in Jan. 1871, aged thirty. A. C.

WADDINGTON, Sidney Peine, born at Lincoln, July 23, 1869, studied at the Royal College of Music (where he won a scholarship) from 1883 to 1888. In 1889 the College sent him for a time to Germany, and he stayed two months in Frankfort and six in Vienna. In 1890 he was elected to the Mendelssohn Scholarship, which he held until 1892. He was choirmaster of St. Mary of the Angels, Bayswater, from 1894 to 1905. He conducted

an amateur operatic society about 1896, and some years before that date had been chosen to complete the score of Goring Thomas's 'Golden Web.' He holds the appointment of teacher of harmony and counterpoint at the Royal College, where he is also chorus-master of the opera class. He has examined for the Associated Board, and has acted since about 1896 as maestro al pianoforte to the Royal Opera, Covent Garden. His clever setting of 'John Gilpin' for chorus and orchestra was heard at a Royal College concert in Nov. 1894. He has written violin and violoncello sonatas, a string trio and quartet, a quintet for pf. and wind, a fantasia for piano solo, and a beautiful suite for pf. duet; a concerto for piano and orchestra, an overture, and an 'Ode to Music' for soprano solo, choir, and orchestra. M.

WADE, Joseph Augustine, born in Dublin at the close of the 18th or beginning of the 19th century. [About 1796 is the usual date given, but the register of death at Somerset House goes to support the theory that 1801 is the year of birth. See *Mus. Times*, 1898, p. 597.] Not only is the date of Wade's birth doubtful, but his parentage also. According to surviving members of his own family, he was of gentle blood, but Dr. Richard R. Madden (his schoolfellow), the generally trustworthy biographer of the 'United Irishmen,' tells us that his origin was humble, his father being a dairyman near Thomas Street, Dublin. A similar uncertainty surrounds the place of his maturer education. The tales of his presenting himself at the gate of the University of Dublin, and addressing the porter in Latin are wild fictions, for the books of the University (called Trinity College, Dublin) reveal the fact that Wade was never a member of the place. He is said to have entered the Irish Record Office as a junior clerk, when little more than sixteen, but no record remains of the fact in the books of the office. Wade soon quitted Dublin, and married a lady of fortune, Miss Kelly of Garranville, near Athlone, whom he soon deserted. He returned to Dublin, and is said to have acquired considerable skill as an anatomist and surgeon, but the books of the Irish College of Surgeons contain no mention of his name. About this time he published, through Thomas Cooke & Co. in Dublin, a ballad, of which both words and music were his own, 'I have culled ev'ry flowret that blows'; and made the acquaintance of Sir J. Stevenson, who, finding in him literary and melodial gifts, and — what was then extremely rare amongst amateurs — an extended knowledge of harmony and the theory of music, strongly advised Wade to apply for the University chair of music, dormant since 1774, when the Earl of Mornington, appointed in 1764, had resigned the office. It was necessary, however, to matriculate and become a member of the University, and the matter fell to the ground. After this, surgery was abandoned, and Wade became a poet-musician. At this time he was of mild and gentlemanlike manners, and appeared about twenty-five years of age: it is possible that it was now, and not during his boyhood, that he and William Rooke found employment in the Record Office in Dublin. However, his restless disposition induced him to migrate to London, where his talents soon brought him into notice. From intercourse with orchestral performers, he acquired sufficient confidence to undertake to conduct the Opera during Mr. Monck Mason's régime, a position he did not long retain. In fact, he made but a poor professor, the poverty of his orchestration being not more remarkable than the antiquated style of his melody. He had been engaged by the firm of Chappell, at a salary of £300 a year, to make himself generally useful; but he made no use of his gifts as poet, musician, and scholar, and the house reaped little advantage from him. He frequented taverns, drank to excess, and has been known to drink all his companions under the table and finish the night with the landlord. He seems to have formed some fresh matrimonial connection, judging by an appeal made after his death for aid to his wife and destitute children. His downward progress was rapid, and for the last few years of his life he was unknown. He only once returned to his native city — in Dec. 1840, travelling with Lavenu's touring party. It included Liszt, Richardson the flautist, the Misses Steel and Bassano, John Parry, and J. P. Knight; two or three of Wade's concerted pieces were included in the concerts, at which, however, he did not appear, even as accompanist. He wandered about for some weeks, visited one or two relatives, and returned to London, where he died in destitution July 15, 1845, at 450 Strand.

There is little doubt that Wade was a man of remarkable gifts and acquirements. His personal appearance was much in his favour; he was witty and quick in perception, and had acquired some knowledge of the Latin classics, as well as of one or two modern languages, and also had a smattering of anatomy. His memory was retentive in the extreme, and he possessed a gift for creating melody. It remains but to add a list of his works, with their approximate dates: — ['A Series of Select Airs,' etc., *c.* 1818]; 'The Prophecy,' an oratorio (Drury Lane, 1824); 'The two Houses of Granada' (*Ib.* 1826); 'The pupil of Da Vinci' (operetta by Mark Lemon), 1831; 'Polish Melodies' (words and music), 1831; 'Convent Belles' (with Hawes), 1833; 'A woodland life' (polacca interpolated in 'Der Freischütz' and sung by Braham); 'Meet me by moonlight alone' (sung by Vestris and published 1826); the duet 'I've wandered in dreams,' and other vocal pieces. This last obtained a popularity

equalling the preceding ballad, which enjoyed an extraordinary vogue for many years. [He wrote a *Handbook to the Pianoforte* which was dedicated to Liszt, whose portrait figured in the frontispiece. A new issue, edited by John Barnett, appeared in 1850. As early as 1831 he projected a *History of Music*, but it was never printed. He contributed to *Bentley's Miscellany*, the *Illustrated London News*, and other periodicals.] He was associated with Dr. Crotch and G. A. Macfarren in the pianoforte arrangement of the earlier issues of Chappell's 'National English Airs,' 1838. [He appears to have occasionally signed his first name as John, but there is no reason to doubt that it was really Joseph.] R. P. S.; with additions in square brackets by F. K. and W. H. G. F., from the *Dict. of Nat. Biog.*, etc.

WAEFELGHEM, Louis van, Belgian violinist, viola and viole d'amour player, born at Bruges, Jan. 13, 1840, died in Paris, June 19, 1908. He was educated at the Athénée of Bruges, and entered the Conservatoire of Brussels at the age of seventeen, studying the violin under Meerts and composition under Fétis. In 1860 he appeared successfully at Weimar, after which he settled in Dresden, attracted thither by his friend C. J. Lipinski. He was offered the professorship of the violin at Lemberg in the Conservatoire, but refused the post to become solo-violinst at the Opera in Buda-Pesth. He left this post on the death of his father, but in 1863 he went to Paris, where he abandoned the violin for the viola. He played the viola in the Opera Orchestra in 1868, and at the Pasdeloup concerts, and finally settled down as Examiner for the Viola in the Conservatoire. After the Franco-German war Van Waefelghem came to London, where he played in the Opera Orchestra, and in chamber concerts of the Musical Union with Joachim, Auer, Vieuxtemps, Sivori, and Sarasate. In 1875 he was a member of a quartet society with Marsick, Rémé, and Delsart. He also played the viola in Ovide Musin's quartet, with Metzger and Vander Gucht. He was in London every season for many years until 1895, when he resigned his position in Lamoureux's orchestra, and devoted himself exclusively to the revival and study of the viole d'amour. He speedily became probably the greatest artist of the 19th century upon this instrument, and being highly endowed with the enthusiasm of research, restored to the world a complete library of music for the instrument which had sunk into oblivion. He played upon a superb instrument dated 1720, made by Paul Aletzie, a Munich maker who settled in Venice. A minute description of this instrument is to be found in L. Grillet's *Les Ancêtres du Violon*. Grillet was to the vielle (or hurdy gurdy) what Van Waefelghem was to the viole d'amour, and played it to perfection. (His father was vielle-player to Louis XVI. and a pupil of Naudot, the great vielle-player of the time of Louis XV.) Van Waefelghem, Grillet, Diémer (harpsichord), and Delsart (viola da gamba) founded the 'Société des Instruments Anciens,' and toured the whole of Europe with great success. On May 2, 1895, they made their début at the Salle Pleyel in Paris; in the summer of 1897 they gave concerts at the Salle Erard in London. A number of Van Waefelghem's viole d'amour solos have been published in Paris, and a Romance, and a Melody of his ('Soir d'Automne') for viole d'amour or viola, are published by Durand. Schott published a 'pastorale' and 'rêverie' of his for violin and pianoforte. He was a Knight of the Legion of Honour, and of the Order of Leopold. The writer is indebted to Van Waefelghem's life-long friend, E. vander Straeten, for the information contained in this article, as also to his personal reminiscences of its subject. See also E. G. Grégoire, *Les Artistes Musiciens Belges*. E. H-A.

WAELRANT, Hubert, one of the most distinguished of the second generation of the great Flemish masters, was born about 1518 at Tongerloo,[1] in the district of Kempenland (North Brabant). An old tradition relates that he went in his youth to Venice, and there studied under the guidance of his great fellow-countryman, Adrian Willaert; but this lacks confirmation, and may very possibly be as apocryphal as the similar story usually told with reference to Sweelinck's sojourn at Venice, and the lessons he had from Zarlino later on in the century. [See vol. iv. p. 759.] Be this as it may, Waelrant is found in the year 1544 established in Antwerp, as a singer in the choir of the chapel of the Virgin at Notre Dame. Three years later he had a school of music there, where he introduced a new method of solmisation, that known as *bocedisation* or the *voces Belgicæ*.[2] [See Solmisation; Voces Belgicae.] He is said now to have entered partnership with J. de Laet as a publisher of music; but this was more probably not until 1554.[3] The association lasted until 1558, when he retired. Waelrant was twice married, first in 1551, and again before 1568; by his first wife he had six children. He died at Antwerp in his seventy-eighth year,[4] Nov. 19, 1595.

Among contemporaries Waelrant was held in very high repute, not only as a teacher of music, but more especially as a composer, chiefly of madrigals and motets. Guicciardini, in his *Descrittione di tutti i Paesi bassi*,[5] includes him

[1] The discovery of Waelrant's birthplace is due to the researches of M. A. Goovaerts, *Histoire et Bibliographie de la Typographie musicale dans les Pays-bas*, pp. 38–40, Antwerp, 1880. A confusion with a namesake had led to the opinion previously universally accepted, that the musician was a native of Antwerp: see Fétis, *s.v.*; Mendel and Reissmann. *Musikalisches Conversations-Lexikon*, xi, 233, 2nd. ed. 1880; and also E. vander Straeten, *La Musique aux Pays-bas*. iii. 201–204, 1875.

[2] See F. Sweertius, *Athenae Belgicae*, p. 350, Antwerp, 1628. folio; vander Straeten, i. 62, 1867; Mendel and Reissmann, xi, 234.

[3] Goovaerts, p. 42. [4] Sweertius, *l. c.*

[5] Page 42, ed. Antwerp, 1588 folio.

in a list of the greatest living musicians of his time. His first musical works were 'Chansons' published by Phalesius at Louvain, 1553–54, and 'Il primo Libro de Madrigali e Canzoni francezi (*sic*) a cinque voci; Anversa, Huberto Waelrant e J. Latio, 1558.' It is remarkable, however, that of the numerous volumes of music which he published — Psalms, 'Cantiones Sacrae,' 'Jardin musiqual,' etc. — only two (of the 'Jardin') include compositions by himself. He seems in fact to have preferred to publish either by Tylman Susato or Phalesius. Seven of the collections of the latter contain works by Waelrant. One of these was also edited by him under the following title, 'Symphonia angelica di diversi eccellentissimi Musici, a quattro, cinque, e sei voci: Nuovamente raccolta per Uberto Waelrant, 1585.'[1] [See vol. iii. p. 14.] R. L. P.

WAERT, DE. [See WERT, DE.]

WAGENSEIL, GEORG CHRISTOPH, born Jan. 15, 1715, in Vienna, where he died, March 1, 1777.[2] He studied the clavier and organ with Wöger, and the science of composition with Fux and Palotta, the former of whom recommended him for a Court scholarship in 1736, and as Court composer in 1739, a post which he retained till his death. He was also organist to the Dowager Empress Elizabeth Christine from 1741 to her death in 1750, and music-master to the Empress Maria Theresa and the Imperial Princesses, with a life-salary of 1500 florins. Among his pupils were Steffan, then Court Capellmeister, and Leopold Hoffmann, afterwards Capellmeister of the Cathedral. When Mozart, a little boy of six, was playing before the Court in 1762, he inquired, 'Is not Herr Wagenseil here? he knows all about it;' and when the latter came forward, he said, 'I am playing a concerto of yours; you must turn over for me.' In old age Wagenseil suffered from sciatica, which confined him to his room, and nearly lost the use of his left hand from gout. Nevertheless when Burney visited him he managed to play several of his compositions 'in a masterly manner, and with great fire.'[3] In his day he was a favourite composer for the clavier with both amateurs and artists. He modelled his church music after Hasse and Scarlatti, his dramatic music after Leo, and his instrumental after Rameau. Of the latter many pieces were engraved in Paris, London, Amsterdam, and Vienna. There are several MS. works of his in the Court Library, and in the Archives of the Gesellschaft der Musikfreunde in Vienna, both vocal (cantatas, Italian arias, etc.) and instrumental (trios, quartets, divertimenti, symphonies, etc.). [Two oratorios, 'La Redenzione,' 1755, and 'Gioas, rè di Giuda,' are in the Court Library at Vienna; a Requiem and two masses are at Berlin, and many MSS. of psalms, motets, etc., are mentioned in the *Quellen-Lexikon*, where fifteen operas are enumerated.] Of permanent value are 'Suavis artificiose elaboratus,' etc., in six parts (Bamberg, 1740); 'Tre Divertimenti per Cembalo' (Vienna, 1761); 'Divertissement musical,' six sonatas for harpsichord, op. 1 (Nuremberg, Haffner); and four nos., each containing 'VI Divertimenti da Cembalo,' dedicated to his pupils the Archduchesses Mariana, Marie Cristina, Elizabeth, and Amalia (all 1760), finely engraved on copper by Giorgio Nicolai for Agostino Bernardi the Viennese publisher. [See also the list in the *Quellen-Lexikon*, and on the absurd idea that Wagenseil wrote the theme of the 'Harmonious Blacksmith,' see vol. ii. p. 301.] C. F. P.

WAGNER, JOHANNA, niece of Richard Wagner, was born at Hanover, Oct. 13, 1828, daughter of Albert Wagner, a dramatic tenor. He married Elise Gollmann, with a voice of the abnormal compass of three octaves and two notes, who in her very short career is said to have sung the parts of Tancredi and of the Queen of Night, with equal fulness of tone.

Richard Wagner and his brother Albert lived together in Würzburg during the whole of 1833. Johanna, then only five, sang everything she heard; and her uncle, in after years, would often quote her childish version of the words of operas. She appeared at six as Salome in the 'Donauweibchen.' In 1843 her uncle heard her sing the part of Myrrha in Winter's 'Unterbrochenes Opferfest,' and in May 1844 obtained a temporary engagement for her at the Royal Opera at Dresden. [See *Familien Briefe*, p. 135, where in a letter of July 28, 1844, Wagner mentions Johanna's fine singing of the part of Irene in 'Rienzi.'] Though but sixteen she had such success as Irma in 'Maurer und Schlosser,' and Agathe in the 'Freischütz,' that she was not only engaged for three years, but the management paid the fine necessary to release her from her contract at the Ducal Theatre at Bernburg. She spent the summer with her uncle near Dresden, studying his 'Tannhäuser' scene by scene, as he composed it, and had the honour of creating the part of Elizabeth when only seventeen. Her uncle had intended the first performance to take place on her seventeenth birthday, but the illness of a singer postponed it until Oct. 21, 1845. However, when his friends assembled at his house for supper that night, Johanna found, hidden under her napkin, a little gold bracelet engraved with her name and the date, a proof of his satisfaction with her performance, which was always her greatest treasure. Such hopes were founded upon the talents of the young singer that the King of Saxony sent her to Paris to study under Garcia.

[1] For the complete bibliography see the *Quellen-Lexikon*.
[2] He was thus in his sixty-third year at the time of his death, and not ninety-two as Gerber states (vol. i.), and after him Fétis. Neither was he fifty-eight as Burney supposed when he visited him in 1772. (*Present State . . . Germany*, i. 326.)
[3] *Present State . . . Germany*, vol. i. pp. 325, etc.

She left Dresden, Feb. 1, 1847, accompanied by her father, who until then had been her instructor. Returning in six months she appeared as Norma, singing in Italian, her uncle conducting. She now added to her répertoire Fidelio, Valentine, Adriano, Susanna, Reiza, Favorita, Donna Anna, Recha, Euryanthe, Ernani, Sextus, Weisse Dame, etc. Her uncle's part in the revolutionary troubles of 1849, and consequent exile, making it unpleasant for her to remain in Dresden, she accepted an engagement at Hamburg; there she sang the part of Fidès in the first German production of the 'Prophète,' and gave it fifty times in succession. In 1850 she was permanently engaged at the Royal Opera House in Berlin, with an exceptional contract giving her six months leave each year. King Frederick William IV. and his Queen thoroughly appreciated her talent, and she frequently sang for them in private, accompanied by Meyerbeer, whose faithful friendship she enjoyed from the day he first heard her sing.

In 1852 she came to England, but owing to a lawsuit concerning her contract, she was precluded from singing at either of the opera houses. In 1856 she appeared at Her Majesty's Theatre, as Tancredi, Lucrezia Borgia, and Romeo. Of the latter, Mr. Lumley in his *Reminiscences* writes: — 'Was it possible to listen and not feel every hostile feeling crushed? Gifted with a voice combining the resources of soprano and contralto in one — or rather with two voices (wrote one able critic); a well-accentuated style of declamation; endowed with a grace which made every attitude a pictorial study, no wonder that Mlle. Johanna Wagner took the house by storm.' [See also Chorley's *Recollections*, ii. 175, 242.]

In 1859 she married Herr Landrath Jachmann, and two years later had the misfortune to lose her voice suddenly and completely. She then bravely entered upon a second artistic career, as an actress, her very exceptional gifts enabling her to do so with brilliant success. This lasted for eleven years, at the same theatre at Berlin. Her new repertory included Marie Stuart, Queen Elizabeth, Lady Macbeth, Antigone, Phaedra, Isabella (Bride of Messina), Maid of Orleans, Hermione, Medea, Sappho, etc. In 1870–71, at the request of Gräfin von Roon, wife of the Minister for War, she joined the Red Cross Society, and spent nine months in tending the wounded in the State Hospitals at Berlin. In 1872 she took leave of the stage as Iphigenia, amidst many honours — the Emperor in person presenting her with the Gold Medal for Arts and Sciences. Meantime her voice had returned to a great extent, and on May 22, 1872, at her uncle's request, she went to Bayreuth, to take part in the performance of Beethoven's Ninth Symphony, which he gave to celebrate the laying of the first stone to his theatre there. She sang the solo alto part, as she had done on Palm Sunday twenty-six years before, at his performance of the same symphony at Dresden. In 1876, at the opening of the Wagner Theatre at Bayreuth, she took the minor parts of Schwertleite and first Norn, only regretting she was not able to serve her uncle in a greater part.

However, in 1882 a new sphere of artistic usefulness was opened to her. Baron von Perfall, Intendant of the Royal Opera at Munich, offered her the professorship of dramatic singing, in the Royal School of Music there. This appointment she accepted (to quote her own words) 'in the hope of training young artists in the spirit and traditions of her uncle, to be worthy interpreters of his works.' [In 1884 she retired from this post, and went to live in Berlin. She died at Würzburg, Oct. 16, 1894.] M. B.

WAGNER, Wilhelm Richard, born May 22, 1813, at Leipzig; died Feb. 13, 1883, at Venice; interred Feb. 18, 1883, at Bayreuth.

The materials of the following article have been thus arranged: I. Biographical, personal. II. Literary. III. Musical. IV. Chronological and Bibliographical Lists.

I. Wagner's ancestors were natives of Saxony, fairly well educated and fairly well to do. The grandfather, Gottlob Friedrich Wagner, who died in 1795, was *Accisassistent*, and later on *Kurfürstlich Sächsischer Generalacciseinnehmer* (Receiver-General of excise), in plain words *Thorschreiber* (clerk at the town-gates of Leipzig); he married in 1769 Johanna Sophia Eichel, daughter of Gottlob Friedrich Eichel, *Schulhalter* (keeper of a school). Of their children, two sons and a daughter, the eldest son, Carl Friedrich Wilhelm Wagner, born 1770 at Leipzig, was the father of the poet-composer. He is described as *Actuarius bei den Stadtgerichten* (clerk to the city police-courts); a ready linguist, whose command of French stood him in good stead during the occupation of Leipzig, when Davoust made him chief of police; fond of poetry, and of theatricals, in which he occasionally took an active part — as, for instance, in the private performance of Goethe's 'Die Mitschuldigen,' given by Leipzig dilettanti in Thomé's house, near the famous Auerbach's Keller, facing the Marktplatz. He married in 1798 Johanna Rosina Pätz[1] (born at Weissenfels, died Feb. 1848), by whom between 1799 and 1813 he had nine children.

1. Carl Albert Wagner, 1799–1874, studied medicine at the University of Leipzig; actor and singer at Würzburg and Dresden; finally stage manager at Berlin; father of Johanna Jachmann-Wagner, the well-known singer.
2. Carl Gustav Wagner, 1801, died early.
3. Johanna Rosalie Wagner, distinguished actress (Frau Dr. Gotthard Oswald Marbach), 1803–37.

[1] [All Wagner's biographers have followed one another in giving this name as Bertz: Mrs. Burrell has shown that the above is the correct version. (See her Life of Wagner, p. 19.)]

4. Carl Julius Wagner, 1804, became a goldsmith, died at Dresden.
5. Luise Constance Wagner (Frau Friedrich Brockhaus), 1805–18.
6. Clara Wilhelmine Wagner (Frau Wolfram), a singer, 1807–75.
7. Maria Theresia Wagner, 1809, died 1814.
8. Wilhelmine Ottilie Wagner (Frau Professor Hermann Brockhaus[1]), 1811–83.
9. Wilhelm Richard Wagner, May 22, 1813.

The last of these dates[2] is inscribed on a white marble slab between the first and second storeys of a quaint old house *Der rothe und weisse Löwe*[3] in the Brühl at Leipzig, No. 88, where the poet-composer was born. After the battle of Leipzig, Oct. 16, 18, and 19, 1813, an epidemic fever, attributed to the carnage, fell upon the town, and just five months after Richard's birth, on Nov. 22, the 'Herr Actuarius' died of it. His widow was left in sad straits. The eldest son was but fourteen; she had no private means, and her pension was small. In 1815 she became the wife of Ludwig Geyer (born Jan. 21, 1780, at Eisleben), actor, playwright, and amateur portrait-painter. He had formerly been a member of 'Seconda's troupe,' which used to give theatrical performances alternately at Dresden and Leipzig. At the time of the marriage he was a member of the Königl.-Sächs-Hoftheater, and accordingly the family removed to Dresden.[4] Richard Wagner frequently spoke of him with affectionate reverence, treasured his portrait by the side of that of his mother, and was delighted at the surprise performance of one of Geyer's little plays, 'Der Bethlehemitische Kindermord,' which was privately got up at Bayreuth in celebration of his sixtieth birthday, 1873. 'My school-books at the Dresden Kreuzschule,' Wagner said to the writer, 'were marked Richard Geyer, and I was entered under that name.'[5]

Geyer[6] wanted to make a painter of me, but I was very unhandy at drawing; I had learnt to play 'Ueb' immer Treu und Redlichkeit' and the 'Jungfernkranz' ('Freischütz'), which was then quite new. The day before his death (30th Sept. 1821) I had to play these to him in an adjoining room, and I heard him faintly saying to my mother, 'Do you think he might have a gift for music?'

In Dec. 1822 (aet. 9) Richard had begun to attend the Kreuzschule, a 'classical school.' He did well there, and became the favourite of Herr Sillig, the professor of Greek, to whose delight (aet. 13) he translated the first twelve books of the *Odyssey* out of school hours. His progress in Latin seems to have been comparatively slow, still his gifts attracted attention. 'I was considered good in *litteris*.' At German verses he was unusually quick. The boys were asked to write commemorative verses on the death of a schoolfellow, and after the removal of much bombast Richard's were printed (aet. 11). 'I was now bent upon becoming a poet; I sketched tragedies in Greek form in imitation of Apel's "Polyeidos," "Die Aetolier," etc. I attempted a metrical translation of Romeo's monologue, by way of learning English, etc.' German versions of Shakespeare were then, as now, much read. The boy's fancy was excited, and he secretly began a grand tragedy (aet. 14). It was made up of Hamlet and Lear, forty-two men died in the course of it, and some of them had to return as ghosts so as to keep the fifth act going. [It was called 'Leubold, ein Trauerspiel' (Mrs. Burrell, p. 83).] Weber's music also took hold of him. He knew the airs from 'Der Freischütz' by heart, and played the overture 'with atrocious fingering.' — 'When Weber passed our house on his way to the theatre, I used to watch him with something akin to religious awe.'[7]

It appears that Weber now and then stepped in to have a chat with the delicate-featured and intelligent Frau Geyer. 'Her sweet ways and lively disposition had a special charm for artists.' But the pleasant life at Dresden was not to last long. Geyer's salary had been a small one, and soon after his decease pecuniary troubles arose. Three of the grown-up children took to the theatre, and when the elder sister Rosalie got a good engagement as 'erste Liebhaberin' at Leipzig, the mother followed with the younger members of the family. Richard attended the Kreuzschule till the autumn of 1827, and entered the Nicolaischule at Leipzig early in the following year (aet. 15). The change proved unfortunate. He had sat in 'Secunda' at Dresden, and was now put back to 'Tertia'; his feelings were hurt, and he came to dislike the school and the masters. 'I grew negligent, and scamped the work; nothing interested me except my big tragedy.' At the Gewandhaus Concerts he first heard Beethoven's symphonies, and the impression upon him 'was overwhelming.' Music such as that to 'Egmont' appeared to be the very thing needful for the tragedy. He found a copy of Logier's 'Thorough-bass' at a circulating library, and studied it assiduously; but somehow the 'System' could not be turned to account. At length a master was engaged, Gottlieb Müller, subsequently organist at Altenburg; Richard composed a quartet, a sonata, and an aria, under his guidance; but it does not appear how far Müller was really responsible for these pieces. The lessons did not last long. Müller thought his pupil wilful and eccentric, and in return was accounted a

[1] Hermann Brockhaus, the well-known orientalist and translator of Soma-deva, etc.

[2] At Wagner's birth Beethoven was 42 years old, Spohr 29, Weber 27, Marschner 17, Spontini 38, Rossini 21, Auber 29, Meyerbeer 22, Bellini 11, Berlioz 10, Mendelssohn and Chopin 4, Schumann 3, Liszt 2.

[3] [In 1885 the house in the Brühl was condemned as unsafe and pulled down: a tablet has been placed in the building which has been erected on or near the same spot.]

[4] There was also a child of the second marriage, Caecilie Geyer, who appears as Frau Avenarius in Wagner's correspondence.

[5] [It was no uncommon occurrence for a boy to be thus entered under the name of his stepfather, and the circumstance gives no support to the common theory that Wagner was in reality the son of the clever actor. Mrs. Burrell's book gives ocular demonstration, by a very remarkable similarity between the composer and a portrait of a Wagner uncle, that the boy was actually the son of the 'Actuarius.']

[6] *Autobiographische Skizze*, 1842.

[7] [For Wagner's early years, see A. Schilling's *Aus R. W.'s Jugendzeit* (bibliography, below).]

stupid pedant. The ferment in Richard's mind now took a literary direction. The writings of E. T. A. Hoffmann engrossed his attention, and it is curious to note that so early as in his 16th year he became acquainted with some of the subjects which he treated later on. Thus, Hoffmann's 'Serapions Brüder,' in vol. ii., contains a story about the legendary contest of 'Meistersinger' (Hoffmann's misnomer for 'Minnesinger') at Wartburg (2nd Act of 'Tannhäuser'); and sundry germs of Wagner's 'Meistersinger' are to be found in Hoffmann's 'Meister Martin der Küfer von Nürnberg.' — Ludwig Tieck's narrative poem 'Tannhäuser' was read at the same time. — A performance of Beethoven's Pastoral Symphony led to an attempt at a musical pastoral, the dramatic aspect of which was suggested by Goethe's 'Laune des Verliebten.' In 1830 Richard attended the 'Thomasschule' with results little more satisfactory than at the 'Nicolai.' Practically his philological studies went no farther; 'I chose to write overtures for grand orchestra, and to bluster about politics with young litterati like Heinrich Laube.' An overture (in B , 6–8) was performed under H. Dorn at the theatre in a Christmas Day concert (see Mrs. Burrell, p. 99), (1830, aet. 17). 'This was the culminating point of my absurdities. The public was fairly puzzled by the persistence of the drum-player, who had to give a tap *fortissimo* every four bars from beginning to end; people grew impatient, and finally thought the thing a joke.' [1]

When he matriculated at the University of Leipzig (Feb. 23, 1831),[2] Wagner had the good luck to find a proper master, Theodor Weinlig, Cantor at the Thomasschule, an admirable musician and a kindly intelligent man, who at once gained his pupil's confidence and led him in the right direction. Wagner felt deeply indebted to Weinlig, and held his memory in great esteem. In 1877 he spoke at length about the lessons: —

Weinlig had no special method, but he was clear-headed and practical. Indeed you cannot *teach* composition, you may show how music gradually came to be what it is, and thus guide a young man's judgment, but this is historical criticism, and cannot directly result in practice. All you can do is, to point to some working example, some particular piece, set a task in that direction, and correct the pupil's work. This is what Weinlig did with me. He chose a piece, generally something of Mozart's, drew attention to its construction, relative length and balance of sections, principal modulations, number and quality of themes, and general character of the movement. Then he set the task: — you shall write about so many bars, divide into so many sections with modulations to correspond so and so, the themes shall be so many, and of such and such a character. Similarly he would set contrapuntal exercises, canons, fugues — he analysed an example minutely and then gave simple directions how I was to go to work. But the true lesson consisted in his patient and careful inspection of what had been written. With infinite kindness he would put his finger on some defective bit and explain the why and wherefore of the alterations he thought desirable. I readily saw what he was aiming at, and soon managed to please him. He dismissed me, saying, you have learnt to stand on your own legs. My experience of young musicians these forty years has led me to think that music should be taught all round on such a simple plan. With singing, playing, composing, take it at whatever stage you like, there is nothing so good as a proper example, and careful correction of the pupil's attempts to follow that example. I made this the basis of my plan for the reorganisation of the Music-school at Munich, etc.[3]

The course with Weinlig lasted barely six months. A Sonata in four movements B♭, op. 1, and a Polonaise for four hands in D, op. 2, were printed at Breitkopf & Härtel's — straightforward music, solid schoolwork, without a trace of Wagner. A Fantasia in F♯ minor, where Weinlig's controlling hand is less visible, remains in MS.

Whilst this musical work was going on, philology and æsthetics, for which his name was set down at the University, were neglected. He plunged into the gulf of German students' dissipations (curious details are given in the privately printed *Lebenserinnerungen*), but soon felt disgusted, and worked all the more steadily at music. In the course of 1830 he made a pianoforte transcription of Beethoven's Ninth Symphony, which was offered to Messrs. Schott in a letter dated Oct. 6. In 1831, feeling sure of his competence to do such work, he addressed a letter in very modest terms to the Bureau de Musique (Peters) offering his services as 'corrector for the press and arranger.' [4] Dorn (in a contribution to Schumann's *Neue Zeitschrift*, 1838, No. 7) gives a pleasant account of his enthusiasm for Beethoven in those early days. 'I doubt whether there ever was a young musician who knew Beethoven's works more thoroughly than Wagner in his 18th year. The master's overtures and larger instrumental compositions he had copied for himself in score. He went to sleep with the quartets, he sang the songs and whistled the concertos (for his pianoforte-playing was never of the best); in short he was possessed with a *furor teutonicus*, which, added to a good education and a rare mental activity, promised to bring forth rich fruit.' A 'Concert-overture mit Fuge' in C (MS.) was written in 1831; and another MS. overture in D minor (Sept. 26, amended Nov. 4) was performed Dec. 25, 1831.

In 1832 (aet. 19) he wrote a Symphony in four movements (C major).[5] 'Beethoven,' he says of it, 'and particular sections of Mozart's C major Symphony were my models, and in spite of sundry aberrations, I strove for clearness and power.' In the summer of this year, he took the scores of the Symphony and the Overture in C to the 'Music-town,' Vienna — probably

[1] *Autobiographische Skizze.*

[2] [This is shown to be the true date, notwithstanding the statement in Wagner's *Mein Leben*, as Mrs. Burrell gives facsimiles from the University books, p. 109, etc.]

[3] These and other words of Wagner's, printed in small type, and not otherwise authenticated, were uttered in conversation with the writer, in the spring and summer of 1877, and are here first made public.

[4] Herr Tappert, in his admirable brochure *Richard Wagner, sein Leben und seine Werke*, gives the entire letter (Aug. 6, 1831).

[5] [As to the 'Polonia' overture, written at this time, see the *Musical Times*, 1905, p. 117. It was performed with the 'Columbus' and 'Rule Britannia' overtures, at the Queen's Hall, Jan. 2, 1905.]

with a view to some small post. He found Herold's 'Zampa' and Strauss's potpourris upon it rampant there, and beat a hasty retreat. On the way home he stopped at Prague, and made the acquaintance of Dionys Weber, director of the Conservatorium, whose pupils rehearsed the Symphony. The score was then submitted to the directors of the Gewandhaus Concerts at Leipzig. The managing director, Hofrath Rochlitz, editor of the *Allgemeine Musicalische Zeitung*, an authority in musical matters, invited the composer to call. 'When I presented myself to him, the stately old gentleman raised his spectacles, saying "You are a young man indeed! I expected an older and experienced composer." He proposed a trial performance at the meetings of a junior institution, the "Euterpe," and a fortnight afterwards (Jan. 10, 1833) my Symphony figured in the programme of a Gewandhaus Concert.' The sequel of the story of the work is as follows. In 1834–35, Wagner being on a visit to Leipzig, presented the score to Mendelssohn,[1] who was then conducting the Gewandhaus Concerts; or rather, he forced it upon him in the hope of getting a critical opinion, and perhaps another performance. Mendelssohn, though repeatedly meeting Wagner later on, never mentioned the score and Wagner did not care to ask him about it. After Mendelssohn's decease the MS. appears to have been lost, and inquiries proved fruitless. In 1872 an old trunk was discovered at Dresden which had been left by Wagner during the disturbances of 1849. It contained musical odds and ends, together with a set of orchestral parts almost complete, which proved to be those of the missing Symphony in the handwriting of a Prague copyist of 1832. A new score was compiled from these parts, and after nearly half a century a private performance of the work was given by the orchestra of the Liceo Marcello at Venice on Christmas Eve, 1882, Wagner conducting. Apart from its biographical interest the Symphony has few claims to attention. In 1883, 'for the benefit of the curious,' Wagner quoted a fragment of the Andante, and then dismissed the whole as 'an old-fashioned *ouvrage de jeunesse*.'[2]

Whilst at Prague (summer of 1832) he wrote his first libretto for an opera, 'Die Hochzeit.' 'It was of tragic import. An infuriated lover climbs to the window of the bedroom of his beloved, who is his friend's bride. She is awaiting the arrival of the bridegroom. The bride wrestles with the madman, and precipitates him into the courtyard below. At the funeral rites the bride, with a wild cry, falls dead over the corpse.' On his return to Leipzig he began writing the music. There was a grand septet, which pleased Weinlig; but Wagner's sister Rosalie disapproved of the story, and the verses were destroyed. An autograph presentation copy to the 'Würzburger Musikverein,' consisting of the introduction, chorus and septet (not sextet), 36 pages, is extant.

With the year 1833 (aet. 20) begins Wagner's career as a professional musician. The elder brother Albert, who had a high tenor voice, was engaged at the theatre of Würzburg as actor, singer, and stage-manager. Richard paid him a visit lasting from February until January 1834, and was glad to take the place of chorusmaster with a pittance of 10 florins per month. [In Mrs. Burrell's collection was the MS. of a septet written at Würzburg. A tablet was affixed in 1890 to the house where he lived.] Albert's experience of theatrical matters proved useful; the Musikverein performed several of Richard's compositions; his duties at the theatre were light, and he had ample leisure to write the words and music to an opera in three acts, 'Die Feen.' The plot of this opera is constructed on the lines of Gozzi's 'La donna serpente, Fiaba teatrale in tre atti,' with a characteristic change in the *dénouement*. In Gozzi's play as in the Scottish ballad, *The Laidly Worm*, a fairy is ready to forgo her immortality for a mortal lover, but she can do so only under certain conditions. The lover shall not disown her, no matter how unworthy she may happen to appear. The fairy is turned into a snake, which the lover courageously kisses. Wagner alters this; the fairy is not changed into a snake, but into a stone, and she is disenchanted by the power of music. 'Beethoven, Weber, and Marschner were my models. The *ensemble* pieces contained a good deal that seemed satisfactory, and the finale of the second act especially promised to be effective.' Excerpts were tried at Würzburg in 1834. On his return to Leipzig Wagner offered the opera to Ringelhardt, the director of the theatre, who accepted but never performed it. The autograph score was in the possession of the King of Bavaria ['Die Feen' was produced at Munich in 1888.]

In the spring of 1834, Wilhelmine Schroeder-Devrient appeared at Leipzig. Her performances, both as actress and as singer, gave a powerful impulse to Wagner's talents. [He had probably seen her as Fidelio in 1832.] Her rare gifts appear to have suggested to him that intimate union of music with the drama which he afterwards achieved. During six important years (1842–48 and 1849), when she was engaged as principal singer and he as Capellmeister at Dresden, he was in almost daily communication with her. As late as 1872 he stated that her example had constantly been before him: 'whenever I conceived a character I saw *her*.' In 1834 she sang the part of Romeo in Bellini's 'Montecchi e Capuletti.' The young enthusiast for Beethoven perceived the weakness of Bellini's music clearly enough, yet the impression Mme.

[1] Details in *Ges. Schriften*, vol. x., *Bericht über die Wiederaufführung eines Jugendwerkes*, pp. 399–405. *Prose Works*, vi. 313.

[2] *Bericht über die Wiederaufführung eines Jugendwerkes*. *Prose Works*, vi. 313.

Devrient made upon him was powerful and artistic. The Leipzig theatre next brought out Auber's 'La Muette de Portici' (Masaniello). To his astonishment Wagner found that the striking scenes and rapid action of this opera proved effective and entertaining from beginning to end, even without the aid of a great artist like Mme. Devrient. This set him thinking. He was ambitious, and longed for an immediate and palpable success; — could he not take hints from Bellini and Auber, and endeavour to combine the merits of their work? Heroic music in Beethoven's manner was the true ideal; but it seemed doubtful whether anything approaching it could be attained in connection with the stage. The cases before him showed that effective music can certainly be produced on different lines and on a lower level; the desiderata, as far as he then saw them, were, to contrive a play with rapid and animated action; to compose music that would not be difficult to sing and would be likely to catch the ear of the public. His sole attempt in such a direction — 'Das Liebesverbot,' an opera in two acts after Shakespeare's 'Measure for Measure' (the part of Isabella intended for Mme. Devrient) — has not had a fair chance before the footlights. He sketched the libretto during the summer holidays, and worked at the score in 1835 and 1836. Details of the plot and the rather licentious tendency of the whole are described in his *Ges. Schriften*, vol. i. *Prose Works*, vii. 5. The music is curiously unlike his former models; and it is easy to trace the influence of 'La Muette,' and even of 'Il Pirata' and 'Norma.'

In the autumn of 1834 Wagner undertook the duties of Musikdirector at the Magdeburg theatre. The troupe of actors and singers, mostly young people, was not a bad one; they liked him, and the curious life behind and before the scenes afforded interest and amusement. At concerts under his direction the overture to 'Die Feen' and a new overture to Apel's play 'Columbus' (1835) were performed;[1] he wrote music for the celebration of New Year's Day, 1835, songs to a fantastic farce, 'Der Berggeist,' etc., and came to be liked by the public as well as the artists. In the summer of 1835 he went on a tour to find new singers, and was promised 'a benefit performance' as a set-off against expenses. During this tour he again met Mme. Schroeder-Devrient when she appeared at Nuremberg as Fidelio, and as Emmeline in Weigl's 'Schweizerfamilie.' The theatre at Magdeburg was supported by a small subvention from the Court of Saxony and managed by a committee. But in spite of such assistance and supervision the worthy Director, Herr Bethmann, was ever on the brink of bankruptcy. He had a habit of disappearing when pay-day came round, and the troupe was in a bad plight during the spring season of 1836. 'We meant to close,' writes Wagner, 'towards the end of April with my opera, and I worked hard to get score and parts finished in good time. But as early as March the leading members threatened to leave; for my sake they agreed to remain till the end of the month and to study my work. This, however, was not an easy task. No *Singspiel*,[2] but music after the manner of La Muette! Herr Bethmann represented that he would be put to sundry expenses for stage properties, etc., and claimed the first night for *his* benefit. I was to profit by the second.' There were twelve days left, and the preparations went on incessantly; rehearsals at the theatre, rehearsals at every private lodging; all Magdeburg excited; yet no man knew his part, and the *ensembles* were hopeless. At the general rehearsal Wagner's conducting, gesticulating, and prompting, kept things together somehow. Not so at the performance (March 29, 1836) — a crowded house, and utter chaos. The repetition for the composer's benefit was duly announced, but collapsed ere the curtain could rise — few people in the auditorium, and a free fight behind the scenes![3]

Wagner had many debts, and no means to pay. He repaired to Leipzig, hoping that the long connection of members of his family with the theatre there would smooth the way for 'Das Liebesverbot.' He was advised to offer the part of Marianne to the daughter of the director; but Herr Ringelhardt, after perusing the libretto, stated that his paternal conscience would not permit him to sanction the appearance of his daughter 'in a piece of such frivolous tendency.' Wagner next applied to the Königstaedter Theater at Berlin — equally in vain. Penniless, he left Berlin for the Prussian town of Königsberg, where colleagues from Magdeburg — Frau Pollert the prima donna, and his special friend Wilhelmina or 'Minna' Planer, the actress (erste Liebhaberin) — had found engagements. With a view to the conductorship he arranged concerts at the Schauspielhaus, at one of which an overture of his, presumably 'Columbus,' was performed. At length the appointment as conductor was promised; and he forthwith married Fräulein Planer (Nov. 24, 1836) — the third daughter of the 'Mechanicus' Gothilf Planer of Dresden. [She was born at Oederan, near Chemnitz, Sept. 5, 1809, and was therefore nearly four years older than her husband. She died Jan. 25, 1866, and was buried in the Anna Friedhof in Dresden. (Kietz's *Reminiscences*, p. 135.)] 'I wasted a year at Königsberg amid petty cares, worrying myself and others. An overture "Rule Britannia"[4] is the only thing I wrote.' How to

[1] [On this overture, see *Musical Times*, 1905, p. 117. It was played at the Queen's Hall, Jan. 2, 1905.]

[2] See SINGSPIEL, vol. iv. p. 468.

[3] For a droll account of the performance, see 'Bericht über eine erste Opernaufführung,' *Ges. Schriften*, vol. i. [*Prose Works*, vii. 5].

[4] [See *Musical Times*, 1905, p. 117, and programme of the Queen's Hall Concert of Jan. 2, 1905.]

get out of this groove of mediocrity? He longed for Paris. In those days success in the operatic world began in France. Had not Meyerbeer recently cleared 300,000 francs by 'Les Huguenots'? Wagner sent sketches for an opera in four acts — 'Die hohe Braut,' after a novel of Heinrich König's — to Scribe the librettist, hoping thus to approach the Parisian Opéra.[1] Of course Scribe took no notice. About Michaelmas the Director at Königsberg followed Herr Bethmann's example, and declared himself bankrupt.

Wagner eagerly grasped at a chance which presented itself from the Russian side of the Baltic. A theatre was about to be started under Karl v. Holtei at Riga. On the recommendation of Dorn, who had gone thither some years before, Wagner was chosen 'First Musikdirector,' and his wife, and her sister, Therese Planer, were engaged for the 'Schauspiel.' As compared with Magdeburg or Königsberg, Riga was a wealthy place, and the salaries were liberal. Wagner found all that was needful to attain good performances, and set to work energetically. During the winter season he conducted orchestral concerts; his overtures 'Columbus' and 'Rule Britannia' were played; he wrote various arias for the vocalists; and the text to a comic opera in two acts, 'Die glückliche Bärenfamilie.'[2] Dec. 11th is the date of a 'Benefizvorstellung von Bellini's Norma, für Herrn Musikdirector Wagner.' During the summer of 1838 he rehearsed Méhul's 'Joseph' 'with great love and enthusiasm for the work' — and completed the book of 'Rienzi.'

When in the autumn I began the music to 'Rienzi' my sole care was to do justice to the subject. I had so laid it out that a first performance would be impossible at a second-rate theatre. I had Paris in view. The thought of conscious triviality, even for a single bar, was intolerable. The character of Rienzi, ardent, aspiring, amid barbarous surroundings, interested me. I approached it by way of the grand opera; still my first care was to depict it in accordance with my feelings.[3]

In the spring of 1839, at the termination of his contract, the first two acts were finished. He returned to Königsberg (July 1839), paid his debts, repaired to the port of Pillau, and took berths, on board a sailing vessel bound for London, for himself, his little wife, and a huge Newfoundland dog, *en route* for Paris. 'I shall never forget the voyage: it lasted three weeks and a half, and was rich in disasters. Three times we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the "Flying Dutchman"' (he had read it in Heine's *Salon*) 'was confirmed by the sailors, and the circumstances gave it a distinct and characteristic colour in my mind. We stopped eight days in London to recover from the trying effects of the voyage. I was interested above all things in the aspect of the town and the Houses of Parliament; of the theatres I saw nothing.'[4]

At Boulogne he made the acquaintance of Meyerbeer, and remained four weeks to cultivate it. How far the music to 'Rienzi' pleased Meyerbeer does not appear, and the saying attributed to him that 'Rienzi' is the best opera-book extant is not sufficiently authenticated. Meyerbeer provided Wagner with letters of introduction to the Directors of the Opéra and the Théâtre de la Renaissance, to Schlesinger the music-publisher and proprietor of the *Revue et Gazette Musicale*, and to M. Gouin his agent, '*l'alter ego* du grand maître.' Assertions in German journals that Wagner was then or at a later period under pecuniary obligations to Meyerbeer are groundless, and have been publicly contradicted. The true relations of the two men will be described farther on.

Paris. Wagner arrived in Paris in September, 1839, and remained till April 7, 1842 (aet. 26–29). His hopes and plans were not realised; yet, for the growth of his power as an artist this was an important and eventful time.

Except for the sake of my poor wife, whose patience was sorely tried, I have no reason to regret the adventure. At two distinct periods we felt the pinch of poverty severely— actually suffered from cold and hunger. I did a good deal of work, mere drudgery for the most part, but I also studied and wrote assiduously, and the performances of Beethoven at the Conservatoire were invaluable to me.

They found lodgings in an out-of-the-way quarter, Rue de la Tonnellerie, 'au fond d'un appartement garni d'assez triste apparence,' in an old house which claims to have been the birthplace of Molière. Patronised and introduced by Meyerbeer, Wagner was received with marked politeness. 'Léon Pillet (Director of the Opéra, at that time called 'Académie royale de musique' [see vol. i. p. 8]) lui tend les bras, Schlesinger lui fait mille offres de service, Habeneck (Conductor at the Opéra and the Conservatoire) le traite d'égal à égal.' But he soon found that fine speeches meant anything rather than help or goodwill. In fact, Meyerbeer's intervention seems to have told against, rather than for him. 'Do you know what makes me suspicious of this young man?' said Heine; 'it is that Meyerbeer recommends him.'[5]

[1] In 1842 these sketches were carried out in light verse to oblige Capellmeister Reissiger, Wagner's colleague at Dresden. In 1848 the opera, entitled (Bianca und Giuseppe, or) 'Die Franzosen in Nizza,' in four acts, and with sundry alterations enforced by the Austrian censorship, music by Kapellmeister J. F. Kittl, was performed at Prague with considerable and lasting success.

[2] L. Nohl found the MS. at Riga in 1872, together with sketches for bits of the music — 'à la Adam.' These are quoted in *Neue Zeitschrift* (1884, p. 244).

[3] See 'Eine Mittheilung an meine Freunde.'

[4] They lodged for a night at the Hoop and Horseshoe, 10 Queen Street, Tower Hill, still existing; then stayed at the King's Arms boarding house, Old Compton Street, Soho; from which place the dog disappeared, and turned up again after a couple of days, to his master's frantic joy. Wagner's accurate memory for localities was puzzled when he wandered about Soho with the writer in 1877 and failed to find the old house. Mr. J. Cyriax, who has zealously traced every step of Wagner's in London, 1839, 1855, and 1877, states that the premises have been pulled down. [See F. G. Edwards, *Musical Haunts in London*, p. 50.]

[5] On the authority of Theodor Hagen, late editor of the new York *Musikzeitung*. No other well-authenticated utterance of

When told of Wagner's antecedents and his sanguine hopes of success, Heine devoutly folded his hands in admiration of a German's faith. There was no chance whatever for 'Rienzi' at the Opéra. 'Quand il lui détaille les merveilles de son *Rienzi*, le directeur de l'académie enveloppe sa phrase laudative d'épithètes plus réservées: quand il insiste et demande une audition à jour fixe, son interlocuteur recule visiblement, et redouble d'aménités oratoires pour éviter un engagement formel.' A writer for the *Variétés* undertook a translation of the libretto of 'Das Liebesverbot' for the Théâtre de la Renaissance. Three numbers were tried and found acceptable. 'Wagner quitte à la hâte la rue de la Tonnellerie, trop éloignée de ce monde d'artistes avec lequel il va se trouver journellement en contact. Il achète des meubles et s'établit triomphalement rue du Helder.' On the very day of his removal M. Joli the Director failed, and the doors of the theatre were closed. Wagner attempted to gain a footing at one of the Boulevard theatres. There was a talk of his setting a vaudeville of Dumanoir's, 'La Descente de la Courtille,' and a beginning was made. 'Malheureusement, les choristes du théâtre ne s'étaient pas aguerris encore à cette époque avec la musique de *La Belle Hélène*, et après quelques répétitions dérisoires, on déclara celle du jeune Allemand parfaitement inexécutable. On en conserva seulement une chanson: "Allons à la Courtille!" qui eut son heure de célébrité.'[1] Wagner offered himself as a 'choriste' at a still smaller Boulevard theatre. 'I came off worse than Berlioz when he was in a similar predicament. The conductor who tested my capabilities discovered that I could not sing at all, and pronounced me a hopeless case all round.'

He tried song-writing with a view to the Salons. A French version of Heine's 'Die beiden Grenadiere' was made for him, and he set it, in 1839, introducing the 'Marseillaise' at the close — a rather difficult and not altogether satisfactory composition, refused by professional singers with sufficient reason. It appears strange, however, that neither singers nor publishers would have anything to do with three other simple and lovely songs to French words: the delicious little Berceuse, 'Dors, mon enfant,' Ronsard's 'Mignonne,' and Victor Hugo's 'Attente.' These were, literally, too good for the market. For 'Mignonne' Wagner in the end got a few francs when the song was printed in the music pages of a French periodical. Subsequently (1841–1842) it appeared together with 'Attente' and 'Dors, mon enfant,' in the 'Beilagen' to Lewald's *Europa*. April 1, 1841, is the date of a touching letter to the editor of *Europa*, to whom Wagner submits the three songs, requesting speedy payment of the 'maximum' fee paid for such contributions, since prices are known to vary from 5 to 9 florins (about 10 to 18s.), 'Ein Schelm, wer sich besser giebt, als er ist: mich hat man hier so zugerichtet!'

On Feb. 4, 1840, the score of a superb orchestral piece, published 15 years later as 'Eine Faust Ouvertüre,' was finished. This is the first work that has the true stamp of Wagner. It was conceived after a rehearsal of Beethoven's Ninth Symphony at the Conservatoire in the winter of 1839 (aet. 26), and is in some sense a piece of autobiography written in music. As originally planned it was to form the first movement of a Faust Symphony. — After a trial performance at Dresden, July 22, 1844, it was laid aside till 1855, when a revised version was published bearing a motto from Goethe's 'Faust' —

> Und so ist mir das Dasein eine Last,
> Der Tod erwünscht, das Leben mir verhasst!

It is a masterpiece of construction and instrumentation. The influence of Beethoven is apparent in the concise power of the themes, and the plain direct manner in which they are set forth, yet the work is Wagner's own from beginning to end.

Performances in Paris were not so good as he had anticipated. 'The Académie savours of mediocrity; the *mise en scène* and decorations are better than the singing. At the Opéra-Comique the representations have a completeness and a physiognomy of their own such as we know nothing of in Germany, but the music written for that theatre is perhaps the worst that has yet been produced in these days of decadence. The miserable quadrille rhythms which now (1842) rattle across the stage have banished the grace of Méhul, Isouard, Boieldieu, and *young* Auber. For a musician there is but one thing worth attention — the orchestral concerts at the Conservatoire; but these stand alone, and nothing springs from them.' His remarks about the stars at the Opera — Duprez, Dorus-Gras, Rubini 'with his sempiternal shake' — are rarely without a sting. The facile success of virtuosi annoyed him. Liszt, with whom he was to be so closely connected in after days, and who was then at the height of his fame as a virtuoso, appeared quite antipathetic. Wagner called once only at Liszt's lodgings, and left them in a state of irritation. 'Take Liszt to a better world, and he will treat the assembly of angels to a Fantaisie sur le Diable.' Paris at the time harboured many Germans — artists, savants, literati — in needy circumstances for the most part, but warm-hearted and impulsive. In such circles Wagner found congenial associates.[2] 'I met with many proofs of true friendship in Paris' — and the words may be taken to explain how it was that he and his 'bildhübsche kleine

Heine's regarding Wagner has come to light. The so-called letter to Laube which appeared in *Das Orchester* (Dresden), and was reprinted by Herr Kastner in *Parsifal*, is not a letter at all, but a concoction made up of Laube's words.

[1] Gasperini, *R. Wagner*, p. 27. The chanson has not been traced.

[2] [Hallé, who was one of these associates, has recorded his recollections of Wagner; see *Life and Letters of Sir Charles Hallé*, 1896, p. 59.]

Frau'[1] did not actually starve during that first winter. The dog was stolen before they left the Rue de la Tonnellerie.

Having no immediate prospects, he set to work to complete the music to 'Rienzi,' and for its ultimate performance cast his eye on Dresden, where his name might be supposed to have some little weight. On Nov. 19 the score was completed, and on Dec. 4 he despatched it to Herr v. Lüttichau, the Intendant. In the meantime, to keep the wolf from the door, he did all manner of odd work for Schlesinger, reading proofs, arranging rubbish for various instruments — the cornet-à-piston among the number — making *partitions de piano* of operas, etc. In 1841 he began to write for the *Gazette Musicale*. A clever novelette, *Une visite à Beethoven*,' fut très remarqué par Berlioz, qui en parla avec éloge dans le *Journal des Débats*.' Such things improved his position in the estimation of musicians, and preserved his self-respect. But the pay was small and partly absorbed by the expenses of translation; for Wagner, like most Germans, knew enough French for everyday purposes, but could not write the language effectively. His contributions to the *Gazette* were — to give their German titles: — 'Der Virtuos und der Künstler,' 'Der Künstler und die Oeffentlichkeit,' 'Ein glücklicher Abend,' 'Der Freischütz,' 'Eine Pilgerfahrt zu Beethoven,' 'Das Ende eines deutschen Musikers in Paris.' The original German of the two latter has been preserved in the *Dresdener Abendzeitung* of Theodor Hell (Hofrath Winkler) for 1841; the other articles have been translated back into German by Frau Cosima Wagner. Further articles written in Paris which the author thought worth reprinting are: — Rossini's 'Stabat Mater,' dated Dec. 15, 1841, and signed H. Valentino (Schumann's *Neue Zeitschrift für Musik*), 'Le Freischütz,' 'Bericht nach Deutschland' (*Ges. Schrift.* vol. i., P. W. vii.),[2] 'Ueber die Ouvertüre' (ditto, do.). A series of gossipping articles in Lewald's *Europa* signed V. Freudenfeuer, and styled 'Pariser Amusements' and 'Pariser Fatalitäten für Deutsche,' also the correspondence written for the *Dresdener Abendzeitung* — 'Nachrichten aus dem Gebiete der Künste und Wissenschaften,' have been cancelled[3] — with the one exception of an article on Halévy's 'Reine de Chypre,' Dec. 31, 1841 (*Ges. Schrift.* vol. i., P. W. vii. 205).

On Feb. 4, 1841, Wagner's overture 'Columbus' was performed at the annual concert to which the publisher Schlesinger used to invite the subscribers to the *Gazette Musicale*.[4] This, by the way, was the only performance of one of Wagner's works at Paris during his first residence there. Score and parts disappeared at that time [and were discovered in Paris about 1880].

When Meyerbeer returned in the summer of 1840, Wagner was in great distress. Meyerbeer again introduced him to the Director of the Opéra, M. Pillet. This time it was a personal introduction, and the reception accordingly was still more polite and encouraging. On Meyerbeer's advice Wagner submitted detailed sketches for the libretto to an opera, 'Der fliegende Holländer,' with the proposal that a French text-book should be prepared for him to set to music. Wagner had come to an understanding about the treatment of the story with Heine, who had a claim to be consulted, inasmuch as it was Heine who had recently related it and had suggested a new and touching *dénouement* which Wagner wished to adopt. In Heine's *Memoiren des Herrn von Schnabelewopski*, the imaginary hero witnesses the beginning and end of a play about the 'Ahasuerus of the ocean' at some theatre at Amsterdam, and reports that in the course of that performance the salvation of the doomed captain was brought about by the devotion of a woman 'faithful unto death.'[5] Matters at the Opéra apparently progressed just as Wagner desired. His sketches were accepted, and the names of various *arrangeurs* were mentioned. Meyerbeer again left Paris, and soon after his departure M. Pillet astonished Wagner by telling him that he had taken a liking to 'Le Vaisseau-Fantôme,' and was therefore anxious to dispose of it in favour of a composer to whom he had long ago promised a good libretto. Wagner refused to listen to any such proposition, and demanded his manuscript back. But this again did not suit M. Pillet, and so the matter remained in abeyance, Wagner consoling himself with the hope that Meyerbeer would ultimately set it straight. In the spring of 1841 Wagner, pressed by creditors, sub-let his rooms in the Rue du Helder, and took lodgings in the suburbs, at Meudon. Accidentally he heard that the plans for the 'Holländer' had been handed to M. Paul Foucher for versification, and that if he did not choose to give his consent to what was going on, he might be left in the cold altogether. Protests proved useless, and in the end M. Pillet paid £20 by way of compensation![6]

Wagner lost no time in completing his own poem and setting it to music. In seven weeks the score of the entire opera, except the overture, was finished. But £20, even at Meudon, cannot last for ever. Before Wagner could find leisure to write the overture he had to do two months more of journeyman work (Partitions de piano

[1] So described by Friedrich Pecht, the painter.

[2] According to Kastner, this was a contribution to the *Augsburger Abendzeitung* — on Wolzogen's authority it should be *Dresdener Abendzeitung*, 1841.

[3] [They are translated in P. W. viii.]

[4] Pillet's account of the fiasco is in W. A. Ellis's *Life of Wagner*, i. 311.

[5] It was however not a Dutch play at Amsterdam, but, as Dr. Francis Hueffer has shown, an English play of Fitzball's at the Adelphi in London which Heine witnessed in 1827, and which furnished him with the outlines of the story. Still the ingenious *dénouement* is Heine's own. [But see an article, 'From Fitzball to Wagner,' by W.A. Ellis, in *The Meister*, Feb. 1892, p. 4.]

[6] See VAISSEAU-FANTÔME, *ante*, p. 209. It was during Dietsch's conductorship that 'Tannhäuser' was produced at the Opéra in 1861. See *ante*, p. 18.

of Halévy's 'Guitarrero,' 'La Reine de Chypre,' etc.). 'I did it all cheerfully enough, corresponded with the artists at Dresden, and looked forward to my deliverance. I offered the book of the "Holländer" to the managers at Munich and Leipzig; they refused it as unfit for Germany. I had fondly hoped it would touch chords that respond quickest with Germans!' At Berlin a word from Meyerbeer sufficed to get it 'accepted, but without prospect of immediate performance.

After the composition of the 'Holländer' he cast about for other subjects. During a course of historical reading he met with the story of the conquest of Apulia and Sicily by Manfred, son of the Emperor Frederick II. The picturesque semi-oriental circumstances of the story attracted him, and he sketched a libretto, 'Die Sarazener,' in which a prophetess, Manfred's half-sister by an Arabian mother, kindles the enthusiasm of the Saracens and leads to victory and to Manfred's coronation. Mme. Devrient, to whom some years later he submitted the fully developed plan, objected to the *dénouement*, and it was dropped altogether.

By a lucky chance, the popular version (Volksbuch) of the story of 'Tannhäuser' now came into his hands and took possession of his fancy. It has already been said that he was familiar with the subject; in early youth he had read Tieck's rhymed 'Erzählung' of Tannhäuser, and Hoffmann's novel 'Der Sängerkrieg'; he was also aware that Weber had planned an opera on the legend of Tannhäuser. 'When I re-read Tieck's altogether modern poem, I saw clearly why its mystical coquetry and frivolous catholicism had formerly repelled me. The Volksbuch and the plain Tannhäuserlied[1] present the figure of Tannhäuser in far clearer and simpler outlines.' He was especially struck by the connection of Tannhäuser with the contest of Minnesänger at Wartburg, which the Volksbuch establishes in a loose sort of way. Thereupon, he endeavoured to trace the story of the 'Sängerkrieg' to its source. A German philologist of his acquaintance happened to possess a copy of the mediæval German poem. It interested him greatly, and he was tempted to pursue the subject further. One of the MS. copies of the 'Wartburgkrieg'[2] introduces the poem of 'Loherangrin.'[3] Wagner was led to the study of Wolfram von Eschenbach's 'Parzival' and 'Titurel'; 'and thus an entirely new world of poetical matter suddenly opened before me.'[4]

Dresden (1842–49, aet. 29–36). Before the ensemble rehearsals for 'Rienzi' began in July, Wagner made an excursion to the Bohemian hills, and at Teplitz completed the sketches for the book of 'Tannhäuser.' 'Rienzi' had found friends in the person of Herr Fischer the chorus-master, and of Josef Tichatschek the tenor, who felt sure that his 'trumpet tones' would tell in the title-rôle. Mme. Schroeder-Devrient, in spite of her *contours tant soit peu maternels*,[5] would make the most of Adriano. There was ample opportunity for novel scenic effects, dumb show, and the display of choral masses. The chorus-master and the stage-manager were ready to make special efforts; Reissiger, the conductor, was well disposed, and had a good orchestra; in short, the night of Oct. 20, 1842, proved a memorable one. The performance began at 6, and came to an end just before midnight, amid immense applause. 'We ought all to have gone to bed,' relates a witness, 'but we did nothing of the kind.' Early next morning Wagner appeared in the band-room to make excisions. In the afternoon he reappeared to see whether they had been properly indicated in the parts; the copyist excused himself on the plea that the singers objected! 'Ich lasse mir nichts streichen,' said Tichatschek, 'es war zu himmlisch!' During the next ten days two repetitions were given to crowded houses at increased prices. When Reissiger, after the fifth[6] performance, offered Wagner the bâton, the enthusiasm redoubled. Wagner was the hero of the day. By and by 'Rienzi' came to occupy two evenings: acts 1 and 2 — and 3, 4, 5. The attraction at Dresden has continued more or less ever since. But it was five years before the work was performed at Berlin, Oct. 26, 1847; it was produced at Hamburg, 1844; at Königsberg, 1845; at Munich and Cassel, 1870; at Vienna, 1871.[7]

Nov. 26, 1842, a soiree[8] was given at the Gewandhaus, Leipzig, by Sophie Schroeder, the tragedian (Mme. Devrient's mother), at which Tichatschek sang Rienzi's prayer and Mme. Devrient the air of Adriano. Wagner's literary friend Laube ('Der sich gar nichts daraus machte wie etwas klang' mistook a duet from Marschner's 'Templer und Jüdin' for another extract from 'Rienzi,' and reported that the three pieces 'were rather dry and poor in thought.' Laube was about to assume the editorship of the *Zeitung für die elegante Welt*, and asked Wagner for materials towards a biographical article. This was the origin of the *Autobiographische Skizze*, repeatedly quoted above, and reprinted in vol. i. of Wagner's collected writings. It was printed verbatim in the 5th and 6th numbers of that journal, Feb. 1 and 8, 1843, and was accompanied by a portrait 'after Kietz.'

The managers of the Dresden theatre were

[1] For the original 'Tannhäuserlied' see Uhland's *Alte hoch- und nieder-deutsche Volkslieder*, bk. v. p. 297.

[2] See Simrock's edition of *Der Wartburgkrieg* (1858) and his version into modern German of Wolfram von Eschenbach's *Parzival und Titurel* (xvi. 'Loherangrin,' 3rd edit. 1857).

[3] Printed by Görres in 1813, and in 1858 again edited by Rückert.

[4] [As to the sources of these dramas, see *The Legends of the Wagner Drama; Studies in Mythology and Romance*, by Jessie L. Weston, 1896.]

[5] Berlioz, *Mémoires*, p. 274.

[6] [The performance conducted by Wagner was the sixth. See Ellis's *Life*, i. 351, and the *Familien Briefe*, p. 86.]

[7] [For the further history of 'Rienzi' see an article by O. Eichberg in the *Bayreuther Taschenbuch* for 1892, p. 5.]

[8] Mendelssohn (who conducted his overture to 'Ruy Blas') wrote about it to his mother, Nov. 28.

now eager to bring out 'Der fliegende Holländer.' The opera was hastily prepared, and Wagner conducted the first performance on Jan. 2, 1843 (Senta, Madame Schroeder-Devrient). 'I had aimed at presenting the action in its simplest traits, and at avoiding needless details and everything that might flavour of intrigue; the incidents of the story were to tell their own tale.' The public had expected a second 'Rienzi,' and were disappointed. It was by no means a failure, nor was it a *succès d'estime:* some were deeply touched, others simply astonished. Schumann's paper reported that Mme. Devrient's Senta 'was the most original representation she has perhaps ever given.' Wagner's own words tend to show that she made too much of her part; the rest, especially the representative of the Holländer, Wächter, too little, and that in spite of applause and recalls the performance was unsatisfactory. The work was repeated in due course, and never quite disappeared from the répertoire.[1] The poem was submitted to Spohr, who pronounced it 'a little masterpiece,' and asked for the music, which he conducted at Cassel, June 5, 1843. Wagner wrote a warm letter of thanks, and a pleasant correspondence ensued. Altogether Spohr appears to have been the only eminent musician of an earlier generation who cordially held out his hand to young Wagner. Spohr's *Selbstbiographie* (ii. 272, Engl. transl. ii. 245) contains extracts from a letter to his friend Lüder, written whilst the rehearsals were going on: '"Der fliegende Holländer" interests me in the highest degree. The opera is imaginative, of noble invention, well written for the voices, immensely difficult, rather overdone as regards instrumentation, but full of novel effects; at the theatre it is sure to prove clear and intelligible. . . . I have come to the conclusion that among composers for the stage *pro tem.* Wagner is the most gifted.'

The 'Holländer' was originally meant to be performed in one Act, as a 'dramatic Ballade.' A reference to the score will show that the division into three Acts is made by means of crude cuts, and new starts equally crude. [The first reading was restored in Dec. 1898 at the Lyceum Theatre, at a students' performance of the Royal College of Music; and the same admirable arrangement was carried out at Bayreuth in 1901 and 1902.]

When 'Rienzi' was produced, the death of Capellmeister Morlacchi (1841) and of Musikdirector Rastrelli (1842) had left two vacancies at Dresden. The names of Schindelmeisser, Gläser, and Wagner were put forward as candidates. Wagner appears at first to have tried for the lesser post of Musikdirector, with a salary of 1200 thalers (£180). But Herr von Lüttichau the 'Intendant' supported him, and in the end he was appointed Hofcapellmeister with a salary of 1500 thalers (£225).[2] Jan. 10, 1843, he gave the customary 'trial performance' by rehearsing and conducting Weber's 'Euryanthe'; and, whilst the rival candidate, Schindelmeisser, was busy with Spontini's 'La Vestale,' he repaired to Berlin to press forward 'Rienzi' and the 'Holländer.' But it appeared that the managers of the Royal Prussian Opera did not care to risk a performance of either work just then, their acceptance of Wagner's libretti having been a mere act of politeness towards Meyerbeer. Before the end of January Wagner's appointment at Dresden was ratified by the authorities. The ceremony of installation took place on Feb. 2 — the day after Berlioz's arrival — and it was the first of Wagner's official acts to assist Berlioz at the rehearsals for his concerts.[3]

Wagner had scruples as to whether he would prove the right man for the place. With every appearance of reason his wife and friends urged that no one in his circumstances could afford to slight a permanent appointment with a fixed salary. No doubt he would have been the right man if the 'Königliche sächsische Hof-Opern-theater' had in reality been what it professed to be — an institution subsidised for the sake of art. But the words 'Operatic Theatre, Royal and subsidised' or otherwise, and 'Art for Art's sake,' convey widely divergent notions. Wagner had experience enough to know as much. He held his peace, however, and accepted — 'froh und freudig ward ich königlicher Kapellmeister.' The duties were heavy; performances every evening all the year round — at least three plays, and generally three, sometimes four operas per week — besides the music at the Hofkirche and occasional concerts at Court. The Musikdirector led at the plays, and looked after the church-music on week-days; the two Capellmeisters conducted at church on Sundays and festivals, and each was responsible for certain operas. During his seven years' service Wagner rehearsed and conducted 'Euryanthe,' 'Freischütz,' 'Don Juan,' 'Zauberflöte,' 'Clemenza di Tito,' 'Fidelio'; Spontini's 'La Vestale,' Spohr's 'Jessonda,' Marschner's 'Hans Heiling' and 'Adolf von Nassau,' Winter's 'Unterbrochenes Opferfest,' Mendelssohn's 'Sommernachtstraum' and 'Antigone,' Gluck's 'Armida,' etc. He made a special arrangement of 'Iphigenia in Aulis,' performed Feb. 22, 1847, in which he revised the text, retouched the instrumentation, condensed certain bits, added sundry connecting-links, and changed the close. The arrangement has been published, and is now generally adopted. At the 'Pensionsconcerte' given by the 'Hofcapelle' his reading of

[1] On May 22, 1843, it was given at Riga; in 1844 at Berlin. [As to its further history, see Eichberg's article in *Bayreuther Taschenkalender*, 1893, p. 139.]

[2] At court theatres in Germany the title Hof-Capellmeister usually implies an appointment for life, with a retiring pension in proportion to salary and duration of service.

[3] See Berlioz's letter to D'Ortigue, Feb. 28, 1843 (*Correspondence* and *Mémoires*), Lettre à Ernst. [Translated in K. F. Boult's *Life of Hector Berlioz*, 1903, p. 182.]

Beethoven's Symphonies, Eroica, C minor, A major, and F major, and particularly of the Choral Symphony, attracted much attention. 'It was worth while to make the journey from Leipzig merely to hear the recitative of the contrabasses,' said Niels Gade, concerning the last.[1]

Wagner had not much to do with the music at the Hofkirche, but he detested the routine work there. The Catholic Court chose to have none but Catholics in the choir, women's voices were excluded, and the soprano and alto parts were taken by boys. All told, the choir consisted of 24 or 26 — 14 men and 10 or 12 boys. The accompaniments were played by a full orchestra, on festive occasions as many as 50 performers, including trumpets and trombones! 'The echoes and reverberations in the building were deafening. I wanted to relieve the hard-worked members of the orchestra, add female voices, and introduce true Catholic church-music *a cappella*. As a specimen I prepared Palestrina's Stabat Mater, and suggested other pieces, but my efforts failed.'[2]

There was an odd relic of bygone days there, a *musico*, a great fat *soprano*. I used to delight in his extreme conceit and silliness. On holidays and festivals he refused to sing unless some aria was especially set apart for him. It was quite wonderful to hear the ancient colossus trill that florid stuff of Hasse's: a huge pudding, with a voice like a cracked cornet à piston. But he had a virtue for which we may well envy him; he could sing as much in one breath as any normal singer I ever met with in two.[3]

Wagner became leader of the 'Liedertafel' (a choir of male voices established 1839) and was chosen conductor of the 'Männergesangfest' which took place in July 1843, and for which he wrote 'Das Liebesmahl der Apostel — eine biblische Scene.' This work requires three separate choirs of male voices, which begin *a cappella* and are ultimately supported by the full orchestra. It is dedicated to Frau Charlotte Weinlig, 'der Wittwe seines unvergesslichen Lehrers.'[4]

In 1844 the remains of C. M. v. Weber were exhumed and brought from London to Dresden. Wagner had taken an active part in the movement; and the musical arrangements for the solemn reception of the body and the interment, Dec. 14, were carried out under his direction.

Meantime 'Tannhäuser' was completed (April 13, 1844; first revision, Dec. 23; further revision of close, Sept. 4, 1846). He had worked at it arduously, and finished it with the greatest care; so much so that he ventured to have the full score lithographed from his manuscript. In July 1845 he forwarded a copy to Carl Gaillard at Berlin with a long and interesting letter[5]: 'Pianoforte arrangement, etc., has already been prepared, so that on the day after the first performance I shall be quite free. I mean to be lazy for a year or so, to make use of my library and produce nothing . . . If a dramatic work is to be significant and original it must result from a step in advance in the life and culture of the artist; but such a step cannot be made every few months!' He desired to rest and read; but he returned from Teplitz after the summer holidays with sketches for 'Die Meistersinger' and 'Lohengrin.' The first performance of 'Tannhäuser' took place at Dresden, Oct. 19, 1845. It was not an unqualified success — even the executants confessed themselves bewildered. Tichatschek sang the part of Tannhäuser, Mme. Devrient that of Venus, Johanna Wagner (Richard Wagner's niece) that of Elizabeth, Mitterwurzer that of Wolfram. The scene in the Venusberg fell flat. 'You are a man of genius,' said Mme. Devrient, 'but you write such eccentric stuff, it is hardly possible to sing it.' The second act, with the march, fared best; the third act, with the 'pointless and empty recitation of Tannhäuser' (*i.e.* the story of the pilgrimage to Rome which now holds people spellbound) was pronounced a bore. Critics discovered that Wagner had no melody, no form; 'this sort of music acts on the nerves.' 'A distressing, harassing subject' — 'art ought to be cheerful and consoling' — 'why should not Tannhäuser marry Elizabeth?' The Intendant explained to Wagner that his predecessor, 'the late Capellmeister' Weber, had managed matters better, 'since he understood how to let his operas end satisfactorily!' The public was fairly puzzled. 'A feeling of complete isolation overcame me,' writes Wagner. 'It was not my vanity — I had knowingly deceived myself, and now I felt numbed. I saw a single possibility before me: *induce the public to understand and participate in my aims as an artist.*' And this is the root of his subsequent literary and theoretical efforts.

Liszt conducted the overture to 'Tannhäuser' at Weimar, Nov. 12, 1848, and produced the entire work Feb. 16, 1849. Other leading theatres followed at intervals — Wiesbaden, 1852; Munich, 1855; Berlin, 1856; Vienna ('Thalia Theater' and 'Theater in der Josefstadt,' 1857), 'Hofoperntheater,' Nov. 19, 1859; Paris, March 13, 1861.[6]

Spohr brought out 'Tannhäuser' in 1853.[7] 'The opera,' he wrote, 'contains much that is new and beautiful, also several ugly attacks on one's ears . . .'[8] 'A good deal that I disliked at first I have got accustomed to on repeated hearing — only the absence of definite rhythms

[1] [Some interesting particulars of the rehearsal, etc., of this performance are given in Kletz's *Reminiscences*, pp. 45. ff.]

[2] In conversation with the writer. The German translation of the Stabat Mater given in Wagner's edition is by the late C. Riedel.

[3] Inquiries at Dresden show that this *Soprano*, Mose Tarquinio, was a member of the 'Königl. Sächs. musical. Kapelle' till April 30, 1845; also that Angelo Ciccarelli, another *musico*, acted as instructor to the choir-boys, under Wagner. (This is due to the kindness of Herr Moritz Fürstenau, custos of the Royal Library of Music at Dresden.]

[4] [See *Musical Times*, 1899, p. 165.]

[5] Quoted by Tappert in *Musicalisches Wochenblatt*, 1877, p. 411.

[6] [The *Bayreuther Taschenkalender*, 1891, contains a monograph on 'Tannhäuser,' and a chronological tablet of events relating to the history of the work. See also *ante*, p. 18.]

[7] *Selbstbiographie*, ii. 356. [8] Letter to Hauptmann, *Ibid.*

(das Rhythmuslose) and the frequent lack of rounded periods (Mangel an abgerundeten Perioden) continue to disturb me,' etc. Mendelssohn witnessed a performance, and said to Wagner 'that a canonical answer in the adagio of the second finale had given him pleasure.' Moritz Hauptmann (Weinlig's successor at the Thomasschule) pronounced the Overture 'quite atrocious (ganz grässlich), incredibly awkward, long and tedious.'[1] Schumann (who settled in Dresden in the autumn of 1844) wrote to Heinrich Dorn, Jan. 7, 1846, 'I wish you could see "Tannhäuser"; it contains deeper, more original, and altogether an hundredfold better things than his previous operas — at the same time a good deal that is musically trivial. On the whole, Wagner may become of great importance and significance to the stage, and I am sure he is possessed of the needful courage. Technical matters, instrumentation, I find altogether remarkable, beyond comparison better than formerly. Already he has finished a new textbook, "Lohengrin."'[2]

About 1845–46 pecuniary troubles again began to press upon Wagner. The success of 'Rienzi' had naturally led him to hope that his operas would soon find their way to the leading theatres. To facilitate this he had entered into an agreement with a firm of music-publishers (C. F. Meser, Dresden, to print the pianoforte scores of 'Rienzi' and the 'Holländer.' The pianoforte arrangement and the full score of 'Tannhäuser' were now added to these. The conditions of the contract have not been made public; the results, however, proved disastrous. Issued at high prices, and by publishers whose business relations were not very extensive, the editions did not sell well, and Wagner became liable for a considerable sum. His professional duties, too, began to grow irksome. He had gradually drifted into the position of an agitator and a party leader. The more gifted among his musical colleagues admired and liked him, but to the majority his excitable temperament was antipathetic; and his restless activity was found inconvenient. No one disputed his personal ascendency, yet he was made to feel the effects of jealousy and ill-will. The press did its best to confuse matters, and to spread damaging gossip. The accredited critic at Dresden, Reissiger's friend J. Schladebach, was the champion of existing usages, which he chose to call classical traditions. A person of some education and an experienced writer, Schladebach cannot be accused of having treated Wagner unfairly, as journalism goes. At first he was inclined to be rather patronising; in course of time he took care to minimise whatever might tell in Wagner's favour and to accentuate everything that looked like a departure from the beaten tracks. Unfortunately he was the principal Dresden correspondent of the musical and literary journals of Leipzig, Berlin, etc. Thus the effect of his reports was more detrimental to Wagner's prospects than perhaps he intended it to be. Managers of theatres and German musicians generally took their cue from the journals, and in the end Wagner came to be regarded as an eccentric and unruly personage difficult to deal with. The libretti and scores he submitted were hardly glanced at; in sundry cases indeed the parcels were returned unopened!

Except the performance of Gluck's 'Iphigenia in Aulis,'[3] arranged by Wagner, and of Beethoven's Choral Symphony, which was repeated at the Pensionsconcert, there was nothing remarkable in the musical doings of 1847. Wagner led a more retired life than heretofore, and worked steadily at 'Lohengrin.' On August 28, the introduction was written, and the instrumentation of the entire work completed during the winter and early spring. He knew that he had made a considerable step in advance since 'Tannhäuser,' but he was also conscious of having moved still farther away from the standards of contemporary taste. It is enough to state that, whilst he was writing 'Lohengrin,' the repertory at Dresden consisted in a large measure of Donizetti. A letter written early in 1847 exhibits an almost apologetic tone: 'I am inclined rather to doubt my powers than to overrate them, and I must look upon my present undertakings as experiments towards determining whether or not *the opera is possible.*' The management at Dresden did not care for such experiments, and indefinitely put off the production of 'Lohengrin'; so that the finale to the first act, which was performed on the 300th anniversary of the Capelle, Sept. 22, 1848, was all he heard of the work.

At Berlin 'Tannhäuser' had been refused as 'too epic,' whatever that may mean. After six years' delay preparations were begun there for 'Rienzi,' and the King of Prussia's birthday, Oct. 5, 1847, was fixed for the first performance. When Wagner arrived to superintend rehearsals he was received in a singularly lukewarm manner; personal attacks and injurious insinuations appeared in the local journals, and it soon became evident that 'Rienzi' was foredoomed. The management discovered that political catchwords, 'liberty,' 'fraternity,' and the like, could be culled from the libretto; another opera was chosen for the royal fête, and Rienzi postponed till Oct. 26, when the court did not attend, and 'General-

[1] Letter to Spohr, April 21, 1846.

[2] It is curious to compare with these just and generous words the following extracts from a letter of Schumann's written some years later (1853) and quoted by Herr Kastner (*Richard Wagner Katalog*). 'Wagner is, if I am to put it concisely, not a good musician (kein guter Musiker); he is wanting in the proper sense for form and for beauty of sound. . . . Apart from the performance the music is poor (gering), quite amateurish, empty, and repelling (gehaltlos und widerwärtig) etc.'

[3] For details concerning Wagner's reading of the overture, and for a description of his 'arrangement' of the entire opera, see *Ges. Schrift.*, v. 143 (P. W. III. 153), and Glasenapp, p. 226.

Musikdirector Meyerbeer thought fit to leave town.' A large miscellaneous audience applauded vigorously, but the success proved ephemeral and Wagner's hopes of bettering his pecuniary position were disappointed.

In 1848 the universal distress and political discontent told upon musical matters at Dresden as it did elsewhere. The repertory showed signs of rapid deterioration. Flotow's 'Martha' attracted the public. With the exception of three subscription concerts given by the orchestra, at the first of which, in January, Wagner conducted Bach's 8-part motet 'Singet dem Herrn ein neues Lied,' nothing of interest was performed. Towards the end of March, when the instrumentation of 'Lohengrin' was finished, his restless mind had already begun to brood upon new subjects. Sketches for 'Jesus von Nazareth' [1] — a tentative effort in the direction of 'Parsifal'— were laid aside, as he failed to find a satisfactory mode of treating the subject. For the last time the conflicting claims of History and of Legend presented themselves — Frederick Barbarossa on the one side, and Siegfried on the other. The former subject would have been particularly opportune at a time when the name of the great emperor was in everybody's mouth; but Wagner's historical studies regarding Barbarossa had no other result than a curious essay treating of that vague borderland which separates historical fact from mythical tradition, entitled *Die Wibelungen, Weltgeschichte aus der Sage.* It was written in 1848, and printed in 1850.[2] To students for whom the growth of a great man's mind is almost as interesting as the ultimate result, this essay presents many points of interest; to others it cannot be attractive, except as evidence of Wagner's peculiar earnestness of purpose and his delight in hard work.

He decided to dramatise the myths of the Nibelungen, and made his first grip at the subject in a prose version (1848) 'Der Nibelungen-Mythus als Entwurf zu einem Drama.' [3] This was immediately followed by 'Siegfrieds Tod,' [4] in three acts and a prologue (autumn, 1848), written in alliterative verse, and subsequently incorporated with many additions and emendations in 'Götterdämmerung.' Sundry germs of the music, too, were conceived at this early period.

Wagner entertained hopes that the general desire for political reform might lead to a better state of things in musical and theatrical matters. Accordingly he wrote out an elaborate plan for the organisation of a 'national theatre.' His objects were: — thorough reform of the theatre at Dresden; amalgamation of the existing art institutions of Saxony, with headquarters at Dresden; increase of efficiency and reduction of expenditure. Supported throughout by detailed statements of facts and figures, his proposals appear eminently practical, and might have been carried out entire or in part with obvious advantage. The new liberal Minister of the Interior, Herr Oberländer, sympathised with Wagner, but had little hope of surmounting the initiatory difficulty, viz. to detach the finances of the theatre from those of the court, and get an annual grant of public money in place of the subsidies from the king's privy purse. Derisory pencil notes on the margin of the manuscript showed that it had been read by certain people at court, but no action was taken by the Ministry; and the political catastrophe of May 1849 ere long put an end to all projects of reform, social or artistic.[5]

Wagner was less concerned with politics proper than is generally supposed.[6] The speech — one of two — which he delivered in the 'Vaterlandsverein,' a political club, June 14, 1848, and which was then reported in full in the *Dresden Anzeiger*, has been unearthed and reprinted by Herr Tappert (R. W. pp. 33–42).[7] Its tone is moderate enough; and it had no further consequences than a reprimand from the police authorities, who thought it undesirable that a 'königlicher Kapellmeister' should speak in such a place. In May 1849, when the court of Saxony fled, and Prussian troops were despatched to coerce the rioters at Dresden, Wagner was much excited; but the tale of his having carried a red flag, and fought on the barricades, is not corroborated by the 'acts of accusation' preserved in the Saxon police records. Alarming rumours, however, reached him that a warrant for his arrest was being prepared, and he thought it prudent to get out of the way and await the turn of events. He went quietly to Weimar, where Liszt was busy with 'Tannhäuser.' On the 19th May, in course of a rehearsal, news came from Dresden that orders for Wagner's arrest as a 'politically-dangerous individual' had been issued. There was no time to lose; Liszt procured a passport, and escorted Wagner as far as Eisenach on the way to Paris.[8]

EXILE (1849–61, aet. 36–48). 'It is impossible to describe my delight, after I had got over the immediate painful impressions, when I felt free at last — free from the world of torturing and ever-unsatisfied wishes, free from the annoying surroundings that had called forth such wishes.'

The hopes which Liszt indulged, that Wagner might now be able to gain a footing in Paris,

[1] [Published in 1887, and translated in P. W. viii. 283.]
[2] *Ges. Schrift.*, ii. (P. W. vii. 257.)
[3] *Ibid.* ii. (P. W. vii. 299.) [4] *Ibid.* (P. W. viii. 1.)

[5] Extracts, 'Sittliche Stellung der Musik zum Staat,' 'Zahl der Theatervorstellungen,' 'Die katholische Kirchenmusik,' were communicated by Theod. Uhlig to the *Neue Zeitschrift für Musik*, vol. xxxiv., and the entire document is given in *Ges. Schriften*, vol. ii., P. W. vii. 319.
[6] [See Ellis's *Wagner Sketches*, 1849: *A Vindication*, London, 1892; the same writer's *Life*, iv. 236, for a detailed account of Wagner's association with the Dresden riots; also the Wagner-Liszt Correspondence, Letter 20 (Engl. transl. i. 31).]
[7] [Translated in P.W. iv. 136, together with a letter written four days later for Von Lüttichau, the director of the Court Theatre. See also Praeger's *Wagner as I Knew Him*, p. 156.]
[8] [Some particulars of Wagner's flight are given in Kietz's *Reminiscences*, p. 172.]

proved futile. Wagner's desire to publish a series of articles in a French periodical 'on the prospects of art under the revolution' met with no response. Paris, said the editor of the *Journal des Débats*, would laugh at any attempt to discuss the notions of a German musician about the relation of art to politics. Music altogether was at a low ebb in France, and no one cared to risk the production of a tragic opera.

In June 1849 Wagner went to Zurich, where several of his Dresden friends had found refuge, and where his wife joined him. In Oct. 1849 be became a citizen of Zurich. The first years of his residence there are marked by a long spell of literary work: *Die Kunst und die Revolution*, 1849; *Das Kunstwerk der Zukunft*, *Kunst und Klima*, *Das Judenthum in der Musik*, 1850; *Ueber die Goethe Stiftung*, *Ein Theater in Zurich*, *Erinnerungen an Spontini*, 1851; *Ueber die Aufführung des Tannhäuser*, *Bemerkungen zur Aufführung der Oper Der fliegende Holländer*, *Oper und Drama*, 1852. 'My mental state,' writes Wagner, looking back upon these books and essays, 'resembled a struggle.[1] I tried to express, theoretically, that which under the incongruity of my artistic aims as contrasted with the tendencies of public art, especially of the opera, I could not properly put forward by means of direct artistic production.' — An account of the main contents of these writings belongs to Part II. of this article, and it will suffice here to touch upon a few minor points which are of biographical interest.

Too many side issues have been raised with regard to 'Das Judenthum in der Musik,' an article which first appeared in the *Neue Zeitschrift* under the pseudonym K. Freigedank. It is a far less intemperate and injudicious production than might be supposed from the *succès de scandale* it met with when Wagner signed and republished it with additions nineteen years later. In spite of his belief to the contrary, it did not at first attract much attention; the *Zeitschrift*, then edited by Franz Brendel, had only a few hundred subscribers, and no other German journal, as far as the writer is aware, reproduced it. The only immediate effect was a vindictive feeling in musical circles against Brendel. Eleven masters at the Leipzig Conservatorium, where Brendel was engaged as lecturer on the History of Music, signed a letter[2] requesting him either to give up his post or to divulge the name of the writer. Brendel refused to accept either alternative. Wagner's authorship, however, was suspected, and the attitude of many professional journalists towards him grew bitterly hostile. When he issued the augmented edition in 1869 dozens of articles and pamphlets appeared in reply; yet none of these attempted to deal with the artistic questions he had raised. The actual contents of the article were ignored; but Wagner was persistently reproached with having attempted a disgraceful defamation of rival composers 'because of their Hebrew origin'! It remains significant that amongst his staunchest and most intelligent friends there were then, and there are still, many of Jewish descent, who may have wished he had let thesubject alone, but who nevertheless see no reason to disagree with him in the main. The noise in the newspapers had an odd result: other writings of his, hitherto a drug on the market, suddenly began to sell, and have continued to do so.

With regard to the fierce attack upon Meyerbeer in *Oper und Drama*, it should not be overlooked that Wagner's strictures concern Meyerbeer the musician, not Meyerbeer the man. The following extracts from a private letter of 1847 comprise everything Wagner thought fit to state publicly later on.

> I am on a pleasant footing with Meyerbeer, and have every reason to value him as a kind and amiable man. But if I attempt to express all that is repellent in the incoherency and empty striving after outward effect in the operatic music of the day, I arrive at the conception 'Meyerbeer.'
>
> Whoever mistakes his way in the direction of triviality has to do penance towards his better self, but whoever consciously seeks triviality is lost.

Did Wagner really act as an ungrateful and ill-conditioned person towards Meyerbeer? The two men never were friends in the true sense of the word. The time they actually spent together can hardly amount to a hundred hours. In 1839–42 at Boulogne and Paris, Meyerbeer, the senior by twenty-two years, was the patron, and Wagner the client; and for the next decade this state of things apparently continued. Meyerbeer had spoken well of Wagner, and in return it was expected that Wagner should make himself useful as a partisan. But this Wagner would not and could not do; the broadest hints produced no effect upon him. When Wagner sought Meyerbeer's acquaintance the latter was surrounded by a host of literary adherents, willing champions in the press, with whom his agent and his publisher could manœuvre as they pleased. But the support of real musicians was wanting. Masters like Spohr and Marschner, Mendelssohn and Schumann, pronounced Meyerbeer's music an ingeniously contrived sham, and would have nothing to do with it; they attributed a good deal of the success of 'Robert,' etc., to Meyerbeer's business talents and to the exertions of his literary 'bureau.'[3] Thus to secure the services of a promising young musician was a matter of some moment, and Wagner was regarded as the right sort of man to enlist. What did Meyerbeer do by way of patronage? He wrote a letter introducing Wagner to M. Pillet, fully aware that there was not a ghost of a chance for an unknown German at the Opéra. To foist Wagner, with his 'Liebesverbot,' upon Antenor Joly and the Théâtre de

[1] *The Music of the Future*, p. 32.
[2] Written by Julius Rietz, and printed in *Moscheles' Leben*, ii. 217 (transl. ii. 214).
[3] Concerning the 'bureau' see H. Laube's *Erinnerungen*.

la Renaissance, was, in the eyes of Parisians, little better than a practical joke; twice or thrice in the year that rotten concern had failed and risen again: 'mon théâtre est mort, vive mon théâtre,' was M. Joly's motto. Meyerbeer introduced Wagner to his publisher Schlesinger. And this is all that came to pass at Paris — unless the fact be taken into account that Scribe imitated an important scene from 'Rienzi' in 'Le Prophète'[1] without acknowledgment. At Dresden a letter from Meyerbeer to Herr v. Lüttichau, dated March 18, 1841,[2] turned the scales in favour of 'Rienzi,' and both 'Rienzi' and the 'Holländer' were accepted (but not performed) on his recommendation at Berlin. After the surprising success of 'Rienzi,' open hostility was shown by certain sections of the press. As time went on, Wagner traced some queer attacks to their source, and came upon members of Meyerbeer's 'bureau'! No one who is aware of the large and complicated interests at stake with regard to the success or failure of a grand opera will be surprised at the existence of press scandals, and it is of course impossible to say at present whether or not Meyerbeer was personally concerned. Wagner certainly thought he was, but chose to remain silent. It was not until 1850–52 that Meyerbeer's people came to know in their turn whom they were dealing with. By this time, when 'Le Prophète' was pitted in Germany against 'Lohengrin,' the words 'friendship' or 'personal obligation' cannot have conveyed the usual meaning to Wagner's mind; yet there is little that savours of revenge or recrimination in *Oper und Drama* and *Das Judenthum*. Serious questions of art are treated, and Meyerbeer's works are quoted as glaring examples of operatic good and evil.

Besides the vast mass of theoretical and critical writing, Wagner got through much other work during the first two years at Zurich. He completed the prose version of a drama in three acts, 'Wieland der Schmiedt (meant to be carried out in French verse with a view to performance in Paris), conducted orchestral concerts, superintended the performances at the Stadt-theater (where his young disciples, Carl Ritter and H. von Bülow, acted as conductors),[3] lectured on the musical drama (reading the poem of 'Siegfrieds Tod' by way of illustration), and kept up a lively correspondence with German friends.

The first performance of 'Lohengrin' took place under Liszt at Weimar, August 28, 1850. The date chosen was that of Goethe's birth and of the inauguration of the statue to Herder; Liszt had invited musical and literary friends from all parts of Europe, and the work, performed (for once) without cuts, made a powerful impression. From that memorable night dates the success of the Wagner movement in Germany.[4] The reception of 'Lohengrin' by the musical profession, the press, and the general public, resembled that of 'Tannhäuser' described above. It is not worth while to give details here. The following words of Wagner's are strictly applicable, not only to 'Lohengrin,' but to the first performances of every subsequent work of his: 'Musicians had no objection to my dabbling in poetry, poets admitted my musical attainments; I have frequently been able to rouse the public; professional critics have always disparaged me.' 'Lohengrin' was given at Wiesbaden, 1853; at Leipzig, Schwerin, Frankfurt, Darmstadt, Breslau, Stettin, 1854; at Cologne, Hamburg, Riga, Prague, 1855; Munich, Vienna, 1858; Berlin, Dresden, 1859. The full score, and the Clavierauszug (by Th. Uhlig) were sold for a few hundred thalers to Breitkopf & Härtel, and published in 1852.

Wagner fitly closed the literary work of this period with the publication of a letter to the editor of the *Neue Zeitschrift*, 'Ueber musicalische Kritik,' and of 'Eine Mittheilung an meine Freunde' (1852).[5] Written simultaneously with *Oper und Drama*, the latter production forms the preface to three operatic poems ('Holländer,' 'Tannhäuser,' and 'Lohengrin'); it is a fascinating piece of psychological autobiography, indispensable for a right knowledge of his character.

His magnum opus, 'Der Ring des Nibelungen,' now occupied him entirely.

> When I tried to dramatise the most important moment of the mythos of the Nibelungen in 'Siegfrieds Tod,' I found it necessary to indicate a vast number of antecedent facts so as to put the main incidents in the proper light. But I could only *narrate* these subordinate matters — whereas I felt it imperative that they should be embodied in the action. Thus I came to write 'Siegfried.' But here again the same difficulty troubled me. Finally I wrote 'Die Walküre' and 'Das Rheingold,' and thus contrived to incorporate all that was needful to make the action tell its own tale.[6]

The poem was privately printed early in 1853. 'During a sleepless night at an inn at Spezia the music to "Das Rheingold" occurred to me; straightway I turned homeward and set to work.'[7] He advanced with astonishing rapidity. In May 1854 the score of 'Das Rheingold' was finished. In June he began 'Die Walküre,' and completed the composition, all but the instrumentation, during the winter 1854–55. The full score was finished in 1856. The first sketches of the music to 'Siegfried' belong to the autumn of 1854. In the spring of 1857 the full score of Act I. of 'Siegfried,' and of the larger part of Act II. was finished.

Up to this point there have been but few interruptions to the work, viz. rehearsals and performances of 'Tannhäuser' at Zurich, February

[1] See 'Oper und Drama,' I., in *Ges. Schriften*, iii. 373, etc. (P.W. ii. 98.)
[2] Printed in Tappert, p. 20, translated in Ellis's *Life*, i. 315.
[3] [See BÜLOW, vol. i. p. 415.]
[4] On Liszt's relations to Wagner, see LISZT, vol. ii. p. 743.
[5] P.W. i. 267.
[6] The same thing is said more explicitly in *Eine Mittheilung an meine Freunde*.
[7] Letter to Arrigo Boito, Nov. 7, 1871.

1855; an attack of erysipelas,[1] May 1856; a prolonged visit from Liszt [2] (at St. Gallen, Nov. 3, 1856, Wagner conducted the 'Eroica,' and Liszt his 'Poèmes symphoniques,' 'Orphée,' and 'Les Préludes'); and the eight concerts of the Philharmonic Society in London, March to June 1855.

In January 1855, Mr. Anderson, one of the directors of the London Philharmonic Society, arrived at Zurich to invite Wagner to conduct the coming season's concerts. The Society, it appeared, was at its wits' end for a conductor of reputation — Spohr could not come, Berlioz was reëngaged by the New Philharmonic, and it had occurred to the directors that Wagner night possibly be the man they were in want of. Mr. Davison, of the *Times* and the *Musical World*, and Mr. Chorley, of the *Athenæum*, thought otherwise. Wagner arrived in London towards the end of February. The dates of the concerts he conducted are: March 12 and 26, April 16 and 30, May 14 and 28, June 11 and 25, 1855. [Vol. v. of Ellis's *Life* is practically given up entirely to a detailed account of the London visit. In *Richard Wagner to Minna Wagner* (the letters written to his wife from London are Nos. 76 to 102), are many interesting details. Hueffer's *Half a Century of Music in England*, 1889, chap. ii., may be consulted. See also *Musical Times*, 1877, p. 162, and *Studies in Music*, p. 168.]

A magnificent orchestra as far as the principal members go. Superb tone — the leaders had the finest instruments I ever heard — a strong *esprit de corps* — but no distinct style. The fact is the Philharmonic people — orchestra and audience — consumed more music than they could possibly digest. As a rule an hour's music takes several hours' rehearsal — how can any conductor with a few morning hours at his disposal be supposed to do justice to monster programmes such as the Directors put before me? two symphonies, two overtures, a concerto, and two or three vocal pieces at each concert! The Directors continuously referred me to what they chose to call the Mendelssohn traditions. But I suspect Mendelssohn had simply acquiesced in the traditional ways of the Society. One morning when we began to rehearse the 'Leonora' overture I was surprised; everything appeared dull, slovenly, inaccurate, as though the players were weary and had not slept for a week. Was this to be tolerated from the famous Philharmonic Orchestra? I stopped and addressed them in French, saying I knew what they could do and I expected them to do it. Some understood and translated — they were taken aback, but they knew I was right and took it good-humouredly. We began again and the rehearsal passed off well. I have every reason to believe that the majority of the artists really got to like me before I left London.

Among the pieces he conducted were Beethoven's 3rd, 4th, 5th, 6th, 7th, 8th, and 9th Symphonies; Overture 'Leonora,' No. 3, the 2nd PF. Concerto in B♭ and the Violin Concerto; Mozart's Symphonies in E♭, and C, and Overture 'Zauberflöte'; Weber's Overtures 'Oberon,' 'Freischütz,' 'Euryanthe,' 'Ruler of the Spirits,' and 'Preciosa': Mendelssohn's Italian and Scotch Symphonies, the Overtures 'Isles of Fingal,' and 'A Midsummer Night's Dream,' and the Violin Concerto; Spohr's Symphony in C minor, Potter's in G minor;[3] the Overture to 'Tannhäuser' (twice), and a selection from 'Lohengrin' (Introduction, Bridal procession, Wedding music, and Epithalamium). He occupied rooms at 31 Milton Street, Dorset Square, and at 22 Portland Terrace, Regent's Park, at which latter address a large portion of the instrumentation of 'Die Walküre' was completed. Karl Klindworth,[4] who had settled in London the previous year, and with whom Wagner became intimate, now began his pianoforte scores of the 'Nibelungen.' [5]

Whilst at work upon 'Die Walküre (1854) the stories of 'Tristan und Isolde' and of 'Parsifal' had already taken possession of Wagner's mind, and the plan for 'Tristan' was sketched. In the summer of 1857 he resolved to put aside 'Die Nibelungen' and to proceed with 'Tristan.' Various causes contributed to this resolution.[6] He was tired 'of heaping one silent score upon the other,' tired of the monotony of the task too — if he lived to finish it, how should his colossal work ever be performed? He longed to hear something of his own; he had, moreover, pecuniary needs, which made it desirable that he should again write something that stood a chance of performance. Finally, a curious incident concluded the matter. A *soi-disant* agent of the Emperor of Brazil called: would Wagner compose an opera for an Italian troupe at Rio Janeiro? would he state his own terms, and promise to conduct the work himself? Much astonished, Wagner hesitated to give a decisive answer; but he forthwith began the poem to 'Tristan'! [7]

Wagner looked upon 'Tristan' as an accessory to the 'Nibelungen,' inasmuch as it presents certain aspects of the mythical matter for which in the main work there was no room. He was proud of the poem, proud of the music:

I readily submit this work to the severest test based on my theoretical principles. Not that I constructed it after a system — for I entirely forgot all theory — but because I here moved with entire freedom, independent of theoretical misgivings, so that even whilst I was writing I became conscious how far I had gone beyond my system.[8] There can be no greater pleasure than an artist's perfect abandonment whilst composing — I have admitted no repetition of words in the music of 'Tristan' — the entire extent of the music is as it were prescribed in the tissue of the verse — that is to say, the melody (*i.e.* the vocal melody) is already contained in the poem, of which again the symphonic music forms the substratum.[9]

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[1] [As to Wagner's health, and the ill-effects of eye-strain, see Ellis's *Life*, vi. 41 ff., also p. 423, note. At pp. 53–4 is an account of a visit to Messrs. Critchett in 1877, when Wagner was found to be suffering from astigmatism.]

[2] In a private letter to Dr. Gille of Jena referring to a subsequent visit (Lucerne, 1857), Liszt writes: 'I am with Wagner all day long — his Nibelungen music is a glorious new world which I have long wished to know. Some day the coolest persons will grow enthusiastic about it.' And again (1875, letter to Herr Gobbi of Pesth): '"The Ring of the Nibelungen" rises above and dominates our entire art-epoch, as Mont Blanc dominates the surrounding mountains.'

[3] Chas. Lucas conducted his own symphony at the fourth concert.

[4] [See KLINDWORTH, vol. ii. p. 587.]

[5] [See *Musical Times*, 1898, p. 513.]

[6] [As to the chief cause, the personal influence of Frau Wesendonck, see *Richard Wagner to Mathilde Wesendonck*, London, 1905: also Ellis's *Life*, vi. 315 etc.]

[7] The offer from Rio appears to have been genuine; the Emperor of Brazil subsequently became a patron of the theatre at Bayreuth and witnessed a performance of 'The Ring' there.

[8] *The Music of the Future*, pp. 36, 37. (P.W. iii. 326.)

[9] *Ibid.* (P.W. iii. 331.)

The poem was finished early in 1857; in the winter of the same year the full score of the first act was forwarded to Breitkopf & Härtel to be engraved. The second act was written at Venice, where Wagner, with the permission of the Austrian authorities, had taken up his residence, and is dated Venice, March 2, 1859; the third, Lyons, August 1859. In connection with 'Tristan,' attention must be called to the strong and lasting impression made upon Wagner's mind by the philosophical writings of Schopenhauer. 'Tristan' represents the emotional kernel of Schopenhauer's view of life as reflected in the mind of a poet and a musician. Even in 'Die Meistersinger' (Hans Sachs's monologue, Act III.) there are traces of Schopenhauer, and the spirit of his Buddhistic quietism pervades 'Parsifal.' The publication of Schopenhauer's *Parerga und Paralipomena* in 1851 took the intellectual public of Germany by surprise, and roused a spirit of indignation against the official representatives of 'Philosophy' at the Universities and their journals, who had secreted Schopenhauer's *Die Welt als Wille und Vorstellung* (1818 and 1844). The little colony of refugees at Zurich was among the first to hail Schopenhauer's genius as a moralist. Wagner accepted his metaphysical doctrine, and in 1854 forwarded to Schopenhauer at Frankfurt a copy of 'Der Ring des Nibelungen' as a token of 'thanks and veneration.' Wagner adhered to Schopenhauer's teaching to the end, and has even further developed some of its most characteristic and perhaps questionable phases.[1] It will be seen in the sequel that Wagner had more trouble in connection with the performance of 'Tristan' than with any other of his works. At first the difficulty was to get permission to return to Germany; even the solicitations of the Grand Dukes of Weimar and of Baden in his favour had no effect upon the court at Dresden. Projects for producing 'Tristan' at Strasburg and Carlsruhe came to nothing.

Paris. In September 1859 (aet. 46) Wagner again went to Paris, with a faint hope of producing his new work there with the help of German artists, or perhaps getting 'Tannhäuser' or 'Lohengrin' performed in French. M. Carvalho, director of the Théâtre-Lyrique, seemed inclined to risk 'Tannhäuser.' 'Il avait témoigné à Wagner le désir de connaître sa partition.[2] Un soir, en arrivant chez lui Rue Matignon j'entends un vacarme inusité. Wagner était au piano; il se débattait avec le formidable finale du second acte; il chantait, il criait, il se démenait, il jouait des mains, des poignets, du coude. M. Carvalho restait impassible, attendant avec une patience digne de l'antique que le sabbat fût fini. La partition achevée, M. Carvalho balbutia quelques paroles de politesse, tourna les talons et disparut.' Determined to bring some of his music forward, Wagner made arrangements for three orchestral and choral concerts at the Théâtre Impérial Italien,[3] Jan. 25, Feb. 1 and 8, 1860. The programme, consisting of the overture to 'Der Holländer,' four pieces from 'Tannhäuser,' the prelude to 'Tristan,' and three numbers from 'Lohengrin,' was thrice repeated. 'De nombreuses répétitions furent faites à la salle Herz, à la salle Beethoven, où H. de Bülow conduisait les chœurs.' 'Un parti très-ardent, très-actif, s'était formé autour de Wagner; les ennemis ne s'endormaient pas davantage, et il était évident que la bataille serait acharnée.' The performances conducted by Wagner made a great sensation — 'Wagner avait réussi à passionner Paris, à dechaîner la presse' — but the expenses had been inordinate, and there was a deficit of something like £400, which he had to meet with part of the honorarium paid by Messrs. Schott for the copyright of 'Der Ring des Nibelungen.' Two similar programmes were conducted by him at the Brussels Opera-House in March 1860, also, it would seem, with unsatisfactory results.

Unexpected events, however, sprang from the exertions at Paris. 'Sur les instances pressantes de Mme. de Metternich, l'empereur avait ordonné la mise à l'étude de "Tannhäuser" à l'opéra.' A substantial success seemed at last within Wagner's reach. Preparations on a vast scale were begun. Edmond Roche and Ch. Nuitter translated the text; the management met every wish of Wagner's; sumptuous scenery and stage properties were prepared; Wagner was invited to choose his own singers, and to have as many rehearsals as he might think fit. He chose Niemann for Tannhäuser, Mlle. Saxe for Elisabeth, Mlle. Tedesco for Venus, Mlle. Reboux for the shepherd, Cazaux for the Landgraf, and Morelli for Wolfram. The number of rehearsals, according to the official record, was 164: 73 at the pianoforte, 46 choral, 27 with the vocalists on the stage but without orchestra, 4 for scenic changes, and 14 full, with orchestra.[4] The total costs appear to have amounted to something like £8000. Wagner entirely rewrote the opening scene in the Venusberg, and made a number of minor changes. On the advice of M. Villot (curateur des musées impériaux), he also published *Quatre poèmes d'opéras traduits en prose française, précédés d'une lettre sur la musique*, giving a résumé of his aims and opinions.[5] After numerous interruptions, misunderstandings, and quarrels, including a complete rupture with the conductor Dietsch — the quondam chorus-master and composer of 'Le Vaisseau fantôme,' who proved incompetent, and whom Wagner could

[1] See *Beethoven*, particularly the supplement to the English translation [by E. Dannreuther, 1880]; also *Religion und Kunst*, 1880–81. (P.W. vi. 211.)

[2] Gasperini, p. 53.

[3] This was the old Salle Ventadour, at which, as the Théâtre de la Renaissance, 'Das Liebesverbot' was to have been given twenty years previously. It is now a Bureau d'escompte. [See Ventadour.]

[4] 'Les 164 répétitions et les 3 représentations du "Tannhäuser" à Paris,' par Ch. Nuitter. (See *Bayreuther Festblätter*, for 1884.)

[5] See Dannreuther's English translation: *The Music of the Future.*

not get rid of — the performances began March 13, 1861. 'Une cabale très-active, très-puissante, très-déterminée, s'était organisée de bonne heure. Un certain nombre d'abonnés de l'opéra qui savaient que la pièce *n'avait pas de ballet*,' etc. The scandal need not be repeated here. After the third performance Wagner withdrew his work.

The less said the better as to the complicated causes of the disaster. But it was a blow to me: everybody concerned had been paid per month; my share was to consist in the usual honorarium after each performance, and this was now cut short.[1] So I left Paris with a load of debt, not knowing where to turn. Apart from such things, however, my recollections of this distracting year are by no means unpleasant.

On Wednesday evenings the little house[2] he inhabited with his wife in the rue Newton, near the Arc-de-Triomphe, welcomed many remarkable Parisians, — 'c'est ainsi,' reports Gasperini, 'que j'ai vue M. Villot (to whom Wagner dedicated his *Music of the Future*), Emile Ollivier, Mme. Ollivier (Liszt's daughter), Jules Ferry, Léon Leroy; et Berlioz, et Champfleury, et Lorbac, et Baudelaire, etc.'[3]

Princess Metternich's enthusiasm had a further result; whilst at work upon the additions to 'Tannhäuser,' permission arrived for Wagner 'to reënter German states other than Saxony.' It was not till March 1862 (*i.e.* after thirteen years) that the ban was completely raised, and he got leave, in truly paternal phrase, 'to return to the kingdom of Saxony without fear of punishment.'

Return to Germany, 1861 (aet. 48). The disaster in Paris produced a strong reaction. Wagner was received with enthusiasm wherever he appeared. Yet the three years to come until 1864, when he was suddenly called to Munich, must be counted among the most distressing of his entire career. His hopes and prospects lay in a successful performance of 'Tristan,' and all his efforts to bring about such a performance failed. At Vienna, after fifty-seven rehearsals, 'Tristan' was definitely shelved, owing to the incompetence, physical or otherwise, of the tenor Ander; at Carlsruhe, Prague, and Weimar the negotiations did not even lead to rehearsals. He found it impossible to make both ends meet, and had to seek a precarious subsistence by giving concerts. A few words will explain this strange state of things at a time when his works were so unmistakably popular. The customary honorarium on the first performance of an opera in Germany varied from 10 to 50 or 60 louis d'or (£8 to £48) according to the rank and size of the theatre. On every subsequent repetition the author's share consisted either of some little sum agreed upon or of a small percentage on the receipts — generally five per cent, occasionally seven — never more than ten per cent. As most German towns possess a theatre, a successful opera on its first round may produce a considerable amount; but afterwards the yield is small. It is impossible to run the same piece night after night at a court or town theatre, the prices of admission are always low, and the system of subscription per season or per annum tends to reduce the number of performances allowed to any single work.

My operas were to be heard right and left; but I could not live on the proceeds. At Dresden 'Tannhäuser' and the 'Holländer' had grown into favour; yet I was told that I had no claim with regard to them, since they were produced during my Capellmeistership, and a Hofcapellmeister in Saxony is bound to furnish an opera once a year! When the Dresden people wanted 'Tristan' I refused to let them have it unless they agreed to pay for 'Tannhäuser.' Accordingly they thought they could dispense with 'Tristan.' Afterwards, when the public insisted upon 'Die Meistersinger,' I got the better of them.

On May 15, 1861, Wagner heard 'Lohengrin' for the first time at Vienna. Liszt and a large circle of musicians welcomed him at the Tonkünstler Versammlung at Weimar in August.[4] His long-cherished plan of writing a comic opera was now taken up. He elaborated the sketch for 'Die Meistersinger von Nürnberg,' which dates from 1845, and was intended to be a comic pendant to the contest of Minnesingers in 'Tannhäuser.' The poem was finished during a temporary stay at Paris in the winter of 1861–62. Messrs. Schott of Mayence secured the copyright, and the poem was printed in 1862 for private circulation.[5] Wagner settled opposite Mainz at Biebrich-am-Rhein to proceed with the music.[6] On the 1st November of the same year (1862) he appeared at a concert given by Wendelin Weissheimer in the Gewandhaus at Leipzig, to conduct the overture to 'Die Meistersinger.' The writer, who was present, distinctly remembers the half-empty room, the almost complete absence of professional musicians, the wonderful performance, and the enthusiastic demand for a repetition, in which the members of the orchestra took part as much as the audience.

That curious concert at Leipzig was the first of a long series of such absurd undertakings to which my straitened means led me. At other towns the public at least appeared *en masse*, and I could record an artistic success; but it was not till I went to Russia that the pecuniary results were worth mentioning.

Dates of such concerts, at which he conducted Beethoven Symphonies, fragments of the 'Nibelungen' and 'Die Meistersinger,' etc., are Dec.

[1] The customary remuneration for each performance of a new opera at Paris was 500 francs, so that 1500 francs would have been Wagner's share for the three evenings; but it had been arranged that for the first twenty performances half of the remuneration was to be paid to the translators of the libretto: thus 750 francs was the sum Wagner received for something like a year's work.

[2] Now demolished.

[3] Ch. Baudelaire's article in the *Revue Européenne*, augmented and reprinted as a pamphlet, April, 1861, *Richard Wagner et Tannhäuser*, is a masterpiece. [One very interesting episode of this sojourn in Paris is told at length in E. Michotte's *Souvenirs personnels, La Visite de Richard Wagner à Rossini* (Paris, 1906). In the *Zeitsch.* of the Int. Mus. Ges., 1907 (ix. 71), are two letters written by Wagner in Paris a few days after the fiasco.]

[4] [See Weissheimer, *Erlebnisse mit Richard Wagner, etc.* (Stuttgart and Leipzig, 1898), p. 72.]

[5] The final version differs considerably from this. [Messrs. Schott have published a facsimile of Wagner's autograph of the poem.]

[6] [See Weissheimer, *Erlebnisse mit Richard Wagner, etc.*, p. 94 ff., and as to the Leipzig Concert, p. 194.]

26, 1862, and first weeks in Jan. 1863, Vienna; Feb. 8, Prague; Feb. 19, March 6,[1] 8, St. Petersburg; March, Moscow; July 23, 28, Pesth; Nov. 14, 19, Carlsruhe, and a few days later Löwenberg; Dec. 7, Breslau. Towards the end of Dec. 1863, at a concert of Carl Tausig's, he astonished the Viennese public with the true traditional reading of the overture to 'Der Freischütz.'[2]

In his fiftieth year (whilst living at Penzing, near Vienna, at work upon 'Die Meistersinger') Wagner published the poem to 'Der Ring des Nibelungen,' 'as a literary product.' 'I can hardly expect to find leisure to complete the music, and I have dismissed all hope that I may live to see it performed.' His private affairs went from bad to worse. In the spring of 1864 his power of resistance was almost broken; he determined to give up his public career, and accepted an invitation to a country home in Switzerland.

MUNICH and LUCERNE, 1864–72 (aet. 51–59). The poem of 'Der Ring des Nibelungen,' with its preface, must have got into the hands of the young King Ludwig II. of Bavaria. The King was acquainted with Beethoven's Symphonies, and in his sixteenth year had heard 'Lohengrin.' One of the first acts of his reign was to despatch a private secretary to find Wagner, with the message, 'Come here and finish your work.' Wagner had already left Vienna in despair — had passed through Munich on his way to Zurich — and for some reason had turned about to Stuttgart. The secretary tracked and there found him.[3] In May the *Augsburger Allgemeine Zeitung* brought the news that King Ludwig had allowed to the composer Richard Wagner a 'Sustentationsgehalt von 1200 Gulden aus der Kabinetscasse' (a stipend of about £100, from the privy purse). Here was relief at last. Wagner's hopes revived, his enthusiasm returned and redoubled.

> My creditors were quieted, I could go on with my work, — and this noble young man's trust made me happy. There have been many troubles since — not of my making nor of his — but in spite of them I am free to this day — and by his grace. (1877.)

Cabals without end were speedily formed against Wagner — some indeed of a singularly disgraceful character; and he found it impossible to reside at Munich, although the King's favour and protection remained unaltered.[4] There can be no doubt that the 'Nibelungen Ring' would not have been completed, and that the idea of Bayreuth would not have come to any practical result (the exertions of the Wagner Societies notwithstanding) if it had not been for the steady support of the royal good wishes and the royal purse. It must suffice here to indicate the dates and events which are biographically interesting.

Wagner was naturalised as a Bavarian subject in 1864. He settled in Munich, and composed the 'Huldigungsmarsch' for a military band;[5] at the King's request he wrote an essay, 'Ueber Staat und Religion,'[6] and the report concerning a 'German music school to be established at Munich' (March 31, 1865). In the autumn of 1864 he was formally commissioned to complete the 'Nibelungen'; and, further to ease his pecuniary affairs, the stipend was increased,[7] and a little house in the outskirts of Munich, 'bevor den Propyläen,' was placed at his disposal.[8] Dec. 4, 1864, the 'Holländer' was given for the first time at Munich; Dec. 11, Jan. 1, and Feb. 1, 1865, Wagner conducted concerts there. In January 1865 his friend Semper the architect was consulted by the King about a theatre to be erected for the 'Nibelungen.'[9] With a view to the performance of 'Tristan,' von Bülow was called to Munich, and under his direction, Wagner supervising, the work was performed, exactly as Wagner wrote it, on June 10, 1865, and repeated June 13 and 19 and July 1 — Tristan, Ludwig Schnorr v. Carolsfeld;[10] Isolde, Frau Schnorr. In July 1865 the old Conservatorium was closed by the King's orders, and a commission began to deliberate as to the means of carrying out Wagner's proposals for a new 'music school.' But nothing tangible came of this; owing, it would seem, to ill-will on the part of Franz Lachner and other Munich musicians, and also, as was alleged, to the insufficiency of the available funds.[11] In December 1865 Wagner left Munich and settled, after a short stay at Vevey and Geneva, at Triebschen, near Lucerne, where he remained with little change until he removed to Bayreuth in April 1872. At Triebschen, the 'Meistersinger' was completed (full score finished Oct. 20, 1867), twenty-two years after the first sketches! (see *ante*). Hans Richter[12] arrived there in Oct. 1866 to copy the score, and the sheets were at once sent off to Mainz to be engraved.

The 'Meistersinger' was performed at Munich, under von Bülow (H. Richter chorus-master), Wagner personally supervising everything, on June 21, 1868 — Eva, Frl. Mallinger; Magda-

[1] [A facsimile programme of this concert, with particulars of the Russian visit, is given in *Musical Times*, 1901, p. 594.]
[2] See *Ueber das Dirigiren* (P.W. iv. 289), and Glasenapp, ii. p. 113.
[3] [The circumstances of this meeting are detailed in Weissheimer's *Erlebnisse*, p. 265 ff. Another version may be found in Angelo Neumann's *Erinnerungen*, p. 6.]
[4] See Glasenapp, ii. ch. 3, for true details regarding the extraordinary means employed to oust Wagner.
[5] Not published in that form.
[6] P.W. iv. 3.
[7] The exact amount has not been made public.
[8] It was returned to the K. Kabinetscassa in 1866.
[9] [The model of the proposed theatre is now in the National Museum, Munich (see Semper, M., *Das Münchener Festspielhaus. Gottfried Semper und Richard Wagner*, Hamburg, 1906). The Prinz-Regenten Theater, the first to be erected after the Bayreuth plan, was opened in 1901, and is not far from the site originally chosen by King Ludwig II.]
[10] Schnorr died suddenly at Dresden on July 21, 1865, and 'Tristan' was again 'impossible' until Herr and Frau Vogl sang it in June 1869.
[11] The present Conservatorium, opened under von Bülow in 1867, is practically the old institution, and does not carry out Wagner's ideas.
[12] [In the *Musical Times*, 1899, p. 443, are some of Richter's recollections of his stay at Triebschen.]

lena, Frau Dietz; Hans Sachs, Betz; Walther, Nachbauer; David, Schlosser; Beckmesser, Hölzel — a perfect performance; the best that has hitherto been given of any work of the master's, 'Parsifal' at Bayreuth not excepted.

Before Wagner had quite done with the 'Meistersinger' he published a series of articles in the *Süddeutsche Presse* (one of the chief editors of which was his former Dresden colleague Musik-direktor Aug. Roeckel) entitled 'Deutsche Kunst und Deutsche Politik.' (P.W. iv. 35.)

During the quiet residence at Triebschen, the unfinished portion of 'The Ring' progressed steadily. Early in 1869 the instrumentation of the third Act of 'Siegfried' was completed, and the composition of the 'Vorspiel' and first Act of 'Götterdämmerung' finished, June 1870.

August 25, 1870, is the date of Wagner's marriage to Cosima von Bülow *née* Liszt; his first wife, Minna Wagner, having died Jan. 25, 1866; after close upon twenty-five years of married life she had retired to Dresden in 1861. [See *ante*, p. 392*b*; also the *Musical Times*, 1901, p. 90.]

1869 he published 'Ueber das Dirigiren'[1] in the *Neue Zeitschrift für Musik*. *Beethoven*[2] appeared in Sept. 1870, during the Franco-Prussian War. The King's plan to build a special theatre for the 'Nibelungen Ring' at Munich being abandoned,[3] Wagner fixed upon Bayreuth.

Bayreuth (1872–1883). The municipality of this little Franconian town did its best to further Wagner's objects; he left Triebschen and settled there in April, and on his sixtieth birthday, May 22, 1872, he was able to celebrate the foundation of his theatre with a magnificent performance of Beethoven's Choral Symphony and his own 'Kaisermarsch.' A large portion of the funds was got together by private subscription. The sum originally estimated, 300,000 thalers (£45,000), was to be raised in accordance with Carl Tausig's plan upon 1000 'Patronatsscheine,' *i.e.* 1000 certificates of patronage, each entitling the holder to a seat at the three complete performances contemplated. A considerable number of these were taken up before Tausig's death; then Emil Heckel of Mannheim suggested 'Wagner Societies,' and started one himself.[4] It appeared at once that all over Germany there were numbers of people who were ready to contribute their share of work and money, but to whom individually the 300 thalers asked for by Tausig would have been impossible. Societies sprang up on all sides — not only in German towns, but in the most unexpected quarters — St. Petersburg, Warsaw, New York, Amsterdam, Brussels, Paris, Stockholm, Cairo, Milan, London,[5] etc.

In connection with the efforts of the societies, Wagner conducted concerts at Mannheim, Vienna, Hamburg, Schwerin, Berlin, Cologne, etc. In Nov. 1874 the instrumentation of 'Götterdämmerung' was completed; and preliminary rehearsals with the vocalists had already produced satisfactory results. The ensemble rehearsals, with full orchestra, in the summer of 1875 under Hans Richter (Wagner always present) left no doubt as to the possibility of a performance in exact accordance with the master's intentions. The scenery and stage-machinery promised well, and the effects of sonority in the auditorium proved excellent.[6]

It had at first been a matter of some doubt whether the invisible orchestra would answer for the more subtle effects of orchestration; but it turned out eventually that all details were perfectly audible; and, moreover, that certain shortcomings of our customary orchestra arrangements had been removed. Flutes, oboes, clarinets, and bassoons were heard more distinctly, and the explosive blare which ordinarily seems inseparable from a sudden *forte* of trumpets and trombones, was less apparent. It may be well here to record the disposition of the Nibelungen orchestra: — conductor (quite invisible from the auditorium) facing the orchestra and the stage; to left of him, 1st violins; to right, 2nd violins; violas near violins; violoncellos and basses flanking to left and right; in the middle of the orchestra, somewhat nearer the stage, the wood-winds; behind these again, partially under the stage, the brass and percussion instruments. Total, exclusive of conductor, 114.[7]

A notion of the auditorium may be gained by fancying a wedge, the thin end of which is supposed to touch the front of the stage, the thick end the back of the auditorium; the seats arranged in a slight curve, each row farther from the stage raised a little above the one in front of it, and the several seats so placed that every person seated can look at the stage between the heads of two persons before him; all seats directly facing the stage; no side boxes or side galleries, no prompter's box. Total number of seats 1500; a little over 1200 for the patrons, the rest, about 300, for distribution gratis to young musicians, etc.

In November and December 1875 Wagner superintended rehearsals of 'Tannhäuser' and 'Lohengrin' at Vienna, which were performed, without cuts, on Nov. 22 and Dec. 15. 'Tristan,' also under his supervision, was given at Berlin on March 20, 1876.

[1] P.W. iv. 289.
[2] *Ibid.* v. 57.
[3] ['Rheingold' and 'Walküre' were performed at the Munich Hof-theater in 1869 and 1870 respectively.]
[4] [See Wagner's *Letters to Heckel, with a Brief History of the Bayreuth Festival.* London, 1899.]
[5] The London Wagner Society's Orchestral Concerts [conducted by E. Dannreuther] took place Feb. 19, 27, May 9, Nov. 14, Dec. 12, 1873; and Jan. 23, Feb. 13, March 13, May 13, 1874.
[6] [As to the Bayreuth rehearsals in 1875–6, see Fricke's *Bayreuth vor 30 Jahren* (Dresden, 1906), and Kletz's *Richard Wagner in der Jahren* 1842–9 *und* 1873–5 (Dresden, 1905).]
[7] [Interesting plans may be seen in Adolphe Jullien's *Wagner*.]

At last, twenty-eight years after its first conception — on August 13, 14, 16, 17, again from 20 to 23, and from 27 to 30, 1876 — 'Der Ring des Nibelungen' was performed entire at Bayreuth. Wotan, Betz; Loge, Vogel; Alberich, Hill; Mime, Schlosser; Fricka, Frau Grün; Donner and Gunther, Gura; Erda and Waltraute, Frau Jaïde; Siegmund, Niemann; Sieglinde, Frl. Schefzky; Brünnhilde, Frau Materna; Siegfried, Unger; Hagen, Siehr; Gutrune, Frl. Weckerlin; Rheintöchter, Frl. Lili and Marie Lehmann and Frl. Lammert; Norns, Fr. Johanna Jachmann-Wagner, Frl. Schefzky, Fr. Grün. Leader of strings, Wilhelmj; Conductor, Hans Richter. From a musical point of view the performances were correct throughout — in many instances of surpassing excellence; sundry shortcomings on the stage were owing more to want of money than to anything else. In spite of the sacrifices readily made by each and all of the artists concerned, there was a heavy deficit, £7500, the responsibility for which pressed upon Wagner. He had hoped to be able to repeat the performances in the following summer; this proved impossible, and his efforts to discharge the debts of the theatre failed for the most part. The largest of these efforts, the so-called Wagner Festival at the Albert Hall in London, 1877, came near to involving him in further difficulties.

London, May 1877. Herr Wilhelmj believed that a series of concerts on a large scale under Wagner's personal supervision would pay; but the sequel proved all too clearly that his acquaintance with the ins and outs of musical matters in London was superficial.[1] Messrs. Hodge and Essex of Argyll Street acted as 'entrepreneurs.' The Albert Hall was chosen, and six prodigious programmes were advertised for the 7th, 9th, 12th, 14th, 16th, and 19th May. Copious extracts, of his own making, from all his works were to represent and illustrate Wagner as poet and composer: selections from 'Rienzi,' the 'Holländer,' 'Tannhäuser,' 'Lohengrin,' 'Meistersinger,' 'Tristan,' in the first part of the programmes; and from 'Der Ring des Nibelungen' in the second part. An orchestra of 170 (wood-winds double) and several of the singers who had taken leading parts at Bayreuth (Frau Materna, Frau Grün, Herren Hill, Schlosser, Unger), besides sundry subordinates, were engaged; Wagner himself was to conduct the first half of each programme, and Hans Richter the second. The expenditure for advertisements and salaries to vocalists was lavish; the attendance, though always large, nothing like what had been anticipated; the result of the six concerts, a difficulty in making both ends meet. Thereupon the 'undertakers' were persuaded to try again: that is, to give two further concerts (May 28 and 29) with a minimum of expenditure all round, reduced prices, and programmes made up of the most telling pieces. This saved the venture, and enabled Wagner to forward a little over £700 to Bayreuth. After his departure, and without his knowledge, an attempt was made to get up a testimonial. A considerable sum was speedily subscribed, but before it reached him 'another way out of the difficulty had been found' — viz. that the honorarium and *tantièmes* to come from performances of 'The Ring' at Munich should be set aside to cover the debt of the Bayreuth theatre — and the promoters of the testimonial had the satisfaction of returning the contributions with a warm letter of thanks from Wagner 'to his English friends.'[2] During this third residence in London (April 30 to June 4) Wagner resided at 12 Orme Square, Bayswater.[3]

'Erinnerungen,' he wrote from Ems on June 29, 'so weit sie sich nicht auf die Ausübung meiner kleinen Kunstfertigkeiten beziehen, herrlich.' The expression 'kleine Kunstfertigkeiten' (little artistic attainments) was a hint at his conducting at the Albert Hall, which had been a good deal commented upon. Was Wagner really a great conductor? There can be no doubt that he was; particularly with regard to the works of Weber and Beethoven. His perfect sympathy with these led him to find the true tempi as it were by intuition.[4] He was thoroughly at home in the orchestra, though he had never learnt to play upon any orchestral instrument. He had an exquisite sense for beauty of tone, nuances of tempo, precision and proportion of rhythm. His beat was distinct, and his extraordinary power of communicating his enthusiasm to the executants never failed. The writer was present at one of the *great* occasions when he appeared as conductor — the rehearsals and performance of the Ninth Symphony at Bayreuth, May 22, 1872 — and felt that for spirit, and perfection of phrasing, it was the finest musical performance within the whole range of his experience.[5] But at the Albert Hall Wagner did not do himself justice. His strength was already on the wane. The rehearsals fatigued him, and he was frequently faint in the evening. His memory played him tricks, and his beat was nervous. Still there were moments when his great gifts appeared as of old. Those who witnessed his conducting of the 'Kaisermarsch' at the first rehearsal he attended (May 5) will never forget the superb effect.

[1] The writer, whose name has been mentioned in Glasenapp's Biography and elsewhere in connection with this 'London episode,' desires to state that he had *nothing whatever* to do with the planning of the 'festival' nor with the business arrangements. All he did was to attend to the completion of the orchestra with regard to the 'extra' wind instruments, and at Wagner's request to conduct the preliminary rehearsals.

[2] (August 22, 1877.) 'Strange things happen in the realms of music,' wrote a surprised subscriber.

[3] [The residence of the late Mr. E. Dannreuther, the writer of the article. See vol. i. p. 661. In the *Musical Times*, 1898, p. 651, Dannreuther gives some of his recollections of the visit.]

[4] See the striking testimony of the veteran violoncellist Dotzauer and of Weber's widow as to 'Der Freischütz,' in *Ueber das Dirigiren.*

[5] For interesting particulars concerning it see H. Porges' *Ueber die Aufführung der neunten Symphonie unter R. Wagner in Bayreuth.*

Wagner brought the manuscript of the poem of 'Parsifal' with him to London and read it for the first time entire to a circle of friends at Orme Square (May 17). It was published in Dec. 1877.

A plan for a sort of school for the performance of classical orchestral music, together with classical operas, and ultimately of his own works at Bayreuth, came to nothing. Greatly against his wish he was obliged to permit 'Der Ring des Nibelungen' to take its chance at the German theatres.[1] The first number of *Bayreuther Blätter*, a monthly periodical edited by Herr von Wolzogen and published by and for the Wagner Verein, appeared in January 1878. Wagner, whilst at work upon 'Parsifal,' found time to contribute a delightful series of essays: *Was ist Deutsch? Modern; Publikum und Popularität; Das Publikum in Zeit und Raum*, 1878; *Wollen wir hoffen? Ueber das Dichten und Komponiren; Ueber das Opern-Dichten und Komponiren im Besonderen; Ueber die Anwendung der Musik auf das Drama*, 1879.[2] — A more elaborate work, a sort of comment upon the ethical and religious doctrine of 'Parsifal,' *Religion und Kunst*, with its sequel, *Was nützt diese Erkenntniss? Erkenne dich selbst*, and *Heldenthum und Christenthum* (1880–81), he did not live to finish — a fragment only of the concluding part was written in 1883. It is given under the heading *Ueber das Weibliche im Menschlichen*, in a posthumous publication, *Entwürfe, Gedanken, Fragmente, aus nachgelassene Papieren zusammengestellt*[3] (Leipzig, Sept. 1885), pp. 125–129.

Wagner began the music to 'Parsifal' in his sixty-fifth year. The sketch of the first act was completed early in the spring of 1878, and the greater part of the second act by the middle of June (completed on Oct. 11); the third act was begun after Christmas, and completed April 1879. Towards the end of the year his old enemy erysipelas reappeared in a severe form, and he sought relief in Southern Italy. The instrumentation to 'Parsifal' was continued (the Vorspiel had already been performed privately by the Meiningen orchestra under Wagner, at Bayreuth, Christmas, 1878), and was finished during the next winter's sojourn in the south, at Palermo, Jan. 13, 1882.

In July and August 1882 — six years after 'Der Ring des Nibelungen' — sixteen performances of 'Parsifal,' everything under Wagner's supervision, were given; the artists alternating — Parsifal, Winkelmann, Gudehus, Jäger; Kundry, Frau Materna, Frl. Brandt, Frl. Malten; Gurnemanz, Scaria, Siehr; Amfortas, Reichmann, Fuchs; Klingsor, Hill, Degele, Plank. Conductors, H. Levi and Franz Fischer. [For the dates of the repetition of the work at Bayreuth, see vol. i. p. 209, also see PARSIFAL, vol. iii. p. 628.]

During the residence at Venice (Palazzo Vendramini on the Grand Canal) in the autumn and winter of 1882–83, the state of Wagner's health was not satisfactory, though no unusual symptoms appeared. He wrote for the *Bayreuther Blätter;* and was strong enough to rehearse and conduct a private performance of his Symphony in C (mentioned above, p. 390*b*) at the Liceo Marcello on Christmas Eve. Late in the afternoon of Feb. 13, 1883, the great heart suddenly ceased to beat.[4] On Feb. 18 the body was laid in the little ivy-covered vault he had built long ago at Bayreuth in a retired spot of the garden at the rear of his house 'Wahnfried.'

Apart from a host of letters, and the *Lebenserinnerungen*, an autobiography covering fully two-thirds of his life, there are no MS. literary remains of importance. Reports of his having read or recited scenes from the poem to a Buddhistic drama 'Die Sieger,' or 'Die Büsser,' intended to follow 'Parsifal,' rest upon vague hearsay. The fact is simply that in 1856–57 he came across a story in Burnouf's *Introduction à l'histoire du Buddhisme* which interested him, and that he took note of the leading incidents with a view to dramatic treatment; but the plan was never matured, and what little of it had taken shape in his mind was incorporated in 'Parsifal.' For a short sketch of 'Die Sieger,' dated 'Zürich, 16 Mai, 1856,' see *Entwürfe, Gedanken, Fragmente* (Leipzig, 1885), pp. 97, 98.[5] Cancelled articles, and unpublished musical works of early date will be found enumerated in the chronological lists, pp. 417–420.

Wagner disliked sitting for his portrait, so that of the numerous likenesses current, few are at first hand. Two excellent paintings exist: one, by Prof. Lenbach (with the old German cap), is now at Bayreuth; the other, by Sir Hubert von Herkomer (1877), is at the German Athenæum, London (replica at Bayreuth). A bust (aet. 28) by Kietz, of Dresden (a pupil of Delaroche's whom Wagner met in Paris in 1840–41), is also of interest (at Bayreuth); the portrait sketch for it was reproduced in the *Zeitung für die elegante Welt*, 1842, where it accompanied the *Autobiographische Skizze.* (See *ante*, p. 396*b*.) The best photographs are (1) a large half-length published in the revised edition of the Clavierauszug of 'Tannhäuser' (Berlin, Fürstner); (2) full-length profile (rare), aet. 52, seated at a table reading, a dog at his feet (Munich, Hanfstängl); (3) carte and cabinet sizes (aet. 64), (Elliot & Fry, London, 1877).[6]

Like Beethoven, Wagner was slightly under middle height, well built, quick in movement,

[1] [A full account of the introduction of the 'Ring' in Leipzig, Berlin, London and other cities may be read in Angelo Neumann's *Erinnerungen* (Leipzig, 1907).]
[2] (P. W. vi.) [3] (P. W. vi. 335.)

[4] [An account of the last days is in Perl's *Richard Wagner in Venedig*, 1883.]
[5] (P. W. viii. 385.)
[6] [Thirty-four reproductions of photographs are in *Richard Wagner's photographische Bildnisse mit Vorwort von A. Vanselow* (Munich, 1908).]

speech, and gesture. His carriage was usually erect, his aspect commanding, and he made the impression of being somewhat taller than he actually was. After the political disturbances of 1849, when he was 'wanted' by the Saxon police, the following 'Signalement' was issued. 'Wagner is 37 to 38 years old, of middle height, has brown hair, wears glasses; open forehead; eyebrows brown; eyes grey-blue; nose and mouth well proportioned; chin round. Particulars: in moving and speaking he is hasty. Clothing: surtout of dark-green buckskin, trousers of black cloth, velvet waistcoast, silk neckerchief, the usual felt hat and boots.' Like Beethoven, too, he at once made the impression of an original and powerful individuality. The fascination of his talk and his ways increased on acquaintance. When roused to speak of something that interested him he *looked* what he meant, and his rich voice gave a musical effect to his words. His presence in any circle apparently dwarfed the surroundings. His instinctive irrepressible energy, self-assertion, and incessant productivity went hand in hand with simple kindness, sympathy, and extreme sensitiveness. Children liked to be near him. He had no pronounced manners, in the sense of anything that can be taught or acquired by imitation. Always unconventional, his demeanour showed great refinement. His habits in private life are best described as those of a gentleman. He liked domestic comforts, had an artist's fondness for rich colour, harmonious decoration, out-of-the-way furniture, well-bound books and music, etc. The good things of this world distinctly attracted him, but nothing could be farther from the truth than the reports about his ways and tastes current in German newspapers. The noble and kindly man as his friends knew him, and the aggressive critic and reformer addressing the public, were as two distinct individuals. Towards the public and the world of actors, singers, musicians, his habitual attitude was one of defiance. He appeared on the point of losing his temper, showed impatience and irritation, and seemed to delight in tearing men and things to pieces. His violence often stood in the way of his being heard; indeed he has not yet been heard properly, either on questions of art so near and dear to him, or on questions farther off regarding things political, social, or religious. It has been said with much truth that wherever Wagner was brought to a stand a social problem lies buried; hitherto, however, it is only his vehement protestations that have attracted attention, whilst most of the problems, social or religious, remain unsolved. Regarding the state of music and the theatre in Germany, those who have access to the facts can account for a large part of his excitement and irritation. One has but to remember that from his eighteenth year onwards his life was mixed up with that most equivocal institution the German *Opern-theater*. As a professional conductor, and subsequently as the recipient of *tantièmes* (percentage on the receipts) — for a long time his sole source of income — he could not afford to break the connection. Here the idealist, the passionate poet, there the opera and the operetta. How could the most disastrous misunderstandings fail to arise? The composer of 'Tristan' confronted by the Intendant of some Hoftheater, fresh from a performance of Herr v. Flotow's 'Martha'! A comic picture, but unfortunately a typical one, implying untold suffering on Wagner's part. Moreover he, the most irritable of men, impatient and fretting in his false position, was for years the object of personal attacks in the press, the 'best abused' man in Europe, the object of wilful misrepresentation and calumny — 'it was like having to walk against the wind with sand and grit and foul odours blowing in one's face.'[1]

All his life long Wagner was a great reader. 'Whatever is worth reading is worth re-reading,' he said. Thus, though never a systematic student, or even a good linguist (which as regards Greek he greatly regretted),[2] he nevertheless became thoroughly familiar with all he cared for, and his range was a very wide one. He retained whatever touched him sympathetically, and could depend upon his memory. The classics he habitually read in translations. With Shakespeare (in German of course) he was as familiar as with Beethoven. To hear him read an act or a scene was a delight never to be forgotten. The effect, to use his own words about Shakespeare, was that of 'an improvisation of the highest poetical value.' When in particularly good spirits, he would take up a comic scene and render it with the exuberant merriment of a child. A list of the principal books in the extensive and very choice library at Bayreuth would give a fair idea of his literary tastes, for he kept nothing by him that was not in some way connected with his intellectual existence. The handiest shelves held Sanscrit, Greek, and Roman classics; Italian writers, from Dante to Leopardi; Spanish, English, French dramatists; philosophers from Plato to Kant and Schopenhauer. A remarkably complete collection of French and German mediæval poems and stories, Norse Sagas, etc., together with the labours of German and French philologists in those departments, occupied a conspicuous position; history and fiction old and new were well represented; translations of Scott, Carlyle, etc.

In a Dictionary of Music it would be out of place to speak of Wagner's power as a poet or as a writer on matters foreign to music. All that can be done is to point out the leading features

[1] Consult Herr Tappert's *Ein Wagner Lexikon-Wörterbuch der Unhöflichkeit*, etc. (Leipzig, 1877) for an astonishing record of the length to which such things can go in Germany.

[2] See 'Brief an Fr. Nietzsche,' *Ges. Schriften*, vol. ix. (P.W. v. 292.)

of his practice and theory as a musical dramatist. We may begin with his theoretical productions, premising merely that in his case, as in that of other men who have had new things to say, and found new ways of saying them, Practice goes before Theory; artistic instincts lead the way, and criticism acts in support and defence.

II. Broadly stated, Wagner's aim is *Reform of the Opera from the standpoint of Beethoven's music.*[1]

Can the modern spirit produce a theatre that shall stand in relation to modern culture as the theatre of Athens stood to the culture of Greece? This is the central question, the multifaced problem he set himself to solve. Whether he touches upon minor points connected with it; speaks of the mode of performance of a play or an opera; proposes measures of reform in the organisation of existing theatres; discusses the growth of operatic music up to Mozart and Weber, or of instrumental music up to Beethoven; treats of the efforts of Schiller and Goethe to discover an ideal form for their dramatic poems: whether he sweeps round the problem in wide circles, comparing modern, social, and religious institutions with ancient, and seeking free breathing-space for his artistic ideals, he arrives at results tending in the same direction — his final answer is in the affirmative. Starting from the vantage of symphonic music, he asserts that we *may* hope to rise to the level of Greek tragedy: our theatre *can* be made to embody our ideal of life. From the Opera at its best a Drama can be evolved that shall express the vast issues and complex relations of modern life and thought, as the Greek stage expressed the life and thought of Greece.

The theatre is the centre of popular culture. For good or for evil it exerts the chief influence — from it the arts, as far as they affect the people, take their cue. Practically its power is unlimited. But who wields this power? for what ends, and for whom is it wielded? Wagner's experience in Germany and in Paris furnished an answer. He had found corruption in every direction. In front of the scenes, the stolid German Philistine, or the bored Parisian *roué* clamouring for novelty, athirst for excitement; behind the scenes, confusion and anarchy, sham enthusiasm, labour without aim or faith — the pretence, art; the true end, money. Looking from the German stage to the German public, from the public to the nation, the case appeared hopeless, unless some violent change should upset the social fabric. A hasty, and, as it proved, mistaken diagnosis of the political situation in Germany in 1849 led Wagner to become a revolutionary for art's sake. Leaving the politics of the day to take care of themselves, he endeavoured to set forth his artistic ideals.

[1] (See also OPERA, vol. III. p. 460.)

In *Die Kunst und die Revolution* he points to the theatre of Aeschylus and Sophocles, searches for the causes of its decline, and finds them identical with the causes that led to the decline of the ancient state itself. An attempt is then made to discover the principles of a new social organisation that might bring about a condition of things in which proper relations between art and public life might be expected to revive.

This pamphlet was followed by an elaborate treatise, *Das Kunstwerk der Zukunft* (The Artwork of the Future), which occupied him for several months. The first edition (1850) begins with a dedicatory letter to Ludwig Feuerbach (since cancelled), in which the author returns enthusiastic thanks for the instruction afforded by that philosopher's works.[2] Unfortunately Wagner was tempted to adopt Feuerbach's terminology, and to use it in a sense of his own. The result is bewildering, and the book, though rich in matter, warm in style, and well worth reading, is in every respect, difficult. The main argument, as far as art is concerned, might be sketched as follows: — Poetry, mimetics, and music were united in the drama of the Greeks; the drama disappeared with the downfall of the Athenian State; the union of the arts was dissolved, each had an existence of its own, and at times sank to the level of a mere pastime. Attempts made during the renaissance, and since, to reunite the arts, were more or less abortive, though the technique and the width of range of most of the arts increased. In our day each 'separate branch of art' has reached its limits of growth, and cannot overstep them without incurring the risk of becoming incomprehensible, fantastic, absurd. At this point each art demands to be joined to a sister art — poetry to music, mimetics to both; each will be ready to forego egotistical pretensions for the sake of an 'artistic whole,' and the *musical* drama may become for future generations what the drama of Greece was to the Greeks.

Wagner's next work, *Oper und Drama* (his principal critical and theoretical production) contains little of the revolutionary and pseudo-philosophical ferment. It was originally issued in three parts: containing (1) a quasi-historical criticism of the opera; (2) a survey of the spoken drama; (3) an attempt to unite the results obtained, and to construct the theory of the musical drama. To us who have witnessed the 'Nibelungen' and 'Tristan,' the entire book is easy reading; even the third and concluding part is readily intelligible and of very great interest. A generation ago, however, the case was different; especially with regard to the third, and, in the author's eyes the most important part, which consists, in the main, of abstract statements about the new departure in art, the

[2] Wagner came across a copy of Feuerbach's *Das Wesen der Religion* in the writer's library: 'Solch confuses Zeug liesst sich leicht in jüngeren Jahren — ist an- und aufregend — ich habe lang daran gezehrt; jetzt (1877) wär' mir's aber unverdaulich.'

relation of verse to music, the function of the orchestra, etc. Wagner could not illustrate and support his assertions by concrete examples; he thus laid himself open to misunderstanding, and was misunderstood indeed! Part the Second abounds in acute observations on the elements of the dramatist's art, with copious references to Shakespeare, Schiller, and Goethe. It seems to have attracted the attention of students of literature here and there, but on the whole it fell flat. The First Part, however, caused a disturbance in the musical world such as had not occurred since the paper war between the Gluckists and Piccinnists. It is sufficiently evident now that it was not the propositions seriously put forward, nor the brilliant literary powers displayed, that attracted attention. People were, or pretended to be, scandalised by the references to living composers, the biting satire, the fierce attack on Meyerbeer, etc. But Wagner's name was henceforth in everybody's mouth.

The course of musical history has already in so large a measure confirmed and endorsed Wagner's opinions regarding the opera that a short résumé will answer the present purpose. The *thesis* of *Oper und Drama* is as follows: — In the opera the means of expression (*music*) have been taken for the sole aim and end, — while the true aim (*the drama*) has been neglected for the sake of particular musical forms. The dramatic cantata of Italy is the root of the opera. The scenic arrangements and the action formed the pretext for the singing of arias, *i.e.* people's songs artistically arranged. The composer's task consisted in writing arias of the accepted type to suit his subject or to suit this or that vocalist. When the ballet was added to the conglomerate of airs, it was the composer's business to reproduce the popular dance-forms. The airs were strung together by means of recitatives, mostly conventional. The ballet tunes were simply placed side by side. Gluck's reform in the main consisted in his energetic efforts to place his music in more direct *rapport* with the action. He modified the melody in accordance with the inflections and accents of the language employed. He put a stop to the exhibition of mere vocal dexterity, and forced his singers to become the spokesmen of his dramatic intentions. But as regards the *form* of his musical pieces (and this is the cardinal point) he left the opera as he found it. The entire work remains a congeries of recitatives, arias, choruses, dance-tunes, just as before. Gluck's librettists furnished words for airs, etc., in which the action was not lost sight of; but it was considered to be of secondary importance. Gluck's great successors, Méhul, Cherubini, Spontini, cultivated the dramatic musical ensemble, and thus got rid of the incessant monologue which the arias of the elder opera had necessitated. This was an important step forward, and in essential matters the development of the opera is therewith at an end. For, although Mozart produced richer and more beautiful music than Gluck, there can be no doubt that the factors of Mozart's opera are essentially those of Gluck's. Subsequently, in the hands of Weber and Spohr, Rossini, Bellini, Auber, Meyerbeer, etc., the history of the opera is the history of the transformation of 'operatic melody.'

Subject and form in the spoken drama are investigated in the Second Part. With regard to subject Wagner traces two distinct factors; first the mediæval romance and its offspring the modern novel; secondly the Greek drama, or rather the formal essence thereof as given by Aristotle in his Poetics. He points to the plays of Shakespeare as being for the most part dramatised stories, and to those of Racine as constructed on the lines of Aristotle. In the course of the argument, the works of Schiller and Goethe are examined, and the conclusion is arrived at that historical subjects present special difficulties to the dramatist. 'The modern stage appeals to our sensuous perceptions rather than to the imagination.' Thus, Schiller was overburdened with the mass of historical facts in his 'Wallenstein'; whereas 'Shakespeare, appealing to the spectator's imagination, would have represented the entire thirty years' war in the time occupied by Schiller's trilogy.' An interesting parallel is drawn between the rhetorical art of Racine and Gluck's opera. Racine puts forward the motives for action, and the effects of it, without the action proper. 'Gluck's instincts prompted him to translate Racine's *tirade* into the *aria*.' In view of the difficulties experienced by Goethe and Schiller in their efforts to fuse historical matter and poetic form, Wagner asserts that mythical subjects are best for an ideal drama, and that music is the ideal language in which such subjects are best presented. In the Third Part he shows that it is only the wonderfully rich development of music in our time, totally unknown to earlier centuries, which could have brought about the possibility of a musical drama such as he has in view. The conclusions arrived at in *Oper und Drama* are again discussed in his lecture 'On the Destiny of the Opera,' where particular stress is laid on the fact that music is the informing element of the new drama. Further statements regarding the main heads of the argument of the concluding part of *Oper und Drama*, and of the lecture 'Ueber die Bestimmung der Oper,' will be found incorporated later on in this article, where details as to Wagner's method and practice as playwright and musician are given.

Nineteen years after his *Oper und Drama* Wagner published *Beethoven* (1870). This work contains his contributions towards the metaphysics of music, if indeed such can be said

to exist. It is based on Schopenhauer's view of music;[1] which that philosopher candidly admitted to be incapable of proof, though it satisfied him. Wagner accepts it and supplements it with quotations from Schopenhauer's 'Essay on Visions and matters connected therewith,'[2] which contains equally problematic matter. Apart, however, from metaphysics, the work is an 'exposition of the author's thoughts on the significance of Beethoven's music.' It should be read attentively.

One of the finest of his minor publications, and to a professional musician perhaps the most instructive, is *Ueber das Dirigiren*, a treatise on *style;* giving his views as to the true way of rendering classical music, with minute directions how to do it and how not to do it, together with many examples in musical type from the instrumental works of Beethoven, Weber, Mozart, etc.[3]

*Zum Vortrag der 9ten Symphonie* (P. W. v. 231) is of great interest to students of instrumentation.

The general reader will be interested in Wagner's smaller essays and articles; *Zukunftsmusik, Ueber die Bestimmung der Oper, Ueber das Dichten und Komponiren, Ueber das Opern-Dichten und Komponiren im Besonderen* — and especially in his graphic *Erinnerungen*, recollections of contemporaries, Spohr, Spontini, Rossini, Auber. Three of the latter are excerpts from his *Lebenserinnerungen* — apparently improvisations, showing the master-hand in every touch, valuable for their width of range and exquisite fidelity. Intending readers had better begin with these and *Ueber das Dirigiren.*

III. Regarding Wagner's weight and value as a musician, it is enough to state that his technical powers, in every direction in which a dramatic composer can have occasion to show them, were phenomenal. He does not make use of Bach's forms nor of Beethoven's; but this has little if anything to do with the matter. Surely Bach would salute the composer of 'Die Meistersinger' as a contrapuntist, and the poet-composer of the 'Eroica' and the 'Pastorale' would greet the author of 'Siegfried' and of 'Siegfrieds Tod.' Wagner is best compared with Beethoven. Take Schumann's saying, 'You must produce bold, original, and beautiful melodies,' as a starting-point, and supplement it with 'You must also produce bold and beautiful harmonies, modulations, contrapuntal combinations, effects of instrumentation.' Let excerpts be made under these heads from Beethoven's nature works, and a similar number of examples be culled from 'Die Meistersinger,' 'Tristan,' and the 'Nibelungen' — could it be doubtful that the aspect of such lists would be that of a series of equivalents? and as for originality, who can study the score of 'Tristan' and find it other than original from the first bar to the last?

Wagner's musical predilections may, perhaps, be best shown by a reference to the works that were his constant companions, and by a record of a few of his private sayings. Everyday friends, household words with him were Beethoven's Quartets, Sonatas, and Symphonies; Bach's 'Wohltemperirtes Clavier'; Mozart's 'Zauberflöte,' 'Entführung,' 'Figaro,' and 'Don Juan'; Weber's 'Freischütz' and 'Euryanthe'; and Mozart's Symphonies in E♭, G minor, and C. He was always ready to point out the beauties of these works, and inexhaustible in supporting his assertions with quotations from them.[4]

Give me Beethoven's quartets and sonatas for intimate communion, his overtures and symphonies for public performance. I look for homogeneity of materials, and equipoise of means and ends. Mozart's music and Mozart's orchestra are a perfect match; an equally perfect balance exists between Palestrina's choir and Palestrina's counterpoint; and I find a similar correspondence between Chopin's piano and some of his Etudes and Preludes. I do not care for the 'Ladies'-Chopin,' there is too much of the Parisian salon in that; but he has given us many things which are above the salon.

Schumann's peculiar treatment of the pianoforte grates on my ear: there is too much blur; you cannot produce his pieces unless it be *mit obligatem Pedal.* What a relief to hear a sonata of Beethoven's! In early days I thought more would come of Schumann. His *Zeitschrift* was brilliant, and his pianoforte works showed great originality. There was much ferment, but also much real power, and many bits are quite unique and perfect. I think highly, too, of many of his songs, though they are not as great as Schubert's. He took pains with his declamation — no small merit a generation ago. Later on I saw a good deal of him at Dresden; but then already his head was tired, his powers on the wane. He consulted me about the text to 'Genoveva,' which he was arranging from Tieck's and Hebbel's plays, yet he would not take my advice — he seemed to fear some trick.

Mendelssohn's overture 'The Hebrides' was a prime favourite of Wagner's, and he often asked for it at the piano.[5]

Mendelssohn was a landscape-painter of the first order, and the 'Hebriden' overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail like sea-winds over the seas. Meeresstille und glückliche Fahrt' also is beautiful; and I am very fond of the first movement of the Scotch Symphony. No one can blame a composer for using national melodies when he treats them so artistically as Mendelssohn has done in the Scherzo of this Symphony. His second themes, his slow movements generally, where the human element comes in, are weaker. As regards the overture to 'A Midsummer Night's Dream,' it must be taken into account that he wrote it at seventeen; and how finished the form is already! etc.

Schubert has produced model songs, but that is no reason for us to accept his pianoforte sonatas or his ensemble pieces as really solid work, no more than we

[1] *Die Welt als Wille und Vorstellung* (1818), vol. i. 52. *Ibid.* vol. ii. chap. 39.

[2] *Parerga und Paralipomena*, Berlin, 1851. (See the appendix to the English translation of *Beethoven* by E. Dannreuther, 1873.)

[3] See the English translation, *On Conducting*, London, 1885 [also P. W. iv. 289].

[4] [See *Die Musik und ihre Classiker in Aussprüchen Richard Wagners* (Leipzig, N. D.) 1878.]

[5] Herr v. Wolzogen (*Erinnerungen an Richard Wagner*) gives a capital résumé of his sayings on such occasions. [An appreciative notice of 'St. Paul,' written by Wagner on its performance at Dresden in 1843, is given in P. W. viii. 279; also in *Musical Times*, 1899, p. 171.]

need accept Weber's songs, his Pianoforte Quartet, or the Trio with a flute, because of his wonderful operas. Schumann's enthusiasm for Schubert's trios and the like was a mystery to Mendelssohn. I remember Mendelssohn speaking to me of the note of Viennese bonhomie (*bürgerliche Behäbigkeit*) which runs through those things of Schubert's. Curiously enough Liszt still likes to play Schubert. I cannot account for it; that Divertissement à la Hongroise verges on triviality, no matter how it is played.

I am not a learned musician; I never had occasion to pursue antiquarian researches; and periods of transition did not interest me much. I went straight from Palestrina to Bach, from Bach to Gluck and Mozart — or, if you choose, along the same path backwards. It suited me personally to rest content with the acquaintance of the principal men, the heroes and their main works. For aught I know this may have had its drawbacks; any way, my mind has never been stuffed with 'music in general.' Being no learned person I have not been able to write to order. Unless the subject absorbs me completely I cannot produce twenty bars worth listening to.

The latter part of this was said after a performance of the 'Centennial, Philadelphia, March,' at the Albert Hall (1877), and that March was the case in point.

In instrumental music I am a *Réactionnaire*, a conservative. I dislike everything that requires a verbal explanation beyond the actual sounds. For instance, the middle of Berlioz's touching *scène d'amour* in his 'Romeo and Juliet' is meant by him to reproduce in musical phrases the lines about the lark and the nightingale in Shakespeare's balcony-scene, but it does nothing of the sort — it is not intelligible as music. Berlioz added to, altered, and spoilt his work. This so-called *Symphonie dramatique* of Berlioz's as it now stands is neither fish nor flesh — strictly speaking it is no symphony at all. There is no unity of matter, no unity of style. The choral recitatives, the songs and other vocal pieces have little to do with the instrumental movements. The operatic finale, Père Laurent especially, is a failure. Yet there are beautiful things right and left. The *convoi funèbre* is very touching, and a masterly piece. So, by the way, is the offertoire of the Requiem. The opening theme of the *scène d'amour* is heavenly; the garden scene and fête at the Capulets enormously clever: indeed Berlioz was diabolically clever (*verflucht pfiffig*). I made a minute study of his instrumentation as early as 1840, at Paris, and have often taken up his scores since. I profited greatly, both as regards what to do and what to leave undone.

'Whenever a composer of instrumental music loses touch of tonality he is lost.' To illustrate this (*Bayreuther Blätter*, 1879[1]), Wagner quotes a dozen bars from 'Lohengrin,' Scene 2, bars 9 to 12, and then eight bars, 'mit züchtigem Gebahren' to 'Er soll mein Streiter sein,' as an example of very far-fetched modulation, which in conjunction with the dramatic situation is readily intelligible, whereas in a work of pure instrumental music it might appear as a blemish.

When occasion offered I could venture to depict strange, and even terrible things in music, because the action rendered such things comprehensible; but music apart from the drama cannot risk this, for fear of becoming grotesque. I am afraid my scores will be of little use to composers of instrumental music; they cannot bear condensation, still less dilution; they are likely to prove misleading, and had better be left alone. I would say to young people, who wish to write for the stage, 'Do not, as long as you are young, attempt dramas — write "Singspiele."'[2]

It has already been said that Wagner looks at the drama from the standpoint of Beethoven's music. Bearing this in mind it is easy to see where and how he would apply his lever to lift and upset the opera, and what his ideal of a *musical* drama would be. In early days the choice of subject troubled him much. Eventually he decided that mythical and legendary matter was better for music than historical; because the emotional elements of a mythical story are always of a simple nature and can be readily detached from any side issue; and because it is only the heart of a story, its emotional essence, that is suggestive to a musician. The mythical subject chosen (say the story of Volsungs and Niblungs, or Tristan and Isolde), the first and hardest thing to do is to condense the story, disentangle its threads and weave them up anew. None but those who are familiar with the sources of Wagner's dramas can have any idea of the amount of work and wisdom that goes to the fusing and welding of the materials. When this formidable preliminary task is finished, the *dramatis personae* stand forth clearly, and the playwright's task begins. In planning acts and scenes, Wagner never for a moment loses sight of the stage; the actual performance is always present to his mind. No walking gentlemen shall explain matters in general, nothing shall be done in the background, and subsequently accounted for across the footlights. Whatever happens during the progress of the play shall be intelligible then and there. The dialogue in each scene shall exhibit the inner motives of the characters. Scene by scene the progress of the story shall be shown to be the result of these motives; and a decisive event, a turning-point in the story, shall mark the close of each act. The play being sketched, the leading motives of the dialogue fixed, Wagner turns to the verse. Here the full extent of the divergence of his drama from the paths of the opera becomes apparent. He takes no account of musical forms as the opera has them — recitative, aria, duet, ensemble, etc. If only the verse be emotional and strongly rhythmical, music can be trusted to absorb and glorify it. With Wagner as with Aeschylus the verse is conceived and executed in the orgiastic spirit of musical sound. There is no need of, indeed there is no room for, subtleties of diction, intricate correspondence of rhyme and metre; music can supply all that, and much more. Whilst working on 'The Ring' he found that alliterative verse as it exists in the poems of the elder Edda, in Beowulf, etc., was best suited to his subject, and that such verse could be written in German without offering violence to the language. In 'Tristan' und 'Parsifal' he makes use of a combination of alliteration, assonance, and rhyme. Firm and concise, abounding in strong accents, the lines seem to demand music; indeed musical emphasis and prolongation of sound render them more readily intelligible and more impressive.

The poem finished, Wagner began the music,

[1] *Ges. Schriften*, vol. x. p. 248 (P.W. vi. 189).
[2] [See SINGSPIEL, iv. 468.]

or rather began to *write* the music, for it is obvious that whereas in his case playwright and musician are one, the musical conception will go hand in hand with the poetic, will perhaps even precede it. Together with the first conception of the characters and situations at a very early stage in the growth of the work, certain musical phrases suggest themselves. These phrases, themes, 'Leitmotive,'[1] are the musician's equivalents for the dominant emotions or characteristics of the *dramatis personae*. Together with other musical germs of kindred origin they are the *subjects* — in a technical sense the themes — which the dramatic symphonist manipulates, using the full resources of Beethoven's orchestra, and adding thereto whatever the dramatic action may suggest. The pictures and actions on the stage are as visions induced by the symphonic music. The orchestra prepares for and floats the action, enforces details, recalls bygones, is, as it were, the artistic conscience of the whole performance.

Wagner's treatment of the voice, his vocal melody, has undergone many a change. First he tried to find melodies effective from a vocalist's point of view; then, in the 'Holländer,' and more consciously in 'Tannhäuser,' the melodic ebb and flow is regulated by the action; in 'Lohengrin' the emotions expressed, as much as any peculiarity of melody, attract attention, whilst characteristic harmony and instrumentation enforce the melodic outlines. In the later works the vocal melody often springs direct from the words; it is frequently independent of the orchestra, in some cases indeed it is but an intensified version of the actual sounds of the German language.

From the blatant and at times almost vulgar style of 'Rienzi' there is a steady and truly astonishing increase in power and concentration, subtlety and delicacy. The 'Nibelungen,' 'Tristan,' and subsequent works abound in harmonic, melodic, and rhythmical combinations of great beauty and striking originality. The innovations in harmony and melody peculiar to Wagner are mainly due to the free use of chromatics. Besides bold chromatic and enharmonic progressions, he constantly employs chromatic anticipatory, changing, and passing notes, which have a melodic significance only. For purposes of analysis such chromatic notes should be eliminated — the harmonic framework will then stand forth clearly, and prove perfectly consistent. To take a couple of examples already quoted: the opening bars of the prelude to 'Tristan' — given under LEIT-MOTIF, vol. ii. p. 671 — if the G♯ in bar 2 and the A♯ in bar 3 be eliminated from the treble part, the progression appears thus:

| | | |
|---|---|---|
| *a* | – | *b* |
| *d*♯ | – | *d*♮ |
| B | – | *g*♯ |
| F | – | E. |

In the two bars from Act II. of 'Tristan' — given under HARMONY, vol. ii. p. 320 — the two chromatic notes of the upper parts are sustained as suspensions into the next chord, etc.; similar examples might be cited by the dozen. In the article HARMONY attention is drawn to the complicated use of suspensions and passing notes 'which follow from the principles of Bach in polyphony as applied to Harmony'; and the opening bars of the Vorspiel to the 'Meistersinger' are there cited as an example of the manner in which suspensions are taken 'in any form or position which can in the first place be possibly prepared even by passing notes, or in the second place be possibly resolved even by causing a fresh discord, so long as ultimate resolution into concord is feasible in an intelligible manner.' [See vol. ii. p. 319.] The greater part of Wagner's chromatic or enharmonic progressions will be found to be based upon correct diatonic progressions in minor or major. Exceptionally, the chromatic progression of parts upwards or downwards, or in contrary motion ('Tristan,' PF. arrt., p. 25, lines 1, 2, etc.), forms a sufficient link between apparently contradictory chords. The exigencies and suggestions of the dramatic action fully account for sudden and far-fetched modulations, enharmonic changes, rhythmical elisions (as when a beat or a chord is dropped, the phrase being intelligible though not logically complete, 'Tristan,' p. 150, bars 3 to 4 *et seq.*), interrupted cadences,[2] expansion or condensation of time ('Tristan,' PF. arrt., pp. 210–12, and 226–28) sequences of chromatically altered chords and other peculiarities ('Siegfried,' PF. arrt., p. 65 *et seq.*). In pure instrumental music such eccentric and apparently extravagant things would not have sufficient *raison d'être;* but in their right place they require no apology, nor do they present special difficulties from the point of view of musical grammar. Indeed Wagner as he advanced grew more and more careful with regard to diction, and it is not too much to say that among the hundreds of unusual and complex combinations in 'Tristan' 'Siegfried,' 'Götterdämmerung,' and 'Parsifal,' it would be difficult to point to a single crude one.

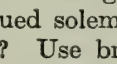
Wagner is a supreme master of instrumentation, of orchestral colour. His orchestra differs from Beethoven's in the *quality* of tone emitted; over and above effects of richness obtained by

[1] [See the article LEIT-MOTIF, vol. ii. p. 669.] The term is Herr v. Wolzogen's, not Wagner's, and should be used cautiously. At Bayreuth, in the summer of 1877, after warmly praising Herr v. Wolzogen's *Thematische Leitfäden* for the interesting information they afford, and for the patience displayed in the attempts at thematic analysis, Wagner added: 'To a musician this naming and tracing of themes is not particularly significant. If dilettanti are thus induced to study a pianoforte arrangement a little more attentively, I can have no objection, but that does not concern us musicians (*für uns Musiker ist das aber nichts*). It may be worth while to look at the complex combinations of themes in some of my scores, to see how music can be applied to the drama; — this, however is a matter for private study.'

[2] [See the remarks on the quotation from 'Tristan,' 'Mit lacht das Abenteuer,' under CADENCE, vol. i. p. 441.]

the more elaborate treatment of the inner part of the string quartet, the frequent subdivision of violins, violas, violoncellos, the use of chromatics in horn and trumpet parts, etc., there is a peculiar charm in the very sound of Wagner's wood-winds and brass. It is fuller than Beethoven's, yet singularly pure. And the reason for this is not far to seek. Wagner rarely employs instruments unknown to Beethoven, but he completes each group or family of wind instruments with a view to getting full chords from each group. Thus the two clarinets of Beethoven's orchestra are supplemented by a third clarinet and a bass-clarinet if need be; the two oboes by a third oboe or a corno-inglese (alto oboe); the two bassoons by a third bassoon and a contra-fagotto; the two trumpets by a third trumpet and a bass trumpet, etc. The results got by the use of these additional instruments are of greater significance than at first appears, since each set of instruments can thus produce complete chords, and can be employed in full harmony without mixture of *timbre* unless the composer so chooses.

To account for the exceptional array of extra instruments in the scores of the 'Nibelungen' it is enough to say that they are used as special means for special ends. Thus at the opening of the 'Rheingold' the question is what sound will best prepare for and accord with dim twilight and waves of moving water. The soft notes of horns might be a musician's answer; but to produce the full smooth wavelike motion upon the notes of a single chord, the usual two or four horns are not sufficient. Wagner takes eight, and a unique and beautiful effect is secured. Again, in the next scene, the waves change to clouds; from misty mountain heights the gods behold Walhall in the glow of the morning sun. Here subdued solemn sound is required. How to get it? Use brass instruments *piano*. But the trumpets, trombones, and tuba of Wagner's usual orchestra cannot produce enough of it; he therefore supplements them by other instruments of their family; a bass trumpet, two tenor and two bass tubas, a contrabass trombone, and contrabass tuba; then the full band of thirteen brass instruments is ready for one of the simplest and noblest effects of sonority in existence. At the close of 'Rheingold,' Donner with his thunder-hammer clears the air of mist and storm-clouds; a rainbow spans the valley of the Rhine, and over the glistening bridge the gods pass to Walhall. What additional sounds shall accompany the glimmer and glitter of this scene? The silvery notes of harps might do it: but the sounds of a single harp would appear trivial, or would hardly be audible against the full chant of the orchestra. Wagner takes six harps, writes a separate part for each, and the desired effect is attained.

In 'The Ring,' in 'Tristan,' the 'Meistersinger,' and 'Parsifal,' the notation of all that pertains to execution, tempi, gradations of sonority, etc., has been carried out in the most complete manner possible. The composer's care and patience are truly extraordinary. Nothing is left to chance. If the conductor and the executants strictly follow the indications given in the scores, a correct performance cannot fail to ensue. The tempo and the character of each movement, and every modification of tempo or character are indicated in unmistakable German (for instance, in 'Rheingold,' p. 1, 'Ruhig heitere Bewegung,' which in the conventional Italian terms would have been 'Allegretto piacevole,' or something equally misleading); doubtful changes of time; cases where the notation would seem to suggest a change of tempo, whereas only a change of metre occurs, while the musical pulsation, the actual beat, remains the same — are indicated by equivalents in notes and elucidatory words. Thus in 'Tristan,' p. 69, where 2–2 changes to 6–8, the latter is marked  that is to say, the dotted crotchets shall now be taken at the rate of the preceding minims.[1] The number of strings necessary to balance the wind instruments employed is given — in the 'Nibelungen' it is 16 first violins, 16 seconds, 12 violas, 12 violoncellos, and 8 contrabasses. When the violins or other strings are divided, the number of desks that shall take each part is shown. To secure specially delicate effects the number of single instruments required out of the total is indicated, etc., etc.

It remains to add a few words as to the quality of the average performances of Wagner's works. For a good many years past his name has appeared more frequently on the play-bills in Germany than that of any other composer. Performances of his early and even of his later works have been surprisingly numerous, and, it must be said, surprisingly faulty. Putting aside shortcomings with regard to stage management, properties, machinery, incomplete chorus and orchestra, insufficient rehearsals, etc. — all of which can be set to rights without much real difficulty — a glaring evil remains, an evil so great that it seems to threaten the very life of Wagner's art. Among innumerable performances, not one in a hundred is free from the most barbarous and senseless cuts; in many instances mere shams and shabby makeshifts are offered to the public! If an aria be omitted in an opera of Mozart's (take the first act of 'Nozze di Figaro' for an instance), the audience will lose so many bars of beautiful music, and one of the characters will in so far appear at a disadvantage. Cut an equivalent number of bars in the *Finale* of the same opera, and the case is already different — the balance of an entire section appears marred, the action disturbed, the sequence of musical effects crude. But in

[1] Many a disastrous *quid pro quo* might be avoided if this simple method of noting the relation of one tempo to another were adopted. [See the article TEMPO, *ante*, p. 68.]

a musical drama constructed on Wagner's lines the damage done by such a cut will be still greater, because the scenic arrangements, the words, action, music, are inextricably interwoven; mutilate any portion of the music and the continuity is lost, the psychological thread connecting scene with scene torn asunder, the equilibrium of the entire structure destroyed. How can the result be other than a sense of incongruity, vagueness, eccentricity, and consequent irritation and weariness on the part of the audience? All manner of lame excuses, 'preposterous demands on the public time,' 'strain on the singers' voices,' etc., have been put forward; but there is no valid excuse for imitating and perpetuating the mistakes of slovenliness and incompetence. It is easy to discover the origin of any particular cut — the true cause will invariably be found to lie in the caprice of this or that conductor or singer at some leading theatre whose example is blindly followed. Then the text-books are printed with the cuts, and before long something like an authoritative tradition comes to be established. Latterly things have been carried so far that if leading executants from all parts of Europe were brought together and asked to perform any one of the master's works in its integrity they could not do it. They would have to study the cuts, the orchestra and chorus parts would have to be filled in, and rehearsals begun afresh.[1]

'If I had a chance,' said Wagner in 1877, 'to get up the "Meistersinger" with an intelligent company of young people, I would first ask them to read and act the play; then only would I proceed with the music in the usual way. I am certain we should thus arrive at a satisfactory performance in a very short time.' The desiderata are simple enough. Keep the work apart from the ordinary repertory, clear the stage for at least a week, and during that time let every one concerned give his attention to the task in hand and to nothing else; give the work entire, and aim at reproducing the score exactly as it stands. Individual conductors and singers who see the existing evils and suffer from them protest now and then; but they are powerless, and Wagner's own appeals to the artistic or intellectual conscience of the operatic world appear to have been addressed to an unknown quantity. It would seem that there is no hope unless the pressure of public opinion can be brought to bear upon all those concerned.

## IV. Chronological Lists.

### FOR THE STAGE.

Die Hochzeit: fragment of an opera; introduction, chorus, and septet.[2] Unpublished; autograph copy of the score, 36 pages, dated March 1, 1833, was presented by Wagner to the Musikverein of Würzburg.

Die Feen: romantische Oper, in three acts; 1833. Never performed; the overture only was played at Magdeburg, 1834. Unpublished; original score in possession of the King of Bavaria. [Produced in Munich, June 29, 1888.]

Das Liebesverbot: [sketched in the summer of 1834,] music composed 1835 and 1836. Performed once only, at Magdeburg, March 29, 1836. Original score in the possession of the King of Bavaria. A song from the opera, 'Carnevalslied,' was printed in Lewald's *Europa*, 1837, p. 240, and pirated at Brunswick and Hanover.

Rienzi, der letzte der Tribunen, grosse tragische Oper, in 5 acts. Music begun at Riga, July 26, 1838. Acts 1 and 2 finished 1839 at Riga and Mitau; Acts 3, 4, and 5 at Paris, Nov. 19, 1840. First performed at Dresden, Oct. 20, 1842.

Der fliegende Holländer: romantische Oper, in 3 acts. [Original sketch, 1 act, May, 1840; poem, May 1841; completed, Meudon, Paris, Sept. 13, 1841.] First performed at Dresden, Jan. 2, 1843.

Tannhäuser, und der Sängerkrieg auf Wartburg: romantische Oper, in 3 acts. [First sketches in summer of 1842; poem finished May 22, 1843; score completed Apr. 13, 1845.] First performed at Dresden, Oct. 19, 1845.

Lohengrin, romantische Oper, in 3 acts. Poem written at Dresden 1845; music begun Sept. 9, 1846. Introduction written August 28, 1847; instrumentation of the entire work completed during the ensuing winter and spring. First performed August 28, 1850, at Weimar, under Liszt.

Das Rheingold. Part I. of 'Der Ring des Nibelungen.' Poem of 'Der Ring' begun at Dresden, 1848, executed in reverse order (Siegfrieds Tod,' 'Siegfried,' 'Walküre, 'Rheingold'); finished at Zürich 1851–52. Music to 'Das Rheingold' begun in the autumn of 1853 at Spezia; score finished in May 1854. First performed at Munich, Sept. 22, 1869. PF. score published 1861; full do. 1873.

Die Walküre. Part II. of 'Der Ring des Nibelungen,' in 3 acts. Score begun in June, 1854, finished at Zürich, 1856. First performed, June 25, 1870, at Munich. PF. score published 1865; full do. 1873.

Tristan und Isolde: in 3 acts. Poem written at Zürich, 1857; music begun 1857. Score of Act 1 finished in the autumn of 1857 at Zürich; Act 2, March 1859 at Venice; Act 3, August 1859 at Lucerne. First performed June 10, 1865, at Munich, under von Bülow. PF. and full score published 1860.

Siegfried. Part III. of 'Der Ring des Nibelungen,' in 3 acts. Music begun at Zürich, before 'Tristan.' Act 1 finished April 1857; part of Act 2, up to the 'Waldweben,' written in 1857 [and laid aside in June]; Act 2 completed at Munich, June 21, 1865. [Sketch of Act 3 finished in 1869, score completed Feb. 5, 1871.] First performed August 16, 1876, at Bayreuth, under Richter. PF. score published 1871; full do. 1876.

Die Meistersinger von Nürnberg: in 3 acts. Sketch 1845; poem begun winter 1861–62 at Paris, printed as MS. 1862; music begun 1862; score finished Oct. 20, 1867. First performed June 21, 1868, at Munich, under von Bülow. PF. score published 1867; full do. 1868.

Götterdämmerung. Part IV. of 'Der Ring des Nibelungen.' (The first sketches to 'Siegfrieds Tod' date June 1848.) Music begun 1870 at Lucerne. Sketch of Introduction and Act I completed Jan. 20, 1871. Sketch of full score finished at Bayreuth, June 22, 1872. Instrumentation completed Nov. 21, 1874. First performed August 17, 1876, at Bayreuth, under Richter. PF. score published 1875; full do. 1876.

Parsifal: Ein Bühnen weihfestspiel in 3 acts (the first sketches of Charfreitagszauber belong to the year 1857, Zürich). Poem written at Bayreuth, 1876–77; sketch of music begun at Bayreuth, 1877; completed April 25, 1879. Instrumentation finished Jan. 13, 1882, at Palermo. First performed July 26, 1882, at Bayreuth, under Levi. PF. score published 1882; full do. 1884.

### ORCHESTRAL AND CHORAL WORKS.

Overture B♭ (6–8). ['Paukenschlagouvertüre.'] Unpublished. Performed 1830 at Leipzig. Score apparently lost.

Overture D minor (4–4). Unpublished. Performed Feb. 23, 1832, at the Gewandhaus, at Leipzig. Score at Bayreuth.

Overture in C ('Konzert-Ouvertüre — ziemlich fugirt'). Unpublished; written 1831, performed [for the first time at a Euterpe concert at Leipzig, then at the Gewandhaus] April 30, 1832, and May 22, 1873, at Bayreuth.

Overture 'Polonia,' C major (4–4). [Not published until 1904, when it was brought forward with two other overtures. (See *Musical Times*, 1905, p. 117.)] Written 1832 at Leipzig. [qu. 1836 at Riga?] Score at Bayreuth.

Symphony in C. Unpublished. Written 1832 at Leipzig, and performed at Prague, summer, 1832; Dec. 1832 at the Euterpe, and Jan. 10, 1833, at the Gewandhaus, Leipzig; Dec. 24, 1882, at Venice.

New Year's Cantata. Introduction and two choral pieces. Unpublished. Performed at Magdeburg on New Year's Eve, 1834–5, and at Bayreuth, May 22, 1873.

Overture 'Columbus.' Unpublished. Written and twice performed at Magdeburg, 1835; repeated at Riga, 1838, and at Paris, Feb. 4, 1841 (after the last performance score and parts disappeared [and were eventually discovered in Paris.] Now published by Metzler & Co. See *Musical Times*, 1894, p. 50).

Incidental music — songs — to a 'Zauberposse,' by Gleich, 'Der Berggeist, oder Die drei Wünsche.' Magdeburg, 1836. [See Ellis's *Life*, I. 195, where he suggests 1835 as the more likely date.] (Unpublished, MS. probably lost.)

Overture, 'Rule Britannia.' Unpublished. Written at Königsberg, 1836 [at the end of 1836 or the beginning of 1837. Performed there in March 1837. Sent to the London Philharmonic Society in 1840: subsequently lost until the parts were discovered among the papers of C. B. Gamble of Leicester. It was published in 1904. See *The Times* of May 16, 1904. *Musical Times* for 1904, p. 372. The Hon. Mrs. Burrell possessed another set of parts, and a third, with the score, is at Bayreuth.]

'Eine Faust Ouvertüre.' Written in Paris, 1839–40; first performed July 22, 1844, at Dresden; rewritten 1855.

Huldigungsmarsch. Written 1864. Published 1869. The original score, for a military band, remains in MS. The pub-

[1] [It is perhaps worth while to point out that public taste has decreed the restoration of every note in special performances of 'The Ring,' etc. But no sooner did the public get its way (and the works were presented without cuts) than a section of those who should have been most loyal to Wagner's memory began to advocate a system of well-considered cuts so as to bring the works into ordinary limits of time.] [2] Not sextet.

lished version for the usual full orchestra was begun by Wagner and finished by Raff.
Siegfried Idyll. Written 1870, at Triebschen. Published 1877.
Kaisermarsch, 1871.
Grosser Festmarsch (Centennial Exhibition, Philadelphia), 1876.
Das Liebesmahl der Apostel. Eine biblische Scene für Männerchor und grosses Orchester. [First performance, Dresden, July 6, 1843, at a festival of the male-voice choirs of Saxony. See P.W. viii. 277, for sketch of libretto.]
Gelegenheits Cantate. For unveiling of bronze statue representing King Friedrich August at Dresden, June 7, 1843. Unpublished.
Gruss an den König, 1844. Published (*a*) for four male voices; (*b*) as a song with PF. [Performed, Dresden, August 12, 1844, on the King of Saxony's return from England.]
An Weber's Grabe. (*a*) Trauermarsch for wind instruments on motives from 'Euryanthe'; (*b*) Double quartet for voices, 1844. Score of *b*, published 1872. [Performed Dec. 15, 1844.]

## PIANOFORTE PIECES.

Sonata, B♭. Written 1831. Published 1832.
Polonaise, D. Four hands. Written 1831. Published 1832.
Fantasie F♯ minor. Unpublished. Written 1831.
Album-Sonate, for Frau Mathilde Wesendonck, in E♭. Written 1853. [Albumblatt, 'Ankunft bei den schwarzen Schwänen,' or Countess Pourtalès, in A♭. Published 1877.]
Ein Albumblatt, for Fürstin Metternich, in C. Written 1861. Published 1871.
Albumblatt for Frau Betty Schott, in E♭. Written Jan. 1, 1875. Published 1876.

## SONGS.

'Carnevalslied from 'Das Liebesverbot,' 1835–36. Reprinted at Brunswick, 1885.
'Dors, mon enfant'; 'Mignonne'; 'Attente.' Paris, 1839–40. Appeared as 'Musikbeilagen' to Lewald's *Europa*, '1841' and 1842. Republished with a German translation, 1871.
Les deux Grenadiers. (Heine's 'Die beiden Grenadiere.') Paris, 1839. Dedicated to Heine. Music fits the French version.
Der Tannenbaum, [1838. See Ellis's *Life*, i. 253.] Published 1871.
Kraft-Liedchen (1871), a little humorous vote of thanks to Herr Kraft of Leipzig. Printed in Müller v. der Werra's Reichscommersbuch.
Fünf Gedichte. 1. Der Engel; 2. Stehe still; 3. Im Treibhaus (Studie zu Tristan und Isolde); 4. Schmerzen; 5. Träume (Studie zu Tristan und Isolde). 1862. English by Francis Hueffer.

## ARRANGEMENTS, ETC.

Gluck, Iphigénie en Aulide. [1846.] 'Nach der Bearbeitung von Richard Wagner.' PF. arrt. by H. von Bülow. (Published 1859.)
Score of close to overture published 1859.
Mozart. Don Juan — revised dialogue and recitatives — performed at Zürich, 1850. Unpublished.
Palestrina. Stabat Mater, mit Vortragsbezeichnungen eingerichtet. [1848.] Score published 1877.
Allegro zu der Arie des Aubrey, in dem Vampyr von Marschner (in F. min.). Score, 142 bars of additional text and music, instead of the 58 bars of the original, dated Würzburg, Sept. 23, 1833, in the possession of Herr W. Tappert, Berlin.
Beethoven. Ninth Symphony, Clavierauszug. 1830. Unpublished.
Donizetti. La Favorite. PF. score, Paris.
" Elisir d'amore, PF. score.
Halévy. La Reine de Chypre. PF. score, Paris, 1841.
" Le Guittarero. PF. score, Paris, 1841.

## ARTICLES, LIBRETTI, ETC., NOT CONTAINED IN THE [GERMAN] COLLECTED WRITINGS, OR CANCELLED.

'Die Deutsche Oper'; 1834. Laube's *Zeitung für die elegante Welt*. (P.W. viii. 55.)[1]
Pasticcio von Canto Spianato, Nov. 1834. (*Bay. Bl.*, 1884, pp. 337–342.) (P.W. viii. 59.)
'Die glückliche Bärenfamilie'; a libretto for a comic opera, after a story in the *Arabian Nights*. 1839 (MS.).
Pariser Amusements. (P.W. viii. 70.)
Berlioz. May 5, 1841. (*Bay. Bl.*, 1884, pp. 65–68.) (P.W. viii. 131.)
Bellini. (*Bay. Bl.*, Dec. 1885.) (P.W. viii. 67.)
Pariser Fatalitäten für Deutsche, signed V. Freudenfeuer. Appeared 1841 in Lewald's *Europa*. (P.W. viii. 87.)
'Bianca e Giuseppe,' oder 'Die Franzosen in Nizza.' Libretto for an opera after H. S. König's novel, *Die hohe Braut*. Sketch made in 1836, sent to Scribe in 1838. Put into verse for Capellmeister Reissiger, at Dresden; subsequently set to music by J. F. Kittl, and performed at Prague, 1848.
'Die Sarazenen': plan for libretto of a 5-act tragic opera. [First sketch of poem, 1841; detailed plan, 1843, given in the *Nachgelassene Schriften*. (P.W. viii. 251.)]
'Friedrich Rothbart'; sketch for a 5-act Drama. MS. 1848.
'Rede gehalten im Vaterlands-Verein zu Dresden,' June 14, 1848. (Tappert, pp. 33–42; P.W. iv. 136.)
['Jesus von Nazareth,' a poetic draft. Written between Nov. 1843 and the early part of 1849. First published in 1887. See P.W. vii. 283.]
'Theaterreform,' *Dresdener Anzeiger*, Jan. 16, 1849. (Tappert, pp. 44–47, P.W. viii. 222.)
'Gräfin Egmont.' Ballet von Rota. An article in the *Oesterreichische Zeitung*, signed P. C. (Peter Cornelius), but partly written by Wagner.
Grabschrift für Carl Tausig. 1873.
Richard Wagner. Entwürfe. Gedanken. Fragmente. Aus den nachgelassenen Papieren zusammengestellt. 1885.

[1] This and similar references, are to the English translation *Richard Wagner's Prose Works*, by W. Ashton Ellis, as to which see below.

## COLLECTED LITERARY WORKS.

(Ten volumes. Leipzig, 1871–85; 2nd ed., Leipzig, 1887–88.)

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Bericht über die Aufführung der neunten Symphonie von Beethoven, in Jahre 1846, nebst Programm dazu. (From Autobiography.) (P.W. viii. 239.)
Lohengrin.
Die Wibelungen. Weltgeschichte aus der Sage. (Written 1848, published 1850.) (P.W. vii. 257.)
Der Nibelungen-Mythus. Als Entwurf zu einem Drama. (P.W. vii. 299.)
Siegfrieds Tod. (P.W. viii. 1.)
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Entwurf zur Organisation eines deutschen Nationaltheaters für das Königreich Sachsen (1849). (P.W. vii. 319.)

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Beethoven. Published Dec. 2, 1870. (P.W. v. 57.)
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Ueber Schauspieler und Sänger. (P.W. v. 157.)
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Brief an H. v. Stein. (P.W. vi. 323.)
Parsifal.
(Lebenserinnerungen. This is the privately printed autobiography from which the extracts in vols. i., ii., and ix. mentioned above are taken.)[1]

[An English translation by W. Ashton Ellis of the *Gesammelte Schriften*, excluding, with some minor exceptions, the poems, but including some additional essays, was published in 1892–99. The eight volumes appear under the general title *Richard Wagner's Prose Works*, and have the following subtitles: —

Vol. I. (1892). The Art-work of the Future, etc.
Vol. II. (1893). Opera and Drama.
Vol. III. (1894). The Theatre.
Vol. IV. (1895). Art and Politics.
Vol. V. (1896). Actors and Singers.
Vol. VI. (1897). Religion and Art.
Vol. VII. (1898). In Paris and Dresden.
Vol. VIII. (1899). Posthumous, etc.]

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'Thematische Leitfäden: Nibelungen, Tristan, Parsifal.'

Porges, H. 'Die Aufführung von Beethovens ixte. Symphonie unter Richard Wagner in Bayreuth.' Leipzig, 1872.
'Die Bühnenproben zu den Festspielen im Jahre 1876.' i. and ii. Chemnitz, 1883.

Gasperini, A. de. 'Richard Wagner.' Paris, 1866.

Baudelaire, Ch. 'R. Wagner et Tannhäuser à Paris.' 1861.

Wagner. 'Quatre Poèmes d'opéra traduits en prose française, précédés d'une Lettre sur la musique par Richard Wagner.' Paris, 1861.

Müller, Franz. 'Tannhäuser und Wartburgkrieg.' 1853.
'Richard Wagner und das Musikdrama.' 1861.
'Der Ring des Nibelungen.' 1862.
'Tristan und Isolde.' 1865.
'Lohengrin und Die Meistersinger von Nürnberg.' Munich, 1869.

Hueffer, F. 'Richard Wagner and the Music of the Future.' London, 1874. (Translated into German, as 'Die Poesie in der Musik.' Leipzig, 1874.)
'Richard Wagner.' London, 1881.
'Parsifal: An Attempt at Analysis.' London, 1884.

'Richard Wagner's Letter on Liszt's Symphonic Poems.' Translated by F. Hueffer. London, 1881.

Richard Wagner's 'The Music of the Future.' Translated by E. Dannreuther. London, 1873.

Richard Wagner's 'Beethoven.' Translated by E. Dannreuther. London, 1880.

Richard Wagner 'On Conducting.' Translated by E. Dannreuther. London, 1885.


Since the above article was written the mass of Wagner literature has increased enormously. From it a few of the more important works may be selected, with a preference for those in

[1] It is founded on, or identical with, the brochure *Mein Leben*, of which only three copies were supposed to exist. Mrs. Burrell proves that there were many more (one in her possession), and that it is in many details untrustworthy.

the English language. E. D.; with additions and corrections by H. T.

(*a*) Biographies.

Jullien, Adolphe. 'Richard Wagner, sa vie et ses œuvres.' Paris, 1886. (Profusely illustrated; original lithographs by Fantin Latour.)

Finck, H. T. 'Wagner and his Works. The Story of his Life with Critical Comments.' 2 vols. New York, 1893. (The fullest completed biography as yet published in English.)

Chamberlain, H. S. 'Richard Wagner.' Munich, 1896. English translation, London and Philadelphia, 1900. (From the standpoint of a thorough-going disciple; in close touch with the Bayreuth traditions; not judicial, but accurate. Profusely illustrated: fine reproductions of Lenbach's portraits.)

Ellis, W. Ashton. 'Life of Richard Wagner.' London, 1902–1908. (This most exhaustive biography began as 'an authorised English version of C. F. Glasenapp's *Das Leben Richard Wagners*,' but as the original plan was widened in scope, Glasenapp's name has, from the 4th volume onwards, been omitted from the title-page. With the 6th volume, published in April 1908, the biography is brought down to the year 1859, from which some idea of its probable extent may be obtained. Though enthusiastic in tone, and very diffuse, it is accurate in all matters of fact.)

Burrell, the Hon. Mrs. 'Richard Wagner's Life and Works, 1813–1834.' In 1898 a sumptuous book, the first portion of a projected life of the master, was issued (100 copies only), as a memorial of the author, who had devoted many years and much money to obtaining authoritative materials. A second instalment is promised, and a reprint of the first at an ordinary price is to be desired. The volume is engraved throughout, and every statement made is fully substantiated by facsimiles of the documents referred to. Many mistakes, copied from one book into another, have been finally corrected.

(*b*) Correspondence.

(English translations are given when such exist.)

'Correspondence of Wagner and Liszt.' Translated by Francis Hueffer. 2 vols. London, 1888.

'Richard Wagner's Letters to his Dresden Friends, Theodor Uhlig, Wilhelm Fischer, and Ferdinand Heine.' Translated by J. S. Shedlock. London, 1890.

'Richard Wagner's Letters to August Roeckel.' Translated by Eleanor C. Sellar. Bristol, n.d.

'Richard Wagner: Letters to Wesendonck et al.' Translated by W. Ashton Ellis. London, 1899.

'Letters of Richard Wagner to Emil Heckel, with a brief history of the Bayreuth Festivals.' Translated by W. Ashton Ellis. London, 1899.

'Richard Wagner to Mathilde Wesendonck.' Translated by W. Ashton Ellis. London, 1905.

'Familienbriefe von Richard Wagner, 1832–1874.' Berlin, 1907. [C. F. Glasenapp.]

'Bayreuther Briefe von Richard Wagner, 1871–1883.' Berlin and Leipzig, 1907. [C. F. Glasenapp.]

'Richard Wagner an Minna Wagner.' 2 vols. Berlin and Leipzig, 1908. [N. von Wolzogen.] An English translation by W. A. Ellis appeared in London in 1909.

'Richard Wagner an seine Künstler.' [Erich Kloss.] Berlin, 1908.

A Chronological summary of Wagner's letters may be found in W. Altmann's 'Richard Wagners Briefe nach Zeitfolge und Inhalt.' Leipzig, 1905. See also Kastner's 'Briefe R. W.'s' (*supra*).

(*c*) Personal Recollections.

Fricke, R. 'Bayreuth vor dreissig Jahren. Erinnerungen an Wahnfried und aus dem Festspielhause.' (Includes 10 letters from Wagner.) Dresden, 1906.

Kietz, G. A. 'Richard Wagner in den Jahren 1842–1849 und 1873–1875.' Dresden, 1905.

Michotte, E. 'Souvenirs Personnels. La Visite de R. Wagner à Rossini. (Paris, 1860.)' Paris, 1906.

Neumann, A. 'Erinnerungen an Richard Wagner.' Leipzig, 1907. (Deals more particularly with the introduction of 'The Ring' in various cities soon after the first Bayreuth performances of 1876, including the introduction of that work to London in 1882. Many of Wagner's letters are given.) Published in an English translation in 1909.

Perl, Henry. 'Richard Wagner in Venedig. Mosaikbilder ans seinen letzten Lebenstagen.' Augsburg, 1883.

Praeger, F. 'Wagner as I knew him.' London, 1892. (The accuracy of this book has been seriously called in question, and the German version was on this account withdrawn by the publishers. See H. S. Chamberlain, 'Echte Briefe an Ferdinand Praeger.' Bayreuth, 1894.)

Schilling, A. 'Aus Richard Wagners Jugendzeit.' Berlin, n.d. [1898]. (Derived chiefly from the recollections of Wagner's step-sister, Cecile Avenarius.)

Weissheimer, W. 'Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen.' Stuttgart and Leipzig, 1898.

Wille, Eliza. 'Richard Wagner und Eliza Wille. Fünfzehn Briefe des Meisters nebst Erinnerungen und Erläuterungen.'

Wolzogen, H. von. 'Recollections of Richard Wagner.' Translated by A. and C. Simpson. Bayreuth, 1894.

(*d*) Miscellaneous.

Grand-Carteret, J. 'Richard Wagner en Caricatures. 130 Reproductions de Caricatures,' etc. Paris, n.d.

Krehbiel, H. E. 'Studies in the Wagnerian Drama.' London, 1891.

Kreowski, E., and Fuchs, E. 'Richard Wagner in der Karikatur.' Berlin, 1907. (230 reproductions.)

Newman, E. 'A Study of Wagner.' London, 1899. (Appreciative but critical.)

Newman, E. 'The Music of the Masters. Wagner.' London, n.d. [1904]. (A concise critical survey.)

Shaw, G. B. 'The Perfect Wagnerite: a Commentary on the Niblung's Ring.' London, 1898; 2nd edition, 1903. (A very individual interpretation.)

'The Meister, the Quarterly Journal of the London Branch of the Wagner Society,' first appeared in 1888, and ended with the 8th volume in 1895. It contains, in addition to sundry Wagneriana, some translations which afterwards appeared in the 'Prose Works.'

Of commentaries on the music dramas there is no end, but these do not come within the scope of the present article. H. T.

The composer's son, Siegfried Wagner, born at Triebschen, June 6, 1869, was at first intended for an architect, and actually designed the monument to his grandfather, Liszt, at Bayreuth; he preferred to follow in his father's footsteps, although at a considerable distance, and after studying with Humperdinck and Kniese, acted as subconductor at Bayreuth in 1894 and subsequent years, directing some of the performances from 1896 onwards. A symphonic poem, 'Sehnsucht,' was brought out in 1895, and played with fair success wherever his father's music was most ardently admired; an opera, 'Der Bärenhäuter,' was played at Munich in 1899, a second, 'Herzog Wildfang,' at the same place in 1901, and 'Der Kobold' at Hamburg in 1905. (Riemann's *Lexikon*, etc.). M.

WAINWRIGHT, John, a native of Stockport, Cheshire, settled in Manchester about the middle of the 18th century, and on May 12, 1767, was appointed organist and singing man of the Collegiate Church, now the Cathedral. He composed anthems, chants, and psalm-tunes, a collection of which he published in 1766. He died January 1768.

His son, Robert, Mus.Doc., born at Stockport in 1748, accumulated the degrees of Mus.B. and Mus.D. at Oxford, April 29, 1774. On March 1, 1775, he was appointed organist of St. Peter's, Liverpool. He succeeded his father as

organist of the Collegiate Church, Manchester, in 1768. He composed services and anthems, and an oratorio, 'The Fall of Egypt,' performed at Liverpool in 1780 and 1801. He died July 15, 1782.

Another son, RICHARD, born at Manchester in 1758, was organist of St. Ann's, Manchester. In Sept. 1782 he was chosen to succeed his brother, Robert, as organist of St. Peter's, Liverpool, which he afterwards quitted for the organistship of St. James, Toxteth Park, Liverpool, but in 1813 resumed his place at St. Peter's. He published a collection of hymn-tunes of his composition. His glee, 'Life's a bumper,' was very popular. He died Aug. 20, 1825. His execution was remarkable — more remarkable perhaps than his taste.

A third son, WILLIAM, born at Stockport, was a singing man at the Collegiate Church, Manchester, and also a performer on the double bass, besides carrying on the business of music-selling in Manchester, in partnership with Sudlow. He died July 2, 1797. W. H. H.

WAIT, or WAYTE, an obsolete musical instrument of the hautboy type used by the 'Waits' (see below), and nearly allied to the shawm. According to Henry Davey's *History of English Music*, the Statutes of Edward I. (before 1296) provide for the City of London that each gate shall be 'shut by the servant dwelling there, and each servant shall have a wayte, at his own expense.' F. K.

WAITS, THE. I. In early times Waits were the night guards stationed at city gates. They were provided with a reed instrument, of the hautboy kind, for the purpose of signalling, or sounding at regular intervals to proclaim 'All's Well.'

Gradually, we may assume that musical effects were produced by the original instruments and by others added to them. In the 15th and 16th centuries the Waits had developed into paid bands of musicians supported by the towns and cities for the purpose of playing at civic functions, etc. They were accustomed to welcome distinguished visitors into the towns, and many of the entries in MS. books of household expenses are donations to the Waits of different towns. This practice had not died out in the 18th century, for in *Humphrey Clinker*, Matthew Bramble is welcomed to Bath by the Town Waits calling at his lodgings and playing. At Christmas it was the custom for the Town Waits to visit the houses of notables, playing and singing suitable music, and the term 'Christmas Waits' survives as applied to these players and their imitators. In the 16th and 17th centuries it is quite evident that members of the Town Waits were skilled musicians. William Kemp, in his account of his nine days' Morris from London to Norwich in 1599, speaks of being welcomed by the City Waits. He further says: 'Such Waytes (under Benedicitie be it spoken) few citties in the Realme haue the like, none better; who besides their excellency in wind instruments, their rare cunning on the Vyoll and Violin, theyre voices be admirable, euerie one of them able to serue in any Cathedrall Church in Christendome for Quiresters' (*Nine Daies Wonder*, 1600). Several distinguished musicians have arisen from the ranks of the Waits. The father of Orlando Gibbons was one of the Waits at Cambridge; the father of John Banister was one of St. Giles in the Fields; and John Ravenscroft, a composer of some clever triple time hornpipes and one of the band belonging to Goodmans Fields Theatre, was a Wait of the Tower Hamlets.

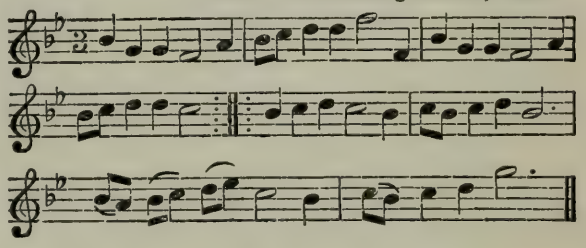
In certain places silver badges bearing the town's arms were issued to the official Waits. Leeds maintained four Waits in the 17th century, and one of the silver badges is still in existence.

II. The name was also applied to pieces of music supposed to have been played or sung by the Waits of particular towns or cities, as especially associated with these places. Thus we get 'London Waits,' 'Chester Waits,' 'Colchester Waits,' 'Worksop Waits,' 'Oxford Waits,' 'Bristol Waits,' 'York Waits,' and so on. Many of these are preserved in 17th and 18th century country dance-books, the earliest specimen in print known to the writer being one named 'The Waits' in the 3rd edition of the *Dancing Master*, 1665, among the tunes at the end.

In the reissue of this part of the book under the title *Apollo's Banquet* the air is named 'London Waits.'

*The Waits.*

From 'The Dancing Master, 1665.



A more famous air for four voices, also named 'The Waits,' is by Jeremy Savile, and is published in Playford's *Musical Companion*, 1672–73.

It is a fine melody, and is sung to the syllables 'Fa, la, la.' The meetings of the Madrigal Society maintain the custom of concluding their music with the singing of this piece four times. F. K.

WAKEFIELD, AUGUSTA MARY, born at Sedgwick, near Kendal, Westmorland, August 19, 1853, studied singing under Randegger, Henschel, Blumenthal, and with Alari at Rome, where she also had piano lessons from Sgambati; she made a remarkable success as an amateur

contralto singer and composer of songs, and after appearing at many charity concerts in London and elsewhere, was engaged at the Gloucester Festival of 1880, and sang at various important concerts. Her voice was of rich quality, and her artistic temperament carried conviction to all her hearers. In 1885 she established the first of the competitive festivals with which her name is inseparably connected, and in 1890 she definitely adopted the profession of lecturer on music, illustrating her own lectures with great success. She edited an anthology called *Ruskin on Music*, and contributed to various periodicals. The festival movement grew so rapidly that Miss Wakefield's energies have been more and more exclusively devoted to it of late years; it is true that a couple of isolated festivals, more or less closely imitated from the Welsh Eisteddfodau, were started in England before the Westmorland or 'Wakefield' festival of 1885, but the movement which has already had such far-reaching results is due entirely to Miss Wakefield's enthusiasm and untiring energy. She gave the necessary impetus at first, and in the twenty-five years since the beginning she has seen the movement spread throughout the kingdom. It has been said that the competition festivals represent 'the most vital movement in the musical life of England to-day'; and there is little exaggeration in this, for the competition festival scheme allows music to reach all classes of the people, and its success in an artistic sense is quite undeniable. The repression and control of the spirit of emulation and 'pot-hunting,' which spoils so many undertakings of the kind, has been a leading feature of the festivals founded on the 'Wakefield' model; it is a peculiarity of these festivals that they close with a concert in which all the competing choirs unite their powers, and this concert is considered to be the most important part of the festival work. The Association of Competition Festivals was formed in 1905, in order to establish communication between the organisers of the various festivals. The following is not a complete list of the festivals already established, but it will give some idea of the extent and scope of the movement.

Aberdeen; Alexandra Palace (Herts and N. Middlesex); Ashbourne (Derby); Barrow; Belfast; Berks, Bucks and Oxon; Blackpool; Bourne (Lincolnshire); Brigg (Lincolnshire); Bristol; Bury (Lancs.); Buxton; Carlisle; Coleraine; Crystal Palace (London Sunday School Choirs, and Tonic Sol-fa Association); Doncaster; Dorchester; Dover; Dublin; East Essex; Eskdale; Farnham; Hastings; Hexham; Hunstanton; Ipswich; Isle of Man; Keighley; Keswick; Leicester ('Charnwood' Competition, and Y.M.C.A.); Leith Hill; Liverpool; London (West, South, East, Central and North-east, People's Palace, St. Cecilia Clubs, Working Girls' Clubs); Londonderry; Lytham; Maidstone; Malmesbury; Manchester; Mid-Somerset; Morecambe; Morpeth; Northampton; Nottingham; Oakham; Oldham; Petersfield; Pontefract; Preston; Purbeck; Retford; Rutland; Southport; Spilsby; Stour; Swaledale; Tonbridge; Upper Wharfedale; Warminster; Warrington; Wensleydale; Westmorland; Weybridge; Worcester; Witham; Workington; York (two competitions). M.

WALDERSEE, Paul, Graf von, a distinguished editor of the musical classics, was born at Potsdam, Sept. 3, 1831, and died at Königsberg, June 14, 1906. In 1848–71 he was an officer in the Prussian army, but after the latter date devoted himself wholly to music, taking an active part in the preparation of Breitkopf & Härtel's great editions of Mozart and Beethoven. He also edited the enlarged reprint of Köchel's Mozart-catalogue. An important publication for which he was mainly responsible was the *Sammlung musikalischer Vorträge*, which appeared from 1879 to 1884, and included monographs by various distinguished writers on the great masters, partly biographical and partly analytical. He contributed to the most important musical periodicals of Germany. M.

WALD FLUTE. An open treble wood organ stop of 8-feet and 4-feet pitch, rather similar to the Clarabella, but having the splay of the mouth inverted, *i.e.* inside the pipe. T. E.

WALDHORN. The German name for the large circular hunting-horn or *cor de chasse* (see Horn). D. J. B.

WALDMANN, Madame, never appeared on the stage in England, but even after the lapse of more than thirty years she is vividly remembered as the brilliant contralto of the quartet that Verdi brought to London in 1875 for the production at the Albert Hall of his Requiem Mass, the other singers being Madame Stoltz, Masini, and Medini. By general consent Madame Waldmann — a pupil of the elder Lamperti — had the finest voice of the four singers, and was the most finished vocalist. The rendering by her and Madame Stoltz of the Agnus Dei was a triumph. Madame Waldmann was in her day the best Amneris in 'Aida,' playing in that opera under Verdi's direction at Vienna in 1875 and also in the Paris production in 1876 with Madame Stoltz and Masini. The Amonasro in Paris was Pandolfini, and as the high priest Edouard de Reszke made his first appearance on the stage. Madame Waldmann, who is a native of Vienna, has since her retirement many years ago lived in Italy. She must now be over sixty. S. H. P.

WALDSTEIN, Count. One of Beethoven's earliest friends, immortalised by the dedication of the PF. Sonata in C, op. 53, now usually known as the 'Waldstein Sonata.' Ferdinand Ernst Gabriel was the youngest of the four sons of Emmanuel Philipp, Graf Waldstein und

Wartemberg von Dux. He was born March 24, 1762, just eight years before Beethoven, and his father died in 1775, leaving the property to the eldest son Joseph Carl Emmanuel. Ferdinand when of age (twenty-four according to the German law) entered the 'German order' (Deutscher Orden) as a career; in 1812, however, he obtained a dispensation from his vows and married, but, like all his brothers, died childless — August 29, 1823 — and thus with this generation the house of Waldstein von Dux became extinct. Count Ferdinand spent the year of his novitiate (1787–88 [1]) at the court of the Elector at Bonn, and it was then that he became acquainted with Beethoven. The nature of their connection has been already stated. [See BEETHOVEN, vol. i. pp. 218*b*, 219*a*.] In 1791 or 1792 Beethoven composed twelve variations for four hands on the PF. on an air of the Count's, and in 1804 or 1805 he wrote the Sonata which has made the name of Waldstein so familiar. In this splendid work (published May 1805 the well-known 'Andante Favori' in F was originally the slow movement; but Beethoven took it out, as too long, and substituted the present Adagio for it. The Adagio is in a different coloured ink from the rest of the autograph. G.

WALDTEUFEL, EMIL, born at Strasburg, Dec. 9, 1837, a pupil of the Paris Conservatoire under Marmontel and Laurent, was afterwards employed in a piano factory, and was appointed pianist to the Empress Eugénie. His first waltzes, 'Joies et Peines' and 'Manola,' were published at his own expense, and were such a success that he devoted himself exclusively to the production of similar things, which eventually reached many hundreds. M.

WALEY, SIMON WALEY, composer and pianist, was born in London, August 23, 1827. He was a pupil successively of Moscheles, Bennett, and G. A. Osborne for the piano, and of W. Horsley and Molique for theory and composition. He began composing very early, and wrote several elaborate PF. pieces before he was twelve. His first published work, 'L' Arpeggio,' a PF. study, appeared in 1848. It was speedily followed by a number of songs and pianoforte pieces, including a concerto with orchestral accompaniment, and two pianoforte trios, op. 15 in B♭ and op. 20 in G minor (published by Schott & Co.), both deserving to be better known. Simon Waley was an accomplished pianist, and frequently performed at the concerts of the Amateur Musical Society, conducted by Henry Leslie. His compositions abound in the plaintive melody characteristic of Mendelssohn; they exhibit great finish, and a richness of detail and harmony not unworthy of the best disciples of the Leipzig school.

Besides being an artist, he was a practical and exceptionally shrewd man of business. He was a prominent member of the London Stock Exchange, and for many years took an active part on the committee. He died Dec. 30, 1875, at the early age of forty-eight, and was buried in the Jewish Cemetery at Ball's Pond. He belonged to the Jewish faith, and was a leading member of that community during the critical period of its emancipation from civil disabilities. One of his finest works is a choral setting of the 117th and 118th Psalms for the Synagogue service. There was a singular charm about his person and manner. To know him was to love him; and those who had the pleasure of his acquaintance will never forget the mingled modesty and sweetness of his disposition.

His published works, besides those already mentioned, contain a large number of pieces for piano, solo and duet; two duets for violin and piano; songs and duets, etc. etc. The choruses for the Synagogue mentioned above are published in vol. i. of the *Musical Services of the West London Synagogue*. Besides the printed works some orchestral pieces remain in MS. G.

WALKELEY, ANTONY, born at Wells 1672, was a chorister and afterwards a vicar choral of Wells Cathedral. In 1698 he was appointed organist of Salisbury Cathedral as successor to Daniel Roseingrave. His Morning Service in E♭ is preserved in the Tudway Collection (Harl. MS. 7342), and anthems by him are in MS. at Ely Cathedral and in the library of the Royal College of Music. He died Jan. 16, 1717–1718. W. H. H.

WALKER, EBERHARDT FRIEDRICH, an organ-builder at Cannstadt, Stuttgart, in the middle of the 18th century, and his son, of the same names, was one of the best builders in Germany. In 1820 he removed to Ludwigsburg. His European reputation is due to the fine organ which he built in 1833 for the church of St. Paul at Frankfort-on-the-Main. In 1856 he completed a large organ for Ulm Cathedral of 100 stops on four manuals and two pedals, and a new movement for drawing out all the stops in succession to produce a *crescendo*. This can be reversed for a *diminuendo*. In 1863 he carried his fame to the New World by erecting a large organ in the Music Hall, Boston, U.S. V. DE P.

WALKER, ERNEST, born at Bombay, July 15, 1870, was educated at Balliol College, Oxford, where he took the B.A. degree in honours in classics and philosophy in 1891, the Mus.B. degree in 1893, became M.A. in 1894, and Mus.D. in 1898. He is chiefly self-taught as a musician, but it is clear that he has always set the best models before him, and that the originality of his genius has in no way been warped by prejudice or insufficient technical knowledge. His compositions include: —

Stabat Mater, soli, chorus, and orchestra.
Hymn to Dionysus, for chorus and orchestra.
Ode to a Nightingale (Keats), for baritone solo, chorus, and orchestra.
Concert-Overture in F minor for orchestra.
Quintet in A for piano and strings.

[1] Thayer i. 178 (2nd ed. i. 213–18).

Quintet in B flat for horn and strings.
Quartet in D for piano and strings.
Fantasia in D for string quartet.
Trio in C minor for piano and strings.
Sonata in A for piano and violin.
Sonata in C for piano and viola.
Variations for piano and viola.
Songs from 'England's Helicon' for four solo voices and piano.
Many smaller instrumental and vocal works of all kinds.

Some of his songs, such as 'Bluebells from the Clearings,' 'Corinna's gone a-maying,' and 'Le Tzigane dans la Lune,' are of very remarkable quality, and the vocal quartets abovementioned show exceptional skill in the employment of vocal ensemble. In 1899–1902 he edited the quarterly periodical, *The Musical Gazette*, which, during its too brief existence, did much to develop musical taste of the best kind. His short monograph, *Beethoven*, appeared in 1905, and his most important work, *A History of Music in England*, in 1907. From 1900 he has been director of the music at Balliol, and has raised the standard of the Sunday concerts there to a very remarkable degree. M.

WALKER, GEORGE. The founder of an extensive music-publishing business, established towards the end of the 18th century, at 106 Great Portland Street, and at 9 Brook Street. The latter address only occurs on a few early imprints. He was at 106 Great Portland Street about 1790, and remained there until 1824, having, in 1822, additional premises at 64 Burlington Street. In 1824 he removed to 17 Soho Square, and as 'George Walker & Son' the firm remained here until the 'thirties and 'forties.

It is probable that he was the originator of the absurd practice of marking sheet-music at double what it was sold for; this is gathered from the statement in the London Directory that he is 'publisher of music at "half-price."' He was author of several novels, *Cinthela*, *The Three Spaniards*, *Don Raphael*, etc., and a book of *Poems on Various Occasions*. William Walker of 116 Portland Street, probably a relative, published sheet-music about 1794. F. K.

WALKER, JOSEPH W. & SONS, organ-builders in Francis Street, Tottenham Court Road, London. This business was originated by George England in 1740, who was succeeded by his son and his son-in-law, H. Nicholls, to whom J. W. Walker was apprenticed. Walker took over the business after Nicholls' death in 1820, established it in Museum Street in 1828, removed it to 166 High Holborn in 1830, and in 1838 to Francis Street, W.C. He died in 1870, and the factory is still carried on by his son. Amongst some hundreds of instruments we may name those in Exeter Hall (London), the Concert Room of the Crystal Palace (not that in the Handel Orchestra), in Romsey Abbey, St. Martin's, Leicester; and the Town Hall, Hobart Town; Armagh Cathedral, Bow Church, Cheapside; Sandringham Church; the memorial organ to the late Duke of Albany at Cannes; cathedrals in Shanghai, Hong Kong, Nova Scotia, Jamaica, etc. Holy Trinity, Sloane Street; St. Matthew's, Northampton; St. Margaret's, Westminster; and York Minster, contain fine examples of the firm's more recent work. V. DE P.

WALKÜRE, DIE. See RING DES NIBELUNGEN, vol. iv. p. 107.

WALLACE (GRACE), LADY, daughter of John Stein, Esq., of Edinburgh, born April 1815, married in 1836 Sir James Maxwell Wallace, who died 1867, and herself died 1878.

She translated the following musical works: — Two vols. of Mendelssohn's Letters: *From Italy and Switzerland* (1862); *From* 1833 *to* 1847 (1863); *Letters of Mozart*, 2 vols. (1865); *Reminiscenses of Mendelssohn*, by Elise Polko (1865); *Letters of Beethoven*, 2 vols. (1866); *Letters of distinguished Musicians*, from a collection by Ludwig Nohl (1867); Nohl's *Life of Mozart* (1877). All published by Longman & Co., London. G.

WALLACE, WILLIAM, born at Greenock, July 3, 1860, is the son of the late James Wallace, M.D., an eminent Scottish surgeon. He was educated at Fettes College, where he gained a Trustees' Exhibition to Edinburgh University. This he resigned and entered Glasgow University, where he graduated M.B. and M.Ch. in 1886, and went to Vienna to study ophthalmic surgery. He graduated with honours in Glasgow in 1888, and on coming to London definitely embraced the musical career. He studied for two terms at the Royal Academy of Music in 1889, but circumstances prevented his completing the course there, in spite of which fairly frequent performances of important works have taken place, giving evidence of remarkable originality and poetry. The few compositions that have been published give but a meagre idea of what his best work is like. We append a list of those works which have been performed publicly: —

Vocal Scena for baritone and orchestra, 'Lord of Darkness.' R.A.M. students' concert, 1890.
Orchestral Suite, 'The Lady from the Sea.' Stock Exchange Orchestra, 1892.
Trio for piano and strings in A. 1892.
Symphonic Poem, No. 1, 'The Passing of Beatrice.' Crystal Palace, 1892.
Vocal Quartets, 'Spanish Songs.' 1893.
Prelude to the 'Eumenides.' Crystal Palace, 1893.
Overture, 'In Praise of Scottis Poesie.' 1894.
Trio for voice, vln. and pf. 'My soul is an enchanted boat.' 1896. Symphonic Poem, No. 2, 'Amboss oder Hammer,' after Goethe. Crystal Palace, 1896.
Vocal Scena, 'The Rhapsody of Mary Magdalene.' Queen's Hall, 1896 (the words taken from Mr. Wallace's mystery play, *The Divine Surrender*, published 1895).
Symphonic Poem, No. 3, 'Sister Helen.' Crystal Palace, 1899.
Song Cycle, 'Freebooter Songs' with orchestra (pubd. with pf. accompaniment). New Brighton, 1899.
Symphony, 'The Creation.' New Brighton, 1899.
Suite on Maeterlinck's 'Pelléas et Mélisande.' New Brighton, 1900.
Song Cycle, 'Jacobite Songs.' 1900.
Fourth Symphonic Poem, No. 4, 'Greeting to the New Century.' Philharmonic Concerts (without title), 1901.
Song Cycle, 'Lords of the Sea.' Bournemouth Symphony Concerts, 1902.
Cantata, 'The Massacre of the Macpherson.' Leeds Musical Union (previously given with piano accompt.), published.
Symphonic Poem, No. 5, 'Sir William Wallace.' Queen's Hall Promenade Concerts, 1905.
Symphonic Poem, No. 6. 'François Villon.' New Symphony Orchestra, 1909.



WM. VINCENT WALLACE

As yet unperformed are : —

Scots Suite in A for orchestra.
Scots Fantasy for orchestra.
Lyrical Tragedy, 'Brassolis,' one act.
Choral Symphony, 'Koheleth.'
Vocal Scena for baritone or male chorus with orchestra, 'The Outlaw.'
Many songs.

Mr. Wallace contributed much to the *New Quarterly Musical Review* (1893–96) and edited it during nearly half of its existence. Articles also appeared in *The Musician*, *National Review*, and *Musical Standard*. An important work on the musical faculty, *The Threshold of Music*, appeared in 1908. M.

WALLACE, William Vincent, was born at Waterford, in Ireland, July 1, 1813. His father, a Scottish bandmaster and skilful bassoon player, migrated to Dublin, and was engaged in the band of the Adelphi Theatre there, where his son Wellington played second flute. Vincent had displayed considerable talent as organist before quitting Waterford, and his skill and steadiness as a violinist were so appreciated in the Dublin theatre, that we find him leading the band dressed in a boy's jacket, whenever the regular *chef* was belated. Although the name of young Wallace's violin teacher has not transpired, there was a school for the instrument in Dublin, at the head of which was Alday, a scholar of Viotti. In June 1829 Wallace sustained the violin part in Herz and Lafont's duo on Russian airs at a public concert in Dublin, and continued to appear at concerts there, and at the festival held in 1831, when Paganini was engaged. In 1831 Wallace married the daughter of Mr. Kelly, of Frescati, Blackrock, near Dublin, who survived him [dying in Dublin, July 25, 1900. A concert for her benefit was organised by Mr. W. H. Gregory, at the Queen's Hall, in 1896. Her son was nominated to the Charterhouse about the same time]. He turned his knowledge of the violin to account by playing a concerto of his own composition at a concert in Dublin in May 1834; but Dublin offered little field for an aspiring artist, and so, wearying of such mechanical labours as adding symphonies and accompaniments to songs for the Dublin publishers, he quitted Ireland in 1835, with his wife and her sister, and transferred his household to an abode in the bush far to the west of Sydney, New South Wales. During one of his visits to Sydney, some friends accidentally hearing him play, were amazed to discover in a simple emigrant a violinst of the first rank, and Wallace was induced to give a concert, which had enormous success. [He met with various romantic adventures in different parts of the world.] In 1845 we find him in London, in a costume somewhat unusual for the private box of a theatre. 'It consisted,' says Mr. Heyward St. Leger, 'of a white hat with a very broad brim, a complete suit of planter's nankeen, and a thick stick in his hand.' Wallace recognised St. Leger immediately. They at once renewed their intimacy, which dated from the days when Wallace had led the Dublin orchestra. Inquiring of his friend whether he thought him capable of composing an opera, 'Certainly,' replied the other, 'twenty.' 'Then what about a libretto?' 'Come over now to Fitzball with me, and I will introduce you.' Accordingly they called on the poet at his house in Portland Road. Fitzball at once gave him the book of 'Maritana' (Drury Lane, Nov. 15, 1845), which proved a great success, and still keeps the stage. In 1847 he produced 'Matilda of Hungary,' of which the libretto was, even for Bunn, outrageously bad. In 1849 we find him at the head of a concert party in South America. On his return he went to Germany, where he remained fourteen years. To this period belongs most of his pianoforte music, partaking of the dreamy style of Chopin, the ornate *cantabile* of Thalberg, and his own charming manner. Part of the opera 'Lurline' too was now written, in the romantic district it describes. An unpublished opera, 'The Maid of Zurich,' dates also from this period. The Irish composer now received a high compliment — a commission from the Grand Opéra of Paris. He began to write, but his eyesight failing he abandoned his pen, and once more went abroad, visiting both North and South America, and giving concerts with great success. He was nearly blown up in a steamboat in 1850, and lost all his savings by the failure of a pianoforte factory in New York. His concerts there, however, proved very lucrative. He returned to London in 1853, his pianoforte music being in high repute and eagerly sought for by the publishers. In 1860 he brought forward his 'Lurline' (Covent Garden, Feb. 23); it met with even greater success than 'Maritana,' equally overflowing with melody, and being in addition a really fine piece of art-work. In 1861 appeared 'The Amber Witch' (Her Majesty's, Feb. 28); in 1862 'Love's Triumph' (Covent Garden, Nov. 3); in 1863 'The Desert Flower' (Covent Garden, Oct. 12). This was his last completed work, but of an unfinished opera, called 'Estrella,' some fragments remain. [A detailed list of his pianoforte and other compositions will be found in *Brit. Mus. Biog.*] His health had been breaking for some time, and he was ordered to the Pyrenees, where he died at the Château de Bagen, Oct. 12, 1865. [He was buried in Kensal Green Cemetery on Oct. 23. Arthur Pougin published a memoir of him in Paris 1866.] R. P. S.; with additions and corrections from W. H. Gregory, Esq., Dr. W. H. Grattan Flood, *Dict. of Nat. Biog.*, etc.

WALLASCHEK, Richard, born at Brünn, Nov. 16, 1860, studied law and philosophy at Vienna, Heidelberg, and Tübingen, took the degree of Dr. in both faculties, taught in the university of Freiburg in 1886, in which year appeared his *Aesthetik der Tonkunst*. In 1890–95 he lived in London, studying the

music in the British Museum. He went to Vienna in 1896, and was for some time teacher of the æsthetics of music in the conservatorium of the Gesellschaft der Musikfreunde. His most important works on music were published in London: — *On the Origin of Music* (1891), *Natural Selection and Music* (1892), *On the Difference of Time and Rhythm in Music* (1893), and *Primitive Music* (1893). Many articles of value appeared in the *Vierteljahrsschrift*, the *Contemporary Review*, etc. In 1903 his treatise on *Primitive Music* appeared in an enlarged German edition as *Anfänge der Tonkunst.* M.

WALLERSTEIN, Anton, born of poor parents at Dresden, Sept. 28, 1813, began life early as a violinist, and in 1827 was much noticed during a visit to Berlin. In 1829 he entered the Court Band at Dresden, and in 1832 that at Hanover, but various wanderings to Hamburg, Copenhagen, and other places led to the resignation of his post in 1841. His playing was extremely popular for its expression and animation. But it is as a composer that he has had most popularity. He began to write in 1830, and from that time till 1877 poured forth a constant flood of dance music, chiefly published by Schott & Co., of Mainz. His 275th opus is entitled 'Souvenir du Pensionnat. Cinq petites pièces faciles en forme de Danse pour piano. Leipzig, Kahnt.' With this piece his name disappears from the publishing list. His dances had a prodigious vogue during their day in Germany, France, and England, in all classes of society. Among the best known are 'La Coquette,' 'Redova Parisienne,' 'Studentengalopp,' 'Erste und lezte Liebe,' etc. His songs also were popular, especially 'Das Trauerhaus' and 'Sehnsucht in die Ferne.' [He died at Geneva, March 30, 1892.] G.

WALLISER, Christoph Thomas, born at Strasburg, April 17, 1568, died there, April 27, 1648. He was a pupil of Melchior Vulpius and Tobias Kindler; he was a teacher in the Academy and director of music in two churches in Strasburg from 1599. It was no doubt his academic post which suggested the composition of choruses from the *Clouds* of Aristophanes, and to various other plays on the classical model, such as *Andromeda*, *Elias*, and *Charicles*. His 'Teutscher Psalmen' (*a* 5) were published in 1602; his 'Hexastichon' (*a* 6) in 1610, and his 'Musicae figuralis praecepta brevia,' for 2–6 voices, appeared in 1611, and his 'Sacrae modulationes' for Christmas in 1613. His chief work is 'Ecclesiodae, das ist Kirchengesang, nemblich die gebreuchlichsten Psalmen Davids so nicht allein viva voce, sondern auch zu musikalischen Instrumenten christlich zu gebrauchen, mit 4, 5, 6 Stimmen componirt,' Strasburg, 1614. It consists of fifty German psalms set in the old contrapuntal style on the melodies to which they were sung in the Protestant services in Strasburg. Two of them are republished in Schöberlein and Riegel's 'Schatz des liturgischen Chorgesangs,' and one ('Ein' feste Burg,' Luther's version of the 46th Psalm) in Kade's Notenbeilagen to Ambros's *Geschichte der Musik.* In 1625 Walliser published 'Ecclesiodae Novae, darinn die Catechismusgesang, andere Schrifft und geistliche Lieder samt dem Te Deum, und der Litania . . . mit 4, 5, 6, 7 Stimmen gesetzt. Similar publications appeared in 1617, 1627, and 1641, and many works in MS. are extant. (See the *Quellen-Lexikon.*) M.

WALMISLEY, Thomas Forbes, son of William Walmisley, Esq., Clerk of the Papers to the House of Lords, was born at Westminster, May 22, 1783. At an early age he was a chorister in the Abbey and was sent to Westminster School. At fourteen he began his musical education, and studied the organ, piano, and counterpoint under Attwood. Walmisley achieved success as a musical teacher and glee-writer. The *Spectator* for August 28, 1830, thus characterises a volume of glees published by Walmisley at that time: 'These compositions, though displaying the attainments of a skilful musician, are not the dull effusions of a pedant. Though formed upon the best models, they are no servile copies, but the effusions of good taste matured and nurtured by study.' In 1810–14 he was assistant organist to the Female Orphan Asylum, and in the latter year he became organist at St. Martin-in-the-Fields, an appointment he held until March 1854, when he retired on a pension. His name appears on the list of musicians assembled at Weber's funeral in 1826. He lived to edit his more famous son's 'Cathedral Music' (see below), and died July 23, 1866, being buried in Brompton Cemetery.

The following printed works appear in the Catalogue of the British Museum, with dates of publication: —

Six glees, 1814. Round, Underneath this stone (Ben Jonson), 1815. Song, Taste life's glad moments, 1815. Trio, The fairy of the dale, 1815. Song, Sweet hope, 1817. Glee, From flower to flower, 1819. Canzonet, The soldiers, 1819. Glee, Say, Myra, 1822. Song, The wild hyacinth, 1825. A collection of glees, trios, rounds, and canons, 1826. Song, I turn from pleasure's witching tone, 1827. Song, Home, dearest home, 1828. By those eyes of dark beauty, 1829. Glee, Bright while smiles the sparkling wine, 1830. Six glees, 1830. Six glees, 1830. Round, O'er the glad waters, 1835. Glee, I wish to tune. 1835. Glee, Thou cheerful bee, 1835. Song, to Zulcika, 1835. Three canons, 1840. Duet, Tell me, gentle hour of night, 1840. Sacred songs, poetry by E. B. Impey, 1841. Glee, To-morrow, 1845. Glee, The traveller's return (Southey), 1856.

His eldest son, Thomas Attwood, was born in London, Jan. 21, 1814. He showed at an unusually early age such a rare aptitude for music that his father secured for him the advantage of studying composition under his godfather, Thomas Attwood. The lad rapidly attained proficiency as a pianist. In 1830 he became organist of Croydon Church, and attracted the notice of Mr. Thomas Miller, who encouraged his literary tastes, and persuaded him to combine mathematical with musical studies. At this time an attempt was made by

Monck Mason to secure him for English opera, but Walmisley decided to try his fortune at Cambridge. In 1833 he was elected organist of Trinity and St. John's Colleges, and composed an exercise, 'Let God arise,' with full orchestra, for the degree of Mus.B. He then entered Corpus Christi College, where he distinguished himself in the Mathematical Examinations. He subsequently migrated to Jesus College, and though unsuccessful as a competitor for the University Prize Poem, fully justified the wisdom of Mr. Miller's advice that his love of literature should not be entirely sacrificed to professional duties. The then system concentrated the duties of several persons in one, and the young organist submitted to a slavery which it is now difficult to realise. He took without any remuneration Mr. Pratt's duties as organist in King's College Chapel and St. Mary's, and his Sunday work deserves to be recorded: — St. John's at 7.15 A.M.; Trinity, 8; King's, 9.30; St. Mary's, 10.30 and 2; King's, 3.15; St. John's, 5; Trinity, 6.15. In 1834 he wrote the anthem 'O give thanks,' for the Commemoration at Trinity, and his Service in B flat. In 1835 he composed the Ode, written by the late Bishop of Lincoln, for the Installation of Lord Camden as Chancellor — a serious interruption to his mathematical studies. His election to the professorial chair of Music, vacated by the death of Dr. Clarke-Whitfeld, took place in 1836; in 1838 he took his B.A. degree, and in 1841 his M.A. On two other occasions it fell to his lot to compose music for Odes written for the Installation of Chancellors of the University. In 1842, the words, in honour of the Duke of Northumberland, were written by the Rev. T. Whytehead; in 1847, for the Installation of the late Prince Consort, they were by Wordsworth, then Laureate. Poetry and music written for such occasions are seldom long-lived, but a quartet from the Ode of 1842, 'Fair is the warrior's mural crown,' would certainly be an effective concert-piece at any time. In 1848 he took the degree of Mus.D., and continued working at Cambridge until within a short period of his death, which took place at Hastings, Jan. 17, 1856. He was buried at Fairlight, and a brass tablet to his memory was erected in Trinity College Chapel in 1888.

His intimacy with Mendelssohn was a source of great pride to him, though a rebuff administered by Mendelssohn weighed unduly on his mind, and deterred him from orchestral writing. Walmisley asked Mendelssohn to look at a symphony written for the Philharmonic Society. Before he would consent, Mendelssohn asked how many he had written already. On hearing that it was a first attempt, 'No. 1!' exclaimed Mendelssohn, 'let us see what No. 12 [1] will be first!'

[1] To understand the force of this we should remember that Mendelssohn's Symphony in C minor, with which he made his début at the Philharmonic in 1829, though known as 'No. 1,' is really his 13th, and is so inscribed on the autograph. Had Walmisley been aware that Mendelssohn was merely giving his friend the advice which he had strictly followed himself, the momentary disappointment might have been succeeded by a new turn given to his studies.

Walmisley was one of the first English organists of his day, and in a period of church music made memorable by the compositions of Wesley and Goss, his best anthems and services are little, if at all, inferior to the compositions of these eminent men. As instances of fine writing we may cite the Service in B♭, the Dublin Prize Anthem, his anthem 'If the Lord himself,' and the madrigal 'Sweete Floweres,' a work which Henry Leslie's choir did much to popularise. His position at Cambridge no doubt acted prejudicially. A larger professional area, a closer neighbourhood with possible rivals, would have ensured a deeper cultivation of powers which bore fruit, but promised a still richer harvest. In general cultivation and knowledge of musical history he was far in advance of most English musicians. He was one of the first to inaugurate the useful system of musical lectures, illustrated by practical examples. In a series of lectures on the 'Rise and Progress of the Pianoforte,' he spoke incidentally of Bach's Mass in B minor as 'the greatest composition in the world,' and prophesied that the publication of the Cantatas (then in MS.) would show that his assertion of Bach's supremacy was no paradox. It may be said confidently that the number of English musicians, who sixty years ago were acquainted with any of Bach's music beyond the forty-eight Preludes and Fugues, might be counted on the fingers, and Walmisley fearlessly preached to Cambridge men the same musical doctrine that Mendelssohn and Schumann enforced in Germany.

The volume of anthems and services published by his father after the son's death are a first-class certificate of sound musicianship. Amongst his unpublished manuscripts are some charming duets for pianoforte and oboe, written for Alfred Pollock, a Cambridge undergraduate, whose remarkable oboe-playing Walmisley much admired. To this day Walmisley's reputation as an artist is a tradition loyally upheld in Trinity College; and none that heard him accompany the services in chapel can wonder at the belief of Cambridge men that as a cathedral organist he has been excelled by none.

His published works in the Catalogue of the British Museum are as follows: —

Song, When nightly my wild harp I bring, 1835(?). Ode at the Installation of the Duke of Northumberland as Chancellor, 1842. Chants and Responses in use at King's, Trinity, and St. John's Colleges, Cambridge, 1845. Three anthems arranged from Hummel's Masses, 1849. Ode at the Installation of Prince Albert as Chancellor, 1849. Attwood's Cathedral Music: 4 services, 8 anthems, etc., arranged by T. A. Walmisley, 1852. Two trios for trebles — 1. The approach of May; 2. The Mermaid, 1852. Choral hymn, 4 v. and organ, 1853. Madrigal, Sweete floweres. Four songs — 1. Gay festive garments; 2. Sing to me then; 3. Farewell, sweet flowers; 4. The sweet spring day, 1854. Cambria, 1857. Cathedral Music, edited by T. F. Walmisley, 1857. Song, There is a voice, 1858.

A. D. C.; with additions from *Dict. of Nat. Biog.*, etc.

WALMSLEY, P. See WAMSLEY.

WALOND, WILLIAM, Mus.B., was admitted to the privileges of the University of Oxford June 25, 1757, being described as 'organorum pulsator' (whence we may suppose him to have been organist or assistant organist of one of the churches or colleges at Oxford), and on July 5 following took his degree as of Christ Church. About 1759 he published his setting of Pope's Ode on St. Cecilia's Day, believed to be the first setting of that poem in its original form. [See GREENE, MAURICE; and CECILIA, ST., vol. i. p. 490*b*.] Three sets of voluntaries for organ or harpsichord were also published. WILLIAM WALOND, possibly a son of his, about 1775 became organist of Chichester Cathedral, which post he resigned in 1801. After his resignation he resided in Chichester in extreme poverty and seclusion (subsisting upon an annuity raised by the sale of some houses, and being rarely seen abroad) until his death, Feb. 9, 1836. Some fragments of church compositions by him remain in MS. in the choir-books of Chichester Cathedral. RICHARD, son of William Walond of Oxford, born 1754, matriculated from Christ Church, Oxford, July 14, 1770. He was a clerk of Magdalen College, Oxford, from March 24, 1775 until 1776. On March 14, 1776, he took the degree of B.A. as of New College, and was subsequently a vicar choral of Hereford Cathedral. GEORGE, another son of W. Walond of Oxford, was a chorister of Magdalen College, Oxford, from April 13, 1768 until 1778. W. H. H.

WALPURGISNACHT, the night (between April 30 and May 1) of S. Walpurga or Werburga, a British saint, sister of S. Boniface, on which a Witches' Sabbath is supposed to be held in the Harz Mountains. 'DIE ERSTE WALPURGISNACHT, Ballad for Chorus and Orchestra, the words by Goethe, music by Felix Mendelssohn-Bartholdy, op. 60,' is a setting of a poem of Goethe's, which describes the first occurrence of the event in an encounter between old heathens and Christians.

The intention to compose the poem probably came to Mendelssohn during his visit to Goethe in 1830, and he announces it as a Choral Symphony.[1] He began to write it in April 1831, and by the end of the month speaks of it as practically complete. On July 14, at Milan, however, he is still tormented by it, and the MS. of the vocal portion is dated '15th July 1831.' The Overture — 'Saxon Overture' as he calls it — followed '13th Feb. 1832,' and the work was produced at Berlin, Jan. 1833. Ten years later he resumed it, rescored the whole, published it, and performed it, first in Germany, and then in England (Philharmonic, July 8, 1844), to English words by Mr. Bartholomew. [See vol. iii. pp. 125*b*, 127*a*, 129*a*, 145*b*.] G.

[1] Letter to Klingemann, Nov. 1840. The idea of a choral symphony was carried out in the 'Lobgesang.'

WALSH, JOHN; father and son bearing the same Christian name; famous London music-publishers during the first half of the 18th century. John Walsh, senior, was established before 1696 at the 'Harp and Hoboy,' in Catherine Street, Strand, and was there publishing engraved music. Walsh was, in all probability, of Irish extraction, and appears to have had court favour, for he was the first, so far as the writer can ascertain, to be named 'Musical instrument-maker and music-seller to the King.' The King was, of course, William III., and the royal appointment extended to himself and his son through all succeeding reigns, including the first few years of George the Third's. On one early imprint the name is spelled 'Welch,' but as this only occurs on one item it may be safely assumed that it is merely a misprint. On the early imprints, down to 1705, the sign stands as 'The Golden Harp and Hoboy.' John Playford was dead, and his son merely dragging on the remains of the once large business, so Walsh had no serious rival in the trade, which he pushed forward with unprecedented vigour.

He reprinted from Dutch sources popular Continental music (Corelli, for example) at low prices, using, no doubt, pewter, instead of the more costly copper.

Hawkins states that he commenced stamping pewter plates in 1710, instead of engraving them, as Thomas Cross (*q.v.*) was then doing. The date is not confirmed, but it is quite a probable one. Walsh's shop was quite distant from St. Paul's Churchyard and Temple Bar, where the usual music trade congregated, and no doubt this isolation enabled him to build up a business that may be aptly compared with the largest of our modern music-publishing firms. Hawkins in his *History* has no good word for Walsh. He intimates that he was mean and illiterate, and with him he includes John Hare, who was more or less associated with Walsh. Whether Hawkins's prejudices enter into this condemnation or not it is difficult to tell.

Walsh's earliest productions are frequently adorned with elaborately engraved titles and frontispieces: many very artistic, others in the Dutch style then so popular. Some of these title-pages were used over again for different publications, the altered titles printed from smaller inserted plates. Most of Walsh's early imprints also bear the name of John Hare, and, later, John and Joseph Hare (*q.v.*). Afterwards these were erased from the plates. John Hare lived in Freeman's Yard, Cornhill, and had a shop in St. Paul's Churchyard, 'The Golden Viall.' He was succeeded by his son Joseph in Freeman's Yard. Walsh was thus able to get both the City as well as the West End trade.

It is uncertain as to whether the Hares were partners with Walsh.

About 1710 Walsh associated himself with

P. Randall, who, a few years before, was established at 'The Violin and Lute without Temple Bar.'

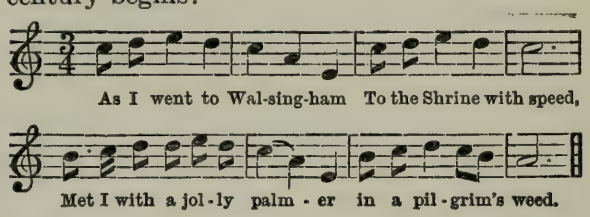
There are indications that Randall married the elder Walsh's sister, leaving a son, William Randall, who ultimately succeeded to the Walsh business. P. Randall gave up his shop near Temple Bar, and remained with Walsh for a year or two, after which he is lost sight of.

In 1710 Walsh was in full trade, publishing single songs and the Italian operas, instrumental works and the whole range of current music. Handel, coming over to England, naturally turned to him as the principal publisher, and 'Rinaldo' appeared in 1711, by which it is said that Walsh made one thousand pounds. Walsh senior was intimately connected with Handel from this time to the date of the former's death. They appear to have continually squabbled, as is proved by Handel publishing by subscription, through Cluer and through Meares, being evidently dissatisfied with Walsh's treatment.

The elder Walsh died March 13, 1736, and was buried in the vaults of St. Mary's Le Strand. *The Gentleman's Magazine* announces that he left £30,000. F. K.

WALSH, John, junior, succeeded to the business left by his father, and also to the royal appointments as music-seller and instrument-maker. Although Johnson and other great rivals had sprung up there was no falling off of the business. The younger Walsh continued it on the same lines as his father. The engraving and the paper were of the best, and even after a century and a half's usage it is pleasant to turn over the clearly printed sheets on excellent paper that bear his imprints. Walsh junior continued the Handel publications, always excepting the 'Messiah,' which Handel kept in manuscript, refusing publication at the customary twenty guinea rate. There are, however, copies of 'Songs in the Messiah, an Oratorio by Mr. Handel,' which have the Walsh imprint, although some plates bear the initials of W. Randall. Walsh junior died January 15, 1766, the *Public Advertiser* saying his fortune amounted to £40,000. The business was taken over by William Randall, who was, no doubt, the son of P. Randall and cousin to the last Walsh. Randall went into partnership with one Abell, in 1767–68, but this lasted only for about a year. He republished from the old plates all the Walsh publications that were of marketable value, and made but few additions to the stock. On his death, before 1781, his widow, Elizabeth Randall, succeeded, and before 1784 Wright and Wilkinson were at the address, reprinting from the old plates, mainly Handel's works. Hermond Wright remained here until about 1800, when the old premises, after being a music-publishing house for over a century, knew music no more. The later imprints show the number to have been 13, which appears to have been on the right-hand side going up from the Strand. The premises were certainly not those of the *Echo* newspaper office, as has been stated. All traces of the site of Walsh's shop and of Catherine Street itself are lost by the recent street improvement. Walsh and his son had apprentices as engravers, and many of these, including William Smith and Caulfield, set up for themselves. Robert Birchall was assistant to Randall, and Samuel Chappell assistant to Birchall. F. K.

WALSINGHAM. A tune frequently mentioned by early English writers. The rude ballad which appears to have been most frequently fitted to the tune during the 17th century begins:




This may be a parody of some earlier and more chaste ballad. The tune is apparently of considerable antiquity, although we have no earlier versions than those found in several works at the end of the 16th century. Walsingham Priory, in Norfolk, was dissolved 1538 and was much in repute for pilgrimages. There are many allusions which show that the simple little ballad tune was one chosen to teach blackbirds and bullfinches to whistle. See the early editions of Chappell's *Popular Music* for these and other interesting references. The tune was certainly one of those to which popular ballads were sung. Two of these are printed in Percy's *Reliques of Ancient Poetry:* 'As ye came from the Holy Land,' and 'Gentle herdsman, tell to me.' Early versions of the tune are to be found in Barley's *Newe Booke of Tabliture*, 1596, and in Anthony Holborne's *Cittharn Schoole*, 1597. Manuscript copies are in Dorothy Welde's Lute Book, Lady Nevell's Virginal Book, and in the Fitzwilliam Virginal Book, the last being arranged, and having thirty variations, by Dr. John Bull. Another interesting copy has recently been unearthed in a manuscript book of ballads, written down in the early part of the 17th century, and now in the possession of the Earl of Macclesfield. It is published in *The Shirburn Ballads*, edited by Andrew Clark, Oxford, 1907. In this MS. the text attached to the tune is a poetical, dramatic sketch, entitled 'Mr. Attowel's Jigge, betweene Francis, a gentleman; Richard, a farmer; and their wives.' The four acts of this simple little rhyme are each directed to be sung to different tunes, 'Walsingham' being the first; and opening with the words of the ballad quoted above. The tune is fitted with a bass, and it has a rather interesting variation from the Virginal copies. F. K.

WALTER, GUSTAV, born Feb. 11, 1834, at Bilin, Bohemia, learned singing at the Prague Conservatorium from Franz Vogl, and made his first appearance in opera as Edgar at a private representation of 'Lucia.' He played at Brünn for a short time, and in July 1856 appeared at Vienna in Kreutzer's 'Nachtlager.' He remained there throughout his career, and attained great popularity as a lyric tenor both on the stage and in the concert room. He came to London in 1872, and made his first appearance on May 13, at the Philharmonic, where he was favourably received in songs of Mozart, Riedel, and Rubinstein. He also sang at the Crystal Palace, etc. He retired in 1887, but continued to sing in concert, and took part in a performance of Bach's 'St. Matthew Passion' by the Gesellschaft der Musikfreunde under Richter in 1890. His daughter MINNA, a pupil of Madame Marchesi, had a successful career in various cities (Vienna, Frankfort, etc.). A. C.

WALTER, JOHN, organist of Eton College at the end of the 17th century, composed an anthem in MS. at Ely, and a psalm, 'O give thanks,' in the Fitzwilliam Museum, Cambridge; but his chief claim to distinction is having been the first music-master of John Weldon. W. H. H.

WALTHER, JOHANN, Luther's friend, and one of the earliest of the composers in the Reformed Church, was born 1496 — according to his tombstone, at Gotha, near Cola, in Thuringia; in 1524 was bass singer in the choir at Torgau, and in the following year Capellmeister, or 'Sängermeister,' to the Elector of Saxony. In 1548 he was sent to Dresden to organise and lead a choir of singers for Moritz of Saxony, and remained till 1554, when he returned with a pension to Torgau, and there lived till his death before April 24, 1570.

In 1524 he was called to Wittenberg by Luther to assist him in framing the German Mass. The result of this was his 'Geystlich Gesangk Buchleyn' for four voices (1524), the earliest Protestant Hymn-book. His other works are 'Cantio Septem Vocum,' etc. (1544); 'Ein gar schöner geistlicher und christlicher Bergkreyen' (1552); 'Magnificat octo tonorum' (1557); 'Ein newes christliches Lied' (1561); 'Das christlich Kinderlied Dr. Martin Luthers, Erhalt uns Herr bei Deinem Wort . . . mit etlichen lateinischen und deutschen Sängen gemehret' (1566). Other pieces are included in the collections of Rhaw and Forster, 'Montan-Neubers Psalmenwerk,' 1538, and 'Motettensammlung,' 1540. Poems appeared in 1538 and 1564. (See also *Quellen-Lexikon.*) G.

WALTHER, JOHANN GOTTFRIED, a very skilful contrapuntist[1] and famous musical lexicographer, born at Erfurt, Sept. 18, 1684; died at Weimar, March 23, 1748; was pupil of Jacob Adlung and J. Bernhard Bach in 1702; became in 1702 organist of the Thomas Church at Erfurt, and July 29, 1707, town organist of Weimar (in succession to Heintze) and teacher of the son and daughter of the Grand Duke; and in 1720 'Hofmusicus.' Walther was a relative of J. S. Bach, and during Bach's residence in Weimar (1708–14) they became very intimate, and Bach was godfather to his eldest son. The meagre notice of Bach in Walther's *Lexicon* seems to show that the intimacy did not last. Mattheson's judgment of Walther, in his *Ehrenpforte*, is a very high one; he regards him as 'a second Pachelbel, if not in art the first.' In the arrangement and variation of Chorales on the organ, he certainly stands next to Bach himself. An anecdote preserved by one of Bach's sons shows that he was once able to puzzle even that great player.[2] He printed the following pieces: — Clavier concerto without accompaniment (1741); Prelude and Fugue (1741), four Chorales with variations; and a mass of compositions remains in MS. in the Berlin Library and elsewhere. (See *Quellen-Lexikon.*) But Walther's most lasting work is his Dictionary — *Musicalisches Lexicon oder musicalische Bibliothec* (Leipzig, 1732), the first to combine biography and musical subjects, a work of great accuracy and merit, and the ground-work to many a subsequent one. This work was the production of his leisure hours only. He published a first sketch, of 68 pages, in 1728, under the title of *Alte und neue musikalische Bibliothek oder musikalisches Lexikon.* Walther had prepared elaborate corrections and additions for a second edition of his great work, and after his death they were used by GERBER in the preparation of his Lexicon. They ultimately came into the possession of the Gesellschaft der Musikfreunde at Vienna. G.

WALTHER, JOHANN JAKOB, violinist and composer, was born in 1650 at Witterda, a village near Erfurt in Thuringia. The name of his teacher is unknown, but as he styles himself on the title of one of his works '*Italian* Secretary to the Elector of Mainz,' it appears probable that he had acquired his knowledge of the language in Italy, and therefore had some connection with the school of violin-players of that country. We find him first as a member of the band of the Elector of Saxony at Dresden, and later on attached to the court of the Elector of Mainz. The place and date of his death are unknown. Two sets of violin compositions of his have been preserved:

1. Scherzi da Violino solo, con il Basso Continuo per l'Organo ô Cimbalo, accompagnabile anche con una Viola ô Leuto, di Giovanni Giacomo Valther, Primo Violinista di Camera di sua Altezza Elettorale di Sassonia MDCLXXVI.
2. Hortulus Chelicus, uni Violino, duabus, tribus et quatuor subinde chordis simul sonantibus harmonice modulanti. Studiosa varietate consitus a Johanne Jacobo Walthero, Eminentiss. Celsitud. Elector. Maguntin. Secretario Italico. Maguntiae, sumptibus Lud. Bourgeat. Academi. Bibliopol. 1688.

The musical interest of these compositions is but small. They consist chiefly of short

[1] See the instances given by Spitta, *Bach* (Engl. transl.), ii. 384.

[2] *Ibid.* ii. 388.

preludes, pieces in dance-forms (gavottes, sarabandes, etc.), and sets of variations. In some respects they remind us of the works of Farina, who was his predecessor at Dresden. Like Farina he appears fond of realistic tone-pictures — he imitates the cuckoo, the nightingale, the crowing of the cock, and other sounds of nature. In a set of variations we meet with imitations of the guitar by pizzicatos, of pipes by passages going up to the sixth position on the first string, of the trumpet by fanfares on the fourth string; farther on he introduces echo-effects, the lyre, the harp, and winds up with a 'Coro' in full chords. Besides these childish efforts, it is true, we find some more serious pieces, which, as far as invention, harmonic and metrical treatment go, are decidedly an advance on Farina's style. Still they are extremely clumsy and altogether inferior to the better productions of Walther's Italian contemporaries. Walther's importance for the history of the development of violin-playing consists exclusively in the advanced claims his writings make on execution. While the technique of the Italians of the same and even a later period was still very limited — even Corelli does not exceed the third position — some Germans, especially Biber, and Walther — appear as pioneers of execution on the fingerboard. Walther ascends to the sixth position, frequently employs difficult double-stoppings, and uses a variety of bowing. [See Violin-Playing.] P. D.

WALTHEW, Richard H., born in London, Nov. 4, 1872, was for some time a pupil of the Guildhall School of Music, and in 1890 gained an open scholarship at the Royal College of Music, where he studied for the following four years under Sir Hubert Parry. A setting of Browning's 'Pied Piper' for soli, chorus, and orchestra was performed by the Highbury Philharmonic Society in 1893 with great success; it was afterwards repeated at the Crystal Palace and elsewhere. In 1894 he introduced a pianoforte concerto of his own at a concert given by the Strolling Players at Queen's Hall; various orchestral works were performed by the Stock Exchange Orchestral Society. He was musical director of the Passmore Edwards Settlement for five years (1900–1904). In 1907 he was appointed music professor at Queen's College, later became conductor of the University College Musical Society, and in 1905 conductor of the Operatic Class at the Guildhall School, where he has raised the level of performances to a remarkable degree of efficiency. His more important works include a setting of Keats's 'Ode to a Nightingale,' two operettas, 'The Gardeners' and 'The Enchanted Island,' a 'concert-stück' for violin and orchestra, a quintet, a quartet and two trios for piano and strings; three string quartets, a sonata for violin and pianoforte, all of which have been performed with success. Some suites for clarinet and piano should also be mentioned, as well as four vocal quartets with piano accompaniment, and about a hundred songs. In 1909 he became conductor of the South Place Orchestra, Finsbury. M.

WALTZ (Germ. *Walzer;* Fr. *Valse;* Ital. *Valzero*). The origin of the Waltz is wrapped in even more obscurity than is usually the case with the best-known dances. The immense popularity which it achieved in the 19th century — a popularity which had the effect of almost banishing every other dance — has given rise to a dispute as to the historical genesis of the waltz, into which national antipathies have to a certain extent entered. It would have been thought that French writers could not ignore the evidence of a German origin given by the name *waltz*, derived from *waltzen*, to turn; but in the face of the etymology of the word an ingenious theory has been invented by which it is sought to prove that the dance and the name were originally borrowed by Germany from France, and then reintroduced, as a foreign invention, from the former to the latter country.

This theory apparently was first propounded by Castil Blaze, and has been adopted by Fétis, Littré, and Larousse. The French account of the origin of the waltz is that the dance is a descendant of the Volta — known to the Elizabethans as Lavolta — a dance described by Thoinot Arbeau in his *Orchésographie*, and said to have been a native of Provence, whence it was introduced into Paris under Louis VII. It remained in fashion up to the 16th century, at which period it was (according to Larousse) introduced into Germany, the name *Volta* being changed into *Waltzer*. The obvious Italian origin of the word 'volta' has been overlooked by the French writers. The German authorities, on the other hand, trace the waltz back to the *Drehtanz*, or turning dance, a modification of the old form of dances which (like the English country dances) were danced by couples standing face to face, or holding one another by one hand only.

Great confusion exists in the German accounts of these early dances. The Volta, the Langaus, and the Allemande are all mentioned as being the ancestors of the waltz, but none of these seems to be satisfactorily connected with the modern dance. That the volta and the springtanz were identical seems pretty certain: in both the indecency of the performance seems to have been a characteristic feature, as a comparison of the descriptions in Thoinot Arbeau's *Orchésographie* and Johann von Münster's *Traktat vom ungottseligen Tanz* (1594) clearly shows; but this feature is different from that which was held up to reprobation in the waltz in later days by Lord Byron and other English writers on its introduction into England. The German dances, like the French, in the 15th and 16th centuries, were either of a solemn and

slow character, or consisted in unseemly leapings and jumpings; as Chapman in his *Alphonsus Emperour of Germany* makes one of his characters say: —

> We *Germans* have no changes in our dances,
> An Almain and an upspring that is all.

In course of time the latter became so objectionable that it was not only preached and written against, but was made the subject of local edicts, notably in the towns of Nuremberg, Amberg, and Meissen. The Almain or Allemande was introduced into France after the conquest of Alsace by Louis XIV., but the dance had nothing in common with the modern waltz, and the spring-tanz, which, as has been mentioned, was identical with the volta, no longer occurs in the 17th and 18th centuries. This break in the imaginary genealogy of the waltz has not been made clear by the writers who have treated the subject. It is generally admitted that the modern dance first made its appearance about the year 1780, and the only attempt at connecting the old and the new dances is the suggestion that because the song 'Ach du lieber Augustin' (which was one of the first tunes to which waltzes were danced) was addressed to a wandering musician who lived in 1670, therefore the modern dance was contemporary with the tune. The attempts at tracing the waltz from such a widely spread dance as the volta or spring-tanz have led to further confusion with regard to the humble Ländler or Schleifer, which is its real ancestor. That it springs from a class of country dances, and not from the ancient stock of the volta, must be obvious upon many grounds. The dance itself is first heard of in Bohemia, Austria, and Bavaria in the latter part of the 18th century; in Bohemia it seems first to have become fashionable, since on March 18, 1785, it was forbidden by an Imperial edict as 'sowohl der Gesundheit schädlich, als auch der Sünden halber sehr gefährlich,' in spite of which it found its way to Vienna, and was danced in the finale to Act ii. of Vicente Martin y Solar's 'Una Cosa rara' by four of the principal characters (Lubino, Tita, Chita, and Lilla). On its first appearance in Vienna the music of the waltz was played quite slowly; the tempo in Martin's opera is marked Andante con moto, but in Vienna the character of the dance was changed, and a Geschwindwalzer was introduced which finally led to a Galoppwalzer in 2–4 time. But in spite of the changes that the dance underwent, what it was originally like can still be seen at any Austrian or Bavarian village festival at the present day, where it will be found, perhaps called a Ländler or Schleifer, or some other local name, but still danced to the old slow rhythms which were imitated by Mozart, Beethoven, and (to a less degree) Schubert, in their waltzes written for the Viennese in the early days of the dance's fashionable career. Crabb Robinson's account of the manner in which he saw it danced at Frankfort in 1800 agrees with the descriptions of the dance when it found its way to England. 'The man places the palms of his hands gently against the sides of his partner, not far from the armpits. His partner does the same, and instantly with as much velocity as possible they turn round, and at the same time gradually glide round the room.' [1]

In England the name and the tune of the dance made their first appearance about the year 1791. In that year an advertisement appeared on another piece of music, of 'Four favourite Waltzes for 1791' and 'Four favourite Schleifers for 1792.' About 1795–1800 a number of waltzes were published (a collection is in the Brit. Mus., g. 231). The collection of Preston's Country Dances published in 1797 contains 'the new German Waltz' and 'the Princess of Wales's Waltz,' both of which are real waltz tunes, though how different the dances were may be gathered from the directions for dancing the former: 'Set and hands across and back again, lead down the middle up again to the top, turn your partner with the right hand quite round, then with the left, hands 4 round at bottom right and left.' The same collection also contains a dance called 'Miss Simpson's Waltz,' the tune of which is written in common time. It was not until 1812 that the dance in its modern form made its appearance in England, when it was greeted with a storm of abuse as 'a fiend of German birth,' 'destitute of grace, delicacy, and propriety,' a 'disgusting practice,' and called forth a savage attack from Lord Byron.[2] In spite of this reception it seems to have won a speedy victory, and is at the present day certainly more in favour than ever. In France the waltz made its appearance during the war with Germany (1792–1801) which ended with the Peace of Lunéville, after which it was said that the Germans had ceded even their national dance to the French. It was first danced at the opera in Gardel's ballet 'La Dansomanie' (1800), for which Méhul wrote the music. Beyond the changes introduced in Vienna by Schubert, Strauss, etc., and adopted all over Europe, the form of the dance has not undergone any material alteration in France, though it was probably there that the misnamed 'Valse à deux temps' (*i.e.* a faster form of the dance, containing six steps to every two of the waltz 'à trois temps') was first introduced towards the middle of the century.

The music of the waltz originally consisted of two sections, each consisting of 8 bars in 3–4 or 3–8 time. Good examples of these primitive forms will be found in Beethoven's and Mozart's Deutsche Tänze. The next development of the music was the stringing together of several of the 16-bar waltzes, and the addition of trios,

[1] *Diary*, i. 76.
[2] 'The Waltz: an apostrophic hymn,' published 1818.

and a coda. This was first effected by Hummel in a waltz in 9 numbers, which he wrote in 1808 for the opening of the Apollo Saal in Vienna, but this isolated example cannot have had much influence upon the development of the waltz, since it is not until the time of Schubert that it possesses any intrinsic musical value. The dances of this composer form really the basis of modern waltz music. Though in the main they adhere to the old 16-bar form, yet the beginnings of development are apparent in them, not only in their immense musical superiority to any of their predecessors, but also in the numerous extensions and improvements of the original form which are to be found in them, and which have since become the commonplaces of every writer of dance music. For instance, in op. 9*b*, Waltz No. 15, instead of having an 8-bar phrase repeated in each section, has two sections of 16 bars each. The next number (16) has two introductory bars of bass solo before the 16-bar melody begins — a device which is nowadays too familiar to be noticed, though when Schubert wrote it was probably absolutely novel. A careful analysis of these beautiful compositions would probably reveal many such points of departure; indeed, in comparing them with the works of his contemporaries, such as Lanner and the elder Strauss, it is extraordinary to find how Schubert anticipated their effects. But if Schubert had so great an influence on the Viennese school of dance composers, it is to Weber that the waltz owes what, musically speaking, is its most important development. The composition of the 'Aufforderung zum Tanz' marks the adoption of the waltz-form into the sphere of absolute music, andprepared the way for the stream of pianoforte and vocal waltzes, not intended as accompaniments to dancing, the best examples of which are the waltzes of Chopin and Rubinstein, though this form of composition has been adopted by most writers of 'brilliant' music. Of late years a tendency has shown itself to revert to what may be called the Schubert type of waltz. To this class belong the waltzes of Brahms, Kiel, and other modern German composers. Brahms indeed may be said to have introduced a new class in his 'Liebeslieder' for pianoforte duet and vocal quartet; but the original type of these is the same as Schubert's dances.

In the early part of the 19th century the composition of waltzes for dancing was almost entirely in the hands of the Viennese composers. Johann Strauss the elder introduced the habit of giving names to waltzes, and it was at Vienna, under the Strauss family, Lanner, Labitzky, and Gung'l, that the waltz became fixed in the form in which we now know it, *i.e.* an introduction generally in a slow tempo, foreshadowing the principal motive of the composition, and followed by five or six separate waltzes ending with a coda recapitulating the best numbers. Vienna has, moreover, always preserved the tradition of playing what a modern writer aptly describes as 'those irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs.' France has produced a few good waltzes, but more for operatic or vocal purposes than for dancing, while England is very far below either country in compositions of this kind. The waltzes which achieve ephemeral popularity in England are generally beneath contempt as music, and as accompaniments to dancing are a long way behind the productions of Vienna.

With regard to the tempo of a waltz no strict rule can be given. In England the time at which waltzes are played and danced differs almost from year to year according to what is supposed to be 'the fashion.' The Viennese tradition of introducing *rallentandos* and *accelerandos* into waltzes, charming though it is to a musician, has never been caught by any English conductor of dance music, and probably would be found impracticable in England, where dancers may be seen exhibiting their lack of the sense of time and rhythm by waltzing to the music of a polka. Cellarius gives the proper tempo of a waltz 'à trois temps' as 𝅗𝅥. = 66, and 'à deux temps' as 𝅗𝅥. = 88. [Besides the differences in actual rates of speed, the true waltz is distinguished from dance measures of the mazurka type by having its secondary accent on the second beat of the bar, whereas the mazurka has its secondary accent on the third beat.] W. B. S.

WALTZ, Gustavus, a German, who seems to have acted as Handel's cook, and after some time to have come out as a singer. He made his first attempt on the boards as Polyphemus in Handel's 'Acis and Galatea,' when it was performed as an 'English Pastoral Opera' under Arne, at the 'new English theatre in the Haymarket,' May 17, 1732, showing that his voice was a large bass. Seven years later (1739) he and Reinhold sang 'The Lord is a man of war' at the performance of 'Israel in Egypt,' their names being pencilled by Handel over the duet. He also sang Abinoam in 'Deborah,' Abner in 'Athaliah,' and Saul, on the production of those oratorios. His portrait was painted by Hauck, and engraved by Müller. He is seated with a violoncello, a pipe, and a pot of beer on the table beside him. It belonged to the late Mr. J. W. Taphouse, of Oxford, and was exhibited in the Loan Collection of the Inventions Exhibition, 1885.

Handel on one occasion, speaking to Mrs. Cibber, said of Gluck, 'He knows no more of contrapunto than my cook Waltz.' This very impolite speech is often misquoted,[1] and given as if Handel had said 'no more *music*'; but its force as uttered is very much altered when

[1] As for instance, by Berlioz in his *Autobiography*, chap. xx.

we recollect that Gluck was no contrapuntist, and that Waltz must have been a considerable musician to take such parts as he did at Handel's own choice. G.

WAMSLEY, WALMSLEY, or WARMSLEY, PETER, one of the best English luthiers of the 18th century. He worked in London, from about 1720 to 1760, becoming renowned for his excellent violoncellos and altos, which he made upon the Stainer model. His workshop was in Piccadilly in 1727, at 'Ye Golden Harp,' a sign that was subsequently changed to 'The Harp and Hautboy.' He used a yellowish-brown varnish, and often drew lines round his instruments, after the manner of Jacobs of Amsterdam, instead of inlaying purfling. Wamsley sought to age his instruments artificially by making the plates too thin, and the wood he employed has consequently not always lasted well. See article VIOLIN FAMILY (*London Makers*); Hart, *The Violin*; Meredith Morris, *British Violin-Makers*; Heron-Allen, *Violin-Making*; Von Lutgendorff, *Die Geigen und Lautenmacher*. E. H-A.

In 1741 his business in Piccadilly was carried on by Mrs. Walmsley (old newspaper advt.), which points to Peter being dead. His name as 'P. Warmsley at Ye Harp in Piccadilly' is on the imprint of 'the Songs in Hurlothrumbo' [1729]. In 1741 De Fesch's 'Eight Concertos' are advertised as sold by him. He appears to have been in business relations with John Barrett, who worked at the Harp and Crown also in Piccadilly as a violin-maker and music-seller at a contemporary date; also with William Smith the music-engraver, as the three names are frequently conjoined on imprints of works issued about 1720–30.

It is stated that Walmsley was succeeded at the 'Harp and Hautboy' by Thomas Smith, a pupil, some of whose labels bear the date 1756. F. K.

WANDERING MINSTRELS. An amateur orchestral society, founded in the year 1860. It was probably the only *purely amateur* full orchestra in existence at its date in this or any other country. Capt. the Hon. Seymour J. G. Egerton, 1st Life Guards (afterwards Earl of Wilton), was the first president and conductor, which post he held until 1873, when he was succeeded by Lord Gerald Fitzgerald, who in 1881 resigned in favour of Mr. Lionel Benson. The Society devoted its efforts chiefly to charitable objects in various parts of the country, a net sum of £20,000, the result of concerts, having been handed over to various charities during its existence. The meetings of the Society for the first twenty years took place at Lord Gerald Fitzgerald's house, to which he added a concert room with orchestra for the exclusive use of the Society. The first 'smoking concerts' in London were instituted by the Wandering Minstrels. The Society ceased to exist in 1898. M.

WANHAL — in English publications VANHALL — JOHN BAPTIST, a contemporary of Haydn's (1732–1809), was of Dutch extraction, but born at Nechanicz in Bohemia, May 12, 1739. His instructors were two local worthies, Kozák and Erban, and his first instruments the organ and violin. His early years were passed in little Bohemian towns near the place of his birth. At one of these he met a good musician, who advised him to stick to the violin, and also to write for it; both which he did with great assiduity. In 1760 he was taken to Vienna by the Countess Schaffgotsch, and here his real progress began; he studied (under Dittersdorf), read all the works he could get at, played incessantly, composed with great enthusiasm, and what was then thought extravagance, and was soon taken up by many of the nobility. One of these, the Freiherr Riesch, sent him to Italy for a long journey, of which he took full advantage. On his return to Vienna he fell into a state of mental depression, which for some time affected him greatly. It was thus that Burney found him in 1772 (*Present State*, etc., p. 358). Life in Vienna then was very much what it was fifty years later, and Wanhal's existence was passed, like Beethoven's, or Schubert's, in incessant work, varied by visits to Hungary or Croatia, where the Count Erdödy, the immediate predecessor of Beethoven's friend, received him. He died in Vienna, Aug. 26, 1831. Though somewhat younger than Haydn, his music arrived in England first. Burney mentions this fact (*Hist.* iv. 599) and speaks of his symphonies as 'spirited, natural, and unaffected,' and of the quartets and other music for violins of this excellent composer as 'deserving a place among the first productions in which unity of melody, pleasing harmony, and a free and manly style are constantly preserved.' Burney's expressions about Haydn in the next paragraph show, however, how far higher he placed him than Wanhal or any other composer of that time. It would seem, from the fact that some of his compositions were published at Cambridge, that he may have visited England. Further information concerning such a visit is not forthcoming.

The list of his works is enormous. Dlabacz, the author of the Dictionary of Bohemian Musicians, gives no less than 100 symphonies, 100 string quartets, 25 masses and 2 requiems, 30 Salve Reginas and 36 offertories, 1 Stabat Mater, 1 oratorio, 2 operas, and many other works. [See also the list in the *Quellen-Lexikon*.] His sonatas were often met with in our grandmothers' bound volumes, and Crotch has given two pieces in his Specimens of Music. Many of the symphonies and sonatas were produced a dozen at a time, a practice to which Beethoven gave the death-blow. They must not therefore be judged of from too serious a point of view. G.

WANLESS, THOMAS, Mus.Bac., was appointed organist of York Cathedral, April 18, 1691, and described in the Chapter book as 'in musicis expertum.' He graduated at Cambridge in 1698. In 1703 he published at York a collection of the words of anthems sung in the Cathedral. He composed a Litany, known as 'The York Litany,' no two copies of which exactly agree. Dr. Jebb has printed three different versions in his 'Choral Responses and Litanies.' An anthem by Wanless, 'Awake up, my glory,' is in the Tudway Collection (Harl. MS. 7347). He died in 1721. W. H. H.

WANNENMACHER, JOHANNES, whose surname is also Latinised into Vannius, was of Swiss descent. In 1510 he was living in Berne, when he was elected Cantor by the Canons of the Collegiate foundation of St. Vincent. His duties were to conduct the choir, to maintain and instruct the choir boys, and to provide new compositions for the church. He would appear to have then been in orders, as he was also required to say Mass three or four times a week. A trivial dispute induced him to leave Berne, and in 1514 he was Canon and Cantor of St. Nicolas at Freiburg in Breisgau. Here he joined a circle of Humanist scholars, and made the acquaintance of Glarean, who highly esteemed him as a musician. In 1519, for some reason unknown, he secretly left Freiburg to offer his services to Cardinal Schinner, Bishop of Sion (Sitten), but was persuaded to return to Freiburg. Afterwards, coming under the influence of the reformer Zwingli, with whom he entered into correspondence, he imbibed the reforming opinions, and in 1530 publicly renounced Roman Catholicism, which led to his being imprisoned and subjected to the torture of the rack; he was ultimately banished from the place. He took refuge in Berne, which had embraced Protestantism, but no longer finding there any prospect of a musical appointment, was fain to accept in 1531 the position of Town Clerk at Interlaken, which was offered him, where he remained till his death about 1551. Wannenmacher was a composer of some consequence, though he has left few works behind him. Glarean in his *Dodecachordon* has inserted as a good example of polyphonic composition in the Hypomixolydian mode a considerable Motet *a* 4 in two parts by Wannenmacher, 'Attendite, populus meus,' which he says was publicly performed in 1516 at Freiburg, and greatly pleased the cultured people of the place; meaning, no doubt, the Humanist scholars then living there and their sympathisers. He seems also to hint at the Motet having had a political significance, the words selected from various Psalms being intended as a dissuasive to the Swiss from entering into any alliance with Francis I. of France. A still more important work by Wannenmacher is his setting of Wolfgang Dachstein's metrical version of the 137th Psalm, 'An Wasserflüssen Babylon,' in five divisions *a* 3–6, which appeared in Ott's 'Liederbuch' of 1544. This piece alone enables us to form a very favourable judgment of Wannenmacher's merits as a polyphonic composer. After his death there was published a small collection of German songs, sacred and secular, *a* 2, under the title 'Bicinia sive duo Germanica ad aequales. . . . Berne, 1553.' J. R. M.

WANSKI, JEAN NÉPOMUCÈNE, a Polish violinist and composer, son of Jean Wanski, also a composer and violinist, who gained a great popularity in his own country at the end of the 18th century as a writer of national songs, polonaises, mazurkas, and military marches. Jean Népomucène was born in the Grand Duchy of Poe, at the beginning of the 19th century. He was educated at Kalisz and Warsaw, and leaving Poland for Paris, became a pupil of Baillot. His studies completed, and being gifted with a considerable talent, he toured in Spain, France, Italy, and Sicily. Extending his travels as far as Malta, he returned to France, visiting Florence and Rome on his way. At the latter place he was made a Member of the Academy of St. Cecilia. He again toured in France, before visiting Switzerland. The profits accruing from Wanski's voyages were apparently small, and when a severe illness seized him at Saint Gall he was found alone and in a dying condition by a compatriot, Count Alexander Sobanski. Hearing that a fellow-countryman of his was lying in poverty and sickness, the Count sought out the unfortunate artist to render him assistance. In 1839 Wanski settled at Aix, in Provence, where he married a French woman, and gave himself up to teaching and composition. He wrote two 'Méthodes' for the violin; one for the alto, also *Gymnastique des doigts et de l'Archet*, and numerous brilliant studies and pieces for the violin. His death probably took place at Aix. Pougin, Supplement to Fétis's *Biog. des Mus.* E. H-A.

WARD, JOHN, published in 1613 'The | *First Set* | of English | Madrigals | To | 3. 4. 5. and 6. parts | apt both for Viols | and Voyces. | With a Mourning Song | in memory of *Prince* | *Henry.* | Newly Composed by | *Iohn Ward.* | . . . | *Printed by* Thomas Snodham, 1613.' | The work — in six part-books — is dedicated 'To the Honorable Gentleman, and my very good Maister, Sir *Henry Fanshawe*, Knight,' and in the dedication the composer tells his patron that 'These . . . are the primitiae of my Muse, planted in your pleasure, and cherisht by the gentle calme of your Fauour.' Sir Henry Fanshawe (1569?–1616), Remembrancer of the Exchequer, of Ware Park, Herts, and Warwick Lane, London, was a personal friend of Prince Henry and a prominent member of the Protestant party at the beginning of the 17th century. His daughter-in-law, Anne, Lady Fanshawe, says in her *Memoirs*

(1830, p. 42) that he 'was a great lover of music and kept many gentlemen that were perfectly well qualified both in that and the Italian tongue, in which he spent some time.' John Ward was evidently one of these gentlemen of the Fanshawe household. He witnessed Sir Henry's will (dated Nov. 13, 1613), by which the testator left to his heir all his musical instruments 'except the greate Wind Instrument in my howse in Warwyck Lane'; and from Lady Fanshawe's will (dated Feb. 20, 1629) it seems that he was a trustee for her jointure, for she states that by deed dated May 20, James I. [1607], she had assigned a lease of the Dengey Hall estate to her son-in-law, her nephew, and her 'ancient servant John Ward gent,' in trust for the uses of her will. On July 8, 1619, Ward was granted the arrears of a rent of £8:6:8 payable to the King out of the Manor of Bengeo, Herts. (Cal. Dom. James I. CIX. Sign. Man. x. No. 19); according to Sir Henry Fanshawe's will this manor had been conveyed to trustees as part of his wife's jointure. Ward was a witness of Lady Fanshawe's will, among the bequests of which are sums of £10 apiece to John Ward and two others, 'three of my feoffees,' and of mourning to John Ward 'and the rest of my own servants.' Apart from his musical compositions this is all that is known of Ward's biography; he must have died before 1641, for in that year John Barnard printed an Evening Service and two Anthems by him in his collection of Church Music, which only contained music by deceased composers.

Besides the book of Madrigals, the only music by Ward printed in his lifetime is to be found in Leighton's 'Teares or Lamentations' (1614), and in Ravenscroft's Psalter (1621). Manuscript compositions by him are to be found in Foster's Virginal Book (Buckingham Palace), Myriell's 'Tristitiae Remedium' (Brit. Mus. Add. MSS. 29, 372–7), Barnard's Collections (Royal College of Music), the Music School Collection (Bodleian Library), Christ Church Library, Oxford, Peter-House Library, Cambridge, Madrigal Society's Library, and the British Museum. His instrumental Fancies, probably written for performance in Sir Henry Fanshawe's household, are especially interesting and fully worthy the composer of the fine Madrigals 'Hope of my heart' and 'Die not, fond man.' 'Hope of my heart' was first reprinted by Oliphant (in 1845); it is also included in the present writer's 'Ausgewählte Madrigale' (No. 4), in the second series of Novello's Part-Song Book (No. 874), and in the same publisher's Tonic Sol-fa Series (No. 1238). 'Die not, fond man' is reprinted in Novello's Glee-Hive (No. 26) and (with German words) in J. J. Maier's 'Auswahl Englischer Madrigale' (Heft I. p. 21); a third of Ward's Madrigals, 'Upon a bank with roses,' is in Novello's Part-Song Book, second series (No. 580). W. B. S.

WARING, William, translator of Rousseau's Dictionnaire de Musique — *A Complete Dictionary of Music, consisting of a copious explanation of all the words necessary to a true knowledge and understanding of Music.* London, 1770. 8vo. In the 2nd edition (1779) Waring's name as translator was added to the title. G.

WARNOTS, Henry, born July 11, 1832, at Brussels, was taught music first by his father, and in 1849 became a pupil at the Brussels Conservatoire, in harmony, pianoforte-playing, and singing. In 1856 he appeared in opera at Liége as a light tenor, and was engaged for a short period at the Opéra-Comique, Paris, as the titular hero of Boieldieu's 'Jean de Paris.' He next sang at Strasburg, and on Jan. 24, 1865, an operetta of his composition, 'Une Heure du Mariage,' was performed there. He also composed a patriotic cantata sung at Ghent in 1867, and in that year he was engaged at the National Theatre, Brussels; in October he sang in Flemish the hero's part in De Miry's 'Franz Ackermann.' In December of the same year he obtained a professorship at the Conservatoire, and retired from the stage. In 1869 he was appointed Director of the orchestra of the Brussels City Musical Society, and in 1870 he founded a school of music at St. Josse-ten-Noode-Schaernbeeck, a suburb of Brussels. He died March 3, 1893. His daughter and pupil,

Elly (Elisabeth) Warnots, born 1862 at Liége, made her début, Sept. 9, 1878, as Anna ('Dame Blanche') at the Théâtre de la Monnaie, Brussels. She sang there for two seasons, and in 1881 she was engaged at the Pergola, Florence; on May 17 of the same year she made her first appearance in England at the Royal Italian Opera as Marguerite de Valois in the 'Huguenots.' During the season she also played the part of the same Queen in Hérold's 'Pré aux Clercs,' and was favourably received. After that Miss Warnots was frequently heard at the Promenade Concerts, at the Crystal Palace, and elsewhere. For some years she was a regular visitor to London. A. C.

WARREN, Joseph, born in London, March 20, 1804, in early life commenced the study of the violin, which he gave up for the pianoforte and organ. In 1834 he became organist of St. Mary's (Roman Catholic) Chapel, Chelsea, and composed some masses for its service. He was author of *Hints to Young Composers, Hints to Young Organists, Guide to Singers,* and other similar works, and editor of Hilton's 'Ayres, or Fa las' for three voices (for the Musical Antiquarian Society), an English version of Beethoven's 'Christus am Oelberge,' Boyce's 'Cathedral Music,' for which he wrote new biographies of the composers, including, in most cases, exhaustive lists of their compositions, and many other works. [He also compiled a *Biographical Dictionary of Deceased Musicians,* issued in two parts by R. Cocks & Co. in

1845. F. K.] He died at Bexley, Kent, March 8, 1881. He was an able musical antiquary, and the possessor of an extensive musical library, the greater portion of which he disposed of piecemeal, during his latter years. W. H. H.

WARREN, THOMAS, the editor of a famous collection of Catches and Glees, published annually in oblong folio volumes between 1763 and 1794, in which latter year he probably died. He was Secretary to the Noblemen's and Gentlemen's Catch Club (see vol. i. p. 482), from its commencement in 1761 to 1794, being succeeded by S. Webbe. Warren's collection of 'Catches, Canons, and Glees' was commenced in 1763, and the volumes were engraved and printed for the editor by different publishers. It is a valuable work, containing 652 pieces; many of the volumes are of extreme rarity. A selection from its contents, under the title 'Vocal Harmony,' was published by Welcker, who also published Warren's 'Monthly Collection.' F. K.

WARROCK, THOMAS. See WARWICK.

WARTEL, PIERRE FRANÇOIS, born April 3, 1806, at Versailles. From 1823 to 1828 he was a pupil in Choron's School of Music, and afterwards at the Conservatoire under Banderali and Nourrit, where he obtained a first prize for singing. From 1831 to 1846 he played small tenor parts at the Grand Opéra. He afterwards sang with success in Germany, but on his return to Paris devoted himself entirely to teaching. He was considered one of the best teachers of the day, and among his pupils must be named Christine Nilsson, Trebelli, Mlle. Hisson (Grand Opéra), etc. M. Wartel has another claim to distinction, as having introduced into France and popularised Schubert's songs. Indeed it was he who drew the attention of the Viennese to them in 1842, at a time when Schubert was completely eclipsed by Proch, Hackel, etc., and an occasional performance of the 'Wanderer' was the only sign of his existence (Hanslick, *Concertwesen*, p. 346). Wartel died in Paris in August, 1882. His wife,

ATALA-THÉRÈSE-ANNETTE, *née* Adrien, was born July 2, 1814. Her father was violinist at the Grand Opéra, and leader of the Conservatoire band. She received instruction in music at the Conservatoire, was appointed accompanist there, and in 1831 obtained a professorship, which she resigned in 1838. She was the first female instrumentalist ever engaged at the Société des Concerts. In 1859 she visited England with her husband, and gave a concert at the house of Mr. Grote, where she played Mendelssohn's Pianoforte Trio in D minor with Joachim and Piatti. She composed Studies and other works, including her Lessons on the Pianoforte Sonatas of Beethoven. She died in Paris, Nov. 6, 1865. Their son,

ÉMILE, was engaged for many years at the Théâtre Lyrique, and afterwards established a vocal school of his own. A. C.

WARWICK, or WARROCK, THOMAS, of the family of Warwick, or Warthwyke, of Warwicke, Cumberland, was, in 1586, appointed organist of Hereford Cathedral, retaining the post for three years. He married Elizabeth, daughter of John Somerville of Aston Somerville, Gloucester, and by her was the father of Sir Philip Warwick (b. 1609). In 1625 he was sworn organist of the Chapel Royal in the place of Orlando Gibbons. On March 29, 1630, he was mulcted of a month's salary 'because he presumed to play verses one the organ at service tyme, beinge formerly inhibited by the Deane from doinge the same, by reason of his insufficiency for that solemne service.' Anthony Wood says he was organist of Westminster Abbey, and that he was one of the Royal Musicians for the lute, but there is no evidence to support the assertion. He is said by Hawkins to have composed a song in 40 parts performed before Charles I. about 1635. He was a commissioner for granting dispensations to convert arable land into pasture. His name, unless it be that of another of his sons, last occurs in 1641 in a warrant for exempting the king's musicians from payment of subsidies. Some odd parts of anthems are in the Brit. Mus. Add. MSS. 30,478, 30,479, and 29,366–8, and two pieces are in the Fitzwilliam Virginal Book (i. 384, 388). W. H. H.; with additions from the preface to the Fitzwilliam Virginal Book.

WASIELEWSKY, JOSEPH W. VON, author, violin-player, and conductor, born June 17, 1822, at Gross Leesen, near Dantzig. His parents were both capable musicians, and his father taught him the violin at an early age, and urged the study of it upon him and his two elder brothers. Joseph repeatedly endeavoured to be allowed to take music as his profession; but it was not till April 3, 1843, that his wish was gratified by entering the Conservatorium at Leipzig under Mendelssohn's personal teaching. Other branches he learned under David and Hauptmann, and remained in the Conservatorium till Easter, 1845. [He acted as musical critic for the *Signale*, *Leipziger Zeitung*, *Dresdener Journale*, etc.] He played in the orchestras of the theatre, the Gewandhaus, and the Euterpe concerts, till 1850, when he left for Düsseldorf at the invitation of Schumann, and remained there for two years. In May 1852, he removed to Bonn, and became conductor of the 'Concordia,' the Gesangverein, and the 'Beethoven-Verein.' After three years he exchanged this for Dresden. In 1869 he was recalled to Bonn as 'town music-director.' [He withdrew from this appointment in 1884 and retired to Sondershausen.] In 1858 he published his biography of Schumann (2nd and 3rd eds., 1869 and 1880); in 1869 his excellent book on *Die Violine und ihre Meister* (Breitkopf & Härtel), 2nd ed. considerably augmented 1883, 3rd, 1893. [In 1874 appeared *Die Violine im xvii.*

*Jahrhundert und die Anfänge der Instrumentalcomposition* (Bonn), with an interesting collection of 'Instrumentalsätze' by way of supplement to it; *Geschichte der Instrumentalmusik im xvi. Jahrhundert* (1878); *Musikalische Fürsten vom Mittelalter bis zu Beginn des xix. Jahrhundert* (1879): *Schumanniana* (1883); *Beethoven* (1888); *Das Violoncell und seine Geschichte* (1889); *Karl Reinecke* (1892); *Aus sieb zig Jahren* (1897). He has also contributed much to musical periodicals, and as a composer has written some part-songs and a nocturne for violin and piano.] He has a decoration from the Duke of Meiningen (1871); and is a royal music-director (1873) and a member of the 'Accademia filarmonica' at Bologna. G.

WASTE VALVE. A safety valve to organ bellows. T. E.

WATER CARRIER, THE. The English version of Cherubini's LES DEUX JOURNÉES.

WATER MUSIC, THE. A series of instrumental movements composed by Handel.

On his return from Italy in 1710, Handel was presented to the Elector of Hanover by Steffani, through whom he obtained the appointment of Capellmeister at the Electoral Court, with leave of absence for a visit to England. He returned in June 1711; and in 1712 obtained permission to make a second visit 'on condition that he engaged to return within a reasonable time.'[1] This he interpreted so liberally, that he was still busy in London when the Elector arrived there, under the title of King George I., Sept. 20, 1714. It was impossible for him to present himself at Court after such a dereliction of duty; but his friends, Baron Kielmansegge and the Earl of Burlington, procured his restoration to favour. By their advice he wrote a Suite of movements for two solo violins, flute, piccolo, two hautboys, one bassoon, two horns, two trumpets, and stringed orchestra; and had them played, under his own direction, on August 22, 1715, upon a boat, in which he followed the royal barge on its return from Limehouse to Whitehall. The King was delighted with the music and inquired the name of the composer. Baron Kielmansegge made good use of the opportunity, and so far appeased the King's resentment, that he not only restored Handel to favour, but accorded him a pension of £200 a year, in addition to one of equal amount previously granted to him by Queen Anne. We owe this account to Mainwaring.[2] Hawkins asserts that the pension was not granted till Handel's appearance at Court with Geminiani. The date rests on the authority of Malcolm,[3] who also tells us that a similar excursion took place, July 17, 1717, when the Royal Family proceeded by water to 'a supper-party, given by Lady Catharine Jones, at the house of the late Lord Ranelagh, at Chelsea'; and that Handel directed the orchestra with such success that the King commanded the whole of the music to be thrice repeated. As no second collection of 'Water Music' is known to be in existence, we are driven to the supposition that the compositions of 1715 were repeated in 1717. Dr. Chrysander is of opinion that the first performance took place in 1717; but the earlier date has always been accepted, and it is certain that Handel was reconciled to the King long before 1717.

The Water Music consists of twenty-one Movements; the original autograph has disappeared; but two movements undated, and differing considerably from the printed copies, will be found in Brit. Mus. Add. MS. 30,310.[4] The earliest printed edition is that of Walsh, published in 1740. W. S. R.

WATLEN, JOHN, a composer and music-publisher who proclaimed on many of his title pages 'Late of the Royal Navy.' He was living in Edinburgh in 1788, and about and before this time was composing sonatas for the harpsichord and programme music. Some of this, of various dates of composition, include 'The Siege of Toulon,' 'Battle of Trafalgar,' etc. In Edinburgh he was at one time an assistant to Messrs. Corri & Co., music-publishers, and was a tuner and music-teacher until he opened a music-shop at 17 Princes Street. From this address he published many arrangements and selections of Scottish Songs, including his 'Circus Tunes.' He removed to 13 North Bridge, and this imprint appears on a great number of Scots Songs, either arranged or entirely composed by himself. In 1798 he failed in business and retired to Abbeyhill, a sanctuary from arrest near Holyrood. Here he taught music and issued sundry sheet songs. About 1800 he removed to London, where, in partnership with a person named Cobb, he was again publishing. Cobb and Watlen were at 19 Tavistock Street, Covent Garden, in 1805: in 1807 Watlen had set up business on his own account at 5 Leicester Place, Leicester Square. Watlen was the first secretary of the Edinburgh Musical Fund. F. K.

WATSON, THOMAS, put forth in 1590 'The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson. There are also heere inserted two excellent Madrigalls of Master William Byrd's composed after the Italian vaine at the request of the sayd Thomas Watson.' It is dedicated in a Latin metrical epistle to Robert Devereux, Earl of Essex, and there is also a similar epistle addressed to Luca Marenzio, the celebrated Italian madrigal composer, from whose works twenty-three of the twenty-eight madrigals included in

[1] Mainwaring, *Memoirs of the Life of the Late George Frederic Handel* (London, 1760), pp. 85, 86.
[2] *Ibid.*, pp. 90–92.
[3] *Anecdotes of the Manners and Customs of London, during the Eighteenth Century* (London, 1811).
[4] It is quite possible that these may have been remodelled for the performance in 1717.

the publication were taken. Many of these madrigals are still well known. Watson is conjectured to have been identical with Thomas Watson, a native of London, who after studying poetry for some time at Oxford, returned to London to study law, and died about 1592. A collection of sonnets by him entitled 'Hecatompathia, or Passionate Centurie of Love,' was licensed in 1581, and some poems by him were inserted in the collection called 'England's Helicon,' 1614. [The Christ Church library contains a song for three voices by Watson, possibly Thomas.] W. H. H.

WATTS, JOHN, a famous bookseller and printer with whom Benjamin Franklin served as a journeyman, when he was in London. Watts was established in Wild's Court, Lincoln's Inn Fields, before 1726, and in conjunction with Jacob Tonson published plays and miscellaneous works. The introduction of the ballad opera at Lincoln's Inn Fields Theatre brought Watts into brisk trade in the publication of the operas performed there. He published the first and later editions of the 'Beggar's Opera,' 1727–28 (music engraved), and after this practically the whole of the series of ballad operas as they were performed. These editions have the airs for the songs in the operas printed from engraved wood blocks, and are especially valuable for giving the old names of the tunes. They range in date from 1727 to 1739. Another important work in six volumes is 'The Musical Miscellany,' 1729–31. After Watts's death this was reissued with different titles to the volumes ('The Harp,' 'The Spinnet,' 'The Violin,' etc.) by a person named Wren, *circa* 1750. Some of the operas were also reissued (1765, etc.) by J. and R. Tonson. F. K.

WAYLETT, HARRIETT, an actress and soprano singer, principally of ballads of the Vauxhall type. She was born at Bath, Feb. 7, 1800, and was the daughter of an upholsterer named Cooke. She became the pupil of one of the Loder family, and made her début on the Bath stage, March 16, 1816, performing in provincial theatres for the next three or four years. At this time she made considerable reputation by her playing and singing in the character of Margery, in the opera 'Love in a Village,' in which she afterwards appeared at Drury Lane. She made her first appearance on a London stage at the Adelphi in October 1820. She had previously (1819) married an actor named Waylett, who proved a very unsuitable husband, and she experienced many misfortunes through her marriage, which ended in separation. In 1826 she married George Alexander Lee, the composer. [She appeared at the Dublin Theatre Royal almost every season from 1826 to 1836. In Oct. 1835 she got £800 for a three weeks' engagement W. H. G. F.] She died at Kensington, April 26, 1851. F. K.

WAYLETT, HENRY, a London music-publisher, established before 1740, at 'The Black Lyon' in Exeter Change. He was an extensive publisher of half-sheet songs, collections of songs, tutors, etc. He had the honour of issuing the first edition of 'Rule, Britannia' which formed part of the following publication: 'The music in the Judgment of Paris. . . to which (by particular desire of several encouragers of this work) are added the celebrated Ode in Honour of Great Britain, call'd Rule Britannia, and Sawney and Jenney, a favourite dialogue in the Scotch stile, the whole compos'd by Thomas Augustine Arne, opera sesta' folio, the patent dated Jan. 29, 1740–41. Waylett also published sets of country dances (one is for 1751), 'The Muses Choice' by Joseph Bryan, two books 1756–58, solos by Thomas Davis, etc. etc. He appears to have been succeeded by Francis Waylett, who at another address ('his music shop opposite Suffolk Street, Pall Mall') reissued publications by the elder Waylett. In 1769 (and probably long before) Richard Bride was established at The Black Lyon in Exeter Change, publishing on his own account, and republishing the early Waylett publications. F. K.

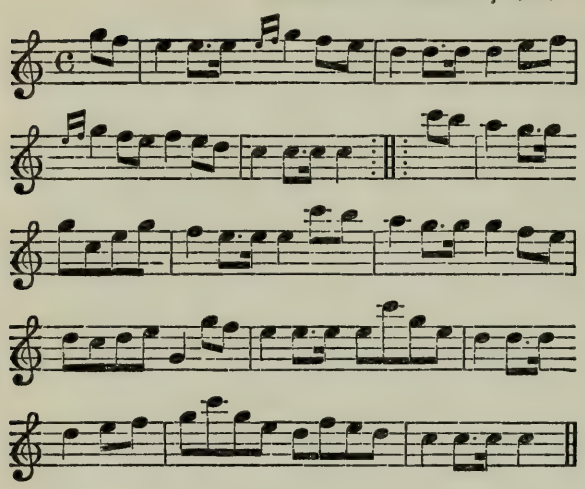
WEALE, or WHEALE, WILLIAM, was organist of St. Paul's, Bedford, from about 1715, took the degree of Mus.B. at Cambridge in 1719, and died at Bedford in 1727. He deserves mention as the composer of the hymn-tune 'Bedford,' which seems to have equal authority in both its versions, in triple and duple time. (*Brit. Mus. Biog.*) M.

WEARING OF THE GREEN, THE. This is one of the most popular Irish songs, although it only dates from the Jacobite period. Some writers aver that the tune is only coeval with the song, namely *circa* 1796, but the melody can be traced back to the year 1740. Macklin, the famous Irish actor, was familiar with the tune, in the years 1735–50, and he gave it to Smollett, who introduced it into his only successful play, *The Reprisal*, in 1756. This play was accepted by Garrick on Feb. 4, 1757, but was not produced till November of the same year, when Miss Macklin sang the air to Smollett's verses commencing, 'From the man whom I love.' The tune with the first verse was printed in December 1760, by Oswald in his *Complete Tutor for the Guittar*, including eighteen Favourite Songs. Its appearance in this volume has led some writers to regard the air as by Oswald, but it is marked as 'from *The Reprisal*,' and, moreover, one of the other favourite songs is Arne's 'All around the Maypole.' The air was published by Rutherford in 1759 as 'Ballance a straw,' this title being taken from a line in the first verse of Smollett's song. Oswald also manufactured the Irish tune into a March called 'The Tulip.' Subjoined is Rutherford's setting: —

'*Ballance a Straw.*'

(From *The Reprisal.*)

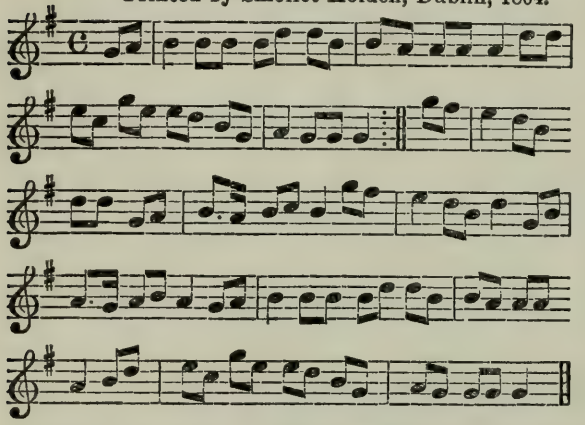
Rutherford's *Collection*, 1759.



During the Volunteer movement it was in vogue as a marching tune, and in 1797 some unknown Dublin ballad-writer adapted verses to it which, as William Eliot Hudson says, 'were the solace of every peasant in the years which followed 1798.' However, the tune was somewhat varied, and in part modernised, as the following version, printed by Smollet Holden in 1804, and ever since used, will testify: —

'*The Wearin' of the Green.*'

Printed by Smollet Holden, Dublin, 1804.



About the year 1830 another song was adapted to this old Irish air entitled 'The Captain with his whiskers took a sly glance at me,' and it had a great vogue, due to the singing of Madame Vestris. During the Fenian movement the 'Wearing of the Green' was revived as an Irish patriotic song, and Dion Boucicault introduced a revised version of it into his *Arrah na pogue*. This air was a particular favourite with the late Queen Victoria, as recorded in Vacaresco's *Sovereigns I have met*, although the performance of it during the Land League days of 1881–84 was deemed treasonable. W. H. G. F.

WEAVER, JOHN, a dancing master, was born at Shrewsbury on July 21, 1673, and died there on Sept. 24, 1760. In 1706 he published in quarto a translation of Feuillet's *Chorégraphie*, under the title of *Orchesography, or the Art of Dancing by Characters and Demonstrative Figures*. This was the first attempt of the sort in England. A second edition without date appeared some ten years later. In the same year, 1706, he published *A Small Treatise of Time and Cadence in Dancing, reduc'd to an Easy and Exact Method*, consisting of eight quarto pages of text and four of choregraphic examples. He also published a number of dances in the new character with their tunes, but the only one that bears his name is 'The Union, a New Dance compos'd by Mr. Isaac, perform'd at Court on Her Majestie's Birth day, Febr. ye 6th, 1707, and writt down in Characters by John Weaver.' This is a dance in fifteen couplets engraved on copper plates. Weaver's next literary effort was *An Essay towards an History of Dancing*, 8vo, 1712. This is largely concerned with the Pantomime of the ancient Romans. In speaking of Country Dances he describes them as 'the peculiar growth of this (English) nation; tho' now transplanted into almost all the Courts of Europe.' Prior to publication he had written a letter to the *Spectator* dated March 19, 1711–12, describing the book, and he managed to get it noticed again on August 25, as 'now ready to be published' (see *Spectator*, Nos. 334 and 466). The *History of Dancing* was followed by *Anatomical and Mechanical Lectures upon Dancing*, 8vo, 1721, and this again by *The History of the Mimes and Pantomimes. To which will be added a List of the Modern Entertainments that have been exhibited on the English Stage, either in Imitation of the ancient* Pantomimes, *or after the manner of the Modern* Italians; *when and where first Perform'd, and by whom Compos'd*, 8vo, 1728. This List of Entertainments is of interest, for in it Weaver claims to have been the first to introduce drama in dumb show on the English stage. He says: 'The first Entertainment that appeared on the *English* stage, where the Representation and Story was carried on by Dancing, Action and Motion only, was performed in Grotesque Characters, after the manner of the Modern Italians, such as Harlequin, Scaramouch, etc., and was called The Tavern Bilkers. Composed by Mr. Weaver, and first performed in Drury Lane Theatre, 1702. The next was many years after, and was an attempt in Imitation of the ancient *Pantomimes*, and the first of that kind that had appeared since the time of the Roman Emperors, and was called The Loves of Mars and Venus. Composed by Mr. Weaver. First perform'd on the theatre in Drury Lane 1716.'

'The Tavern Bilkers' was played at Drury Lane with Farquhar's 'The Constant Couple' on Oct. 23, 1702. It was revived in conjunction with the same play on March 8, 1715–16, when it is described as 'a mimick night scene, after the Italian manner, as it was performed 14

years ago,' and again at Goodman's Fields on Jan. 13, 1732–3, with Woodward as First Drawer (see Genest, *History of the English Stage*, ii. 254, 576, and iii. 399). Harlequin and Scaramouch had long been known on the English stage as speaking characters: the novelty consisted in the representation of an entire drama in dumb show.

'The Loves of Mars and Venus' was produced with symphonies by Mr. Symonds, and the 'musical airs of the dancing parts' were composed by Mr. Firbank. It was so well received that in the following season Weaver produced 'Orpheus and Eurydice, a Dramatick Entertainment in Dancing after the manner of the ancient Pantomimes,' and in 1719 a similar pantomime entitled 'Cupid and Bacchus.' He did not, however, entirely abandon the modern Italian style, for on April 2, 1717, he produced at Drury Lane 'Perseus and Andromeda, a Burlesque Entertainment in Dancing, in Grotesque Characters,' with Mrs. Bignall as Andromeda. This was played with Beaumont and Fletcher's 'The Humorous Lieutenant.' If one may judge of the piece by a description printed about 1780 it consisted of two distinct plays, each in five interludes, the one serious, representing the classical story of Perseus and Andromeda, the other comic and modern, introducing Harlequin, Columbine, Clown, and other characters. Each interlude of the serious was followed by an interlude of the comic play, and in the latter a song of Weaver's beginning 'In London town there lived, well known, a Doctor old and wary' was sung to the tune of 'Thomas, I cannot.' 'Harlequin turned Judge' was another grotesque pantomime of Weaver's produced in 1717.

In 1719 Weaver seems to have severed his connection with Drury Lane and to have been succeeded by another dancing master named John Thurmond, but we hear of one other pantomime of his, 'The Judgement of Paris,' produced at Drury Lane on Feb. 6, 1732–3. Pantomimic entertainments in dumb show were just then the favourite diversions of the town: see the *Gentleman's Magazine* for 1732, p. 761. J. F. R. S.

WEBBE, Samuel [is generally said to have been born in Minorca, but the obituary notice in the *Gentleman's Magazine* of 1816 (quoted in *Musical Times*, 1897, p. 678) implies that his father died after accepting a government position in Minorca, before his wife and son could join him there. The father's sudden death reduced the family to straitened circumstances. Samuel Webbe was, therefore, at eleven years of age, apprenticed to a cabinet-maker, but upon the expiration of his time quitted that calling, and copied music for a livelihood, being employed by Welcker in Soho, through whose instrumentality he had lessons from Barbandt, organist of the Bavarian ambassador's chapel]. He also studied the Latin, French, and Italian languages, which were afterwards supplemented by German, Greek, and Hebrew. He first appeared as a composer about 1763, devoting himself chiefly to the production of unaccompanied vocal music. In 1766 the Catch Club awarded him a prize medal for his canon 'O that I had wings,' and in subsequent years twenty-six other medals for the following compositions: — 'The man and the woman,' catch, 1767; 'From everlasting,' canon, and 'A generous friendship,' glee, 1768; 'Alzate o porte,' canon, 1770; 'Iddio i quel che mi cingo,' canon, 1771; 'Discord, dire sister,' glee, 1772; 'To the old, long life,' catch, and 'Who can express,' canon, 1774; 'Now I'm prepared,' glee, 1775; 'You gave me your heart,' and ''Tis beauty calls,' glees, 1776; 'Glory be to the Father,' canon, and 'Rise my joy,' glee, 1777; 'Great Bacchus,' and 'Hail, music,' glees, 1778; 'Neighbours, come,' catch, and 'O all ye works,' canon, 1781; 'My Lady Rantum,' catch, 1782; 'To Thee all angels,' canon, 1783; 'When youthful Harriet,' catch, and 'The fragrant painting,' glee, 1784; 'O Lord, shew Thy mercy,' canon, and 'Swiftly from the mountain's brow,' glee, 1788; 'Juliet is pretty,' catch, and 'Non fidi al mar,' glee, 1790; and 'Tell me,' catch, 1794. More than half of these compositions are catches and canons that have now nearly passed into oblivion, and but three of the glees can be ranked among Webbe's best. His finest works, — his glees 'When winds breathe soft,' 'The mighty conqueror,' 'Come live with me,' 'Thy voice, O Harmony,' 'To me the wanton girls,' and 'Hence, all ye vain delights,' and his catches, 'Dear father, the girl you desire me in marriage,' and 'Would you know my Celia's charms,' — are not to be found in the list of his prize compositions. On the death of Thomas Warren Horne in 1784 he became secretary to the Catch Club, and held the office until his death. On the establishment of the Glee Club in 1787 he became its librarian and wrote and composed for it his glee 'Glorious Apollo,' which during the whole existence of the club enjoyed the distinction of being the first glee performed at every meeting. He was also organist of the chapel of the Sardinian embassy. [In the *Laity's Directory* for 1793 (quoted in *The Tablet*, 1817), is an advertisement which supports this statement, and the publication of music used in this chapel, as well as of music used in the Portuguese chapel, seems to imply that he was organist of both.] He published in 1792 'A Collection of Motetts or Antiphons,' and 'A Collection of Masses for small choirs,' principally composed by himself. He published at various periods, commencing 1764, nine books of glees, etc., which were subsequently republished with additions in 3 vols. folio. Twenty-five glees, thirty-six catches, and nine canons by him are included in Warren's collections. He also composed several excellent

songs, of which 'The Mansion of Peace' enjoyed a long-continued popularity. [Various other publications are mentioned in the *Quellen-Lexikon.*] He died at his chambers in Gray's Inn, May 25, 1816, and was buried in Old St. Pancras churchyard. William Linley wrote an ode upon his death for the best setting of which a prize was offered. Seven competitors entered the lists, viz. William Beale, Lord Burghersh, James (?) Elliott, C. S. Evans, William Hawes, William Knyvett, and William Linley; the prize being won by Evans. Webbe stands in the foremost rank of glee-writers, and his works will maintain that position as long as a taste for that style of composition shall endure. As a man he was much beloved and respected for his social virtues.

Samuel Webbe, jun., his eldest son, was born in London about 1770. He studied principally under his father and became a good pianist and organist. Like his father he early devoted himself to the practice of vocal composition, and in 1794 obtained from the Catch Club prizes for a catch, 'Ah Friendship,' and a canon, 'Resonate Jovem,' and in 1795 for a canon, 'Come follow me.' About 1798 he settled in Liverpool, and became organist of the Unitarian Chapel, Paradise Street. About 1817, he returned to London and joined Logier in teaching on the latter's system, and became organist of the Spanish ambassador's chapel. Some years afterwards he again settled in Liverpool, where he became successively organist of St. Nicholas Church and of St. Patrick's Roman Catholic Chapel, Toxteth Park. He composed many glees possessing great merit (among which 'Come away, Death' is conspicuous), songs, motets, etc. He edited the collection of glees, etc., entitled 'Convito Armonico.' [See also *Quellen-Lexikon.*] He died at Liverpool, Nov. 25, 1843. W. H. H.

WEBBER, Amherst, was born at Cannes, Oct. 25, 1867, and was educated at Marlborough College, and New College, Oxford, where he took an ordinary and a musical degree. He then went to Dresden to study composition with J. L. Nicodé, and in the winter of 1889–90 was at the Paris Conservatoire under Guiraud. He was engaged as *maestro al piano* for several years at Covent Garden and the Metropolitan Opera-House, New York, and did valuable work in 'coaching' various eminent singers in the Wagner repertory. He composed a symphony, performed by the Philharmonic Orchestra in Warsaw in 1904, and at Boston by the Symphony Orchestra under Gericke in 1905. His one-act comic opera, 'Fiorella,' to a libretto by Sardou, was produced at the Waldorf Theatre, London, June 7, 1905. Various songs in English and French have become popular with the refined singers to whom they appeal. 'Aubade' and 'La Première' are two of the most successful as well as the best. M.

WEBER, Carl Maria Friedrich Ernest, Freiherr von, was one of those musicians in whose family music was long an hereditary gift. As far as we know, there is but one German musician with a musical pedigree longer and more widely spread than Weber's — Sebastian Bach. Like Bach too, Weber touched the highest point in the special branch cultivated by previous generations on both sides. With Bach this was Protestant church music in its noblest form, with Weber, national opera in its most brilliant if not its most perfect development. The earliest known member of the family, Johann Baptist, a man of property in Lower Austria during the latter half of the 16th century, was made Freiherr by the Emperor Ferdinand II. in 1622. The family was, and still is, Roman Catholic. We know nothing of Johann Baptist's musical tastes or faculties, but his younger brother, Joseph Franz Xaver, apparently living in Upper Swabia, is said to have been a great amateur of music and the drama. The title of the elder brother was not transmitted till 1738, and of the younger one's descendants, one, Fridolin, was in the service of Freiherr von Schönau-Zella, near Freiburg im Breisgau, in the 18th century, and died in 1754. He was passionately devoted to music — sang, and played the violin and organ. Of his two sons, the elder, also a Fridolin (and also a singer and violin player) became the father of Mozart's wife Constance; and, as is well known, she, and in a still greater degree her sisters, Josepha, Aloysia, and Sophie, were excellent, and almost distinguished singers. Constance's father succeeded his father as manager of the Schönau-Zella estates, and apparently dropped the *von*, which was not borne by Mozart's wife.

His younger brother, Franz Anton von Weber, born 1734, became the father of Carl Maria, who was thus connected by marriage with Mozart. Franz Anton must have been a violinist of more than common ability, as we find him included, by those qualified to speak, amongst the most distinguished viola-players of the time.[1] He was also a virtuoso on the double-bass. He took military service with the Elector Palatine, Carl Theodore, at Mannheim, on the understanding that he was to assist in the celebrated court band. He fought against Frederick the Great at Rosbach (1756) and was slightly wounded, after which he left the army, and entered the service of the Elector Clement Augustus at Cologne. In 1758 he became Steward to the Prince-Bishop, and Court-Councillor at Steuerwald, near Hildesheim. His devotion to music, which was such that he would even play the violin while walking in the fields with his family, caused him to neglect the duties of his office, and he was deprived of it. From 1768 to 1773 he lived at Hildesheim as an ordinary citizen, and there decided, despite

[1] Forkel's *Musikalischer Almanach* for 1783, p. 93.



CARL MARIA VON WEBER

his age and numerous family, on becoming a practical musician. He appears to have started on a tour as a viola-player,[1] and then settled in Lübeck, where he published 'Lieder mit Melodien fürs Clavier' (1774), compositions apparently not without talent, as they were noticed nine years after.[2] In 1778 he was musical director of the theatre at Lübeck, and from 1779 to 1783 Capellmeister to the Prince-Bishop of Eutin. In 1784 he went to Vienna, made acquaintance with Joseph Haydn, and entrusted to him his two eldest sons, FRITZ and EDMUND, both of whom showed talent for music [see vol. ii. p. 356*a*]. In 1785 he married again in Vienna, returned to Eutin, and undertook the post of director of the town-band.

At Eutin was born in 1786 the first child of his second marriage, CARL MARIA VON WEBER. His birthday was most likely Dec. 18, but there is no absolute certainty of the fact. The father had always longed to have a child that should turn out a prodigy, such as Mozart had been. All his children, daughters as well as sons, showed talent for music and the stage, and his two eldest sons became really good musicians. Haydn was specially attached to Edmund, and wrote in his album

> Fear God, love thy neighbour, and thy
> Master Joseph Hadyn who loves thee heartily.[3]
> Estoras (*sic*), May 22, 1788.

But Franz Anton could not disguise from himself that so far none of his children surpassed mediocrity, and he was all the more anxious to discern in Carl Maria talent of a higher order. Inconstant by nature, his character was an odd mixture of vanity and a pretentious vein of comedy with the most brilliant and versatile gifts, forming a most unsatisfactory whole. Such a disposition was little adapted to the training of a gifted child. Carl Maria was early set to learn musie, principally under his father, who after all was but an amateur. The talent, so ardently longed for, however, would not appear in the delicate, nervous child. There is a tradition that after taking great pains with him in vain, his elder brother Fritz exclaimed on one occasion, 'Carl, you may become anything else you like, but a musician you never will be.' The father now tried him with the plastic arts, and put him to drawing, painting in oil, pastel, and engraving. Weber, in his autobiography, says that he followed this with some success,[4] but the specimens preserved in the family show nothing beyond a certain manual dexterity, with no sign of real talent.

[1] Gerber's *Lexicon*, ii. 771.

[2] Forkel, p. 68, and elsewhere. M.M. von Weber, in his biography of his father (*Lebensbild*), i. 13, conjectures that Franz Anton had played under an assumed name up to 1778, as no trace of him is found before. Apparently he did not know of the passage in Forkel's *Almanach*. Gerber also mentions as compositions of Franz Anton's a cantata 'Das Lob Gottes in der Natur,' and pieces for the viola, both in MS.

[3] C. F. Pohl's *Joseph Haydn*, ii. 204. The general opinion of Edmund von Weber is somewhat opposed to Spohr's judgment on making his acquaintance in Berne in 1816. He says 'he is said to be a good theoretical musician; as a violinist and conductor he is weak.' Spohr's *Selbstbiographie*, i. 253.

[4] Weber's *Litterarische Arbeiten*, p. 175. (Leipzig, Kiel, 1866.)

His father had left Eutin in 1787, and was leading a restless life as director of a dramatic troupe mainly consisting of his own grown-up children. During the next few years he is to be found in Vienna, Cassel, Meiningen, Nuremberg, Erlangen, and Augsburg. Bad as the influence of this roving life must have been on the whole, it had its advantages for Carl Maria in the special line to which he was to devote himself, for he may be said to have grown up behind the scenes. From his childhood he was at home in the stage-world as none of the great opera-composers have been — not even Mozart. That instinct for the stage, so obvious in all his dramatic conceptions, and so unfortunately absent in most German opera-composers, no doubt sprang from these early impressions. In 1794, the father being at Weimar with his family, Carl Maria's mother Genoveva, then twenty-six, was engaged as a singer at the theatre under Goethe's direction, and appeared, on June 16, as Constanze in Mozart's 'Entführung.' The engagement was however cancelled in September, and Franz Anton left Weimar, to his subsequent regret.[5] He went, it appears, to Erlangen, and in 1796 to Hildburghausen. There the boy of nine found his first scientific and competent teacher in Heuschkel, an eminent oboist, a solid pianist and organist, and a composer who thoroughly understood his art. An organ-piece by him on the chorale 'Vom Himmel hoch,' a copy of which is in the writer's possession, shows little fancy, but a complete mastery of the *technique* of composition. It is impossible to state with certainty the method on which Heuschkel had formed himself as a pianist, but it was probably Emanuel Bach's. He had a gift for teaching, and being still young (born 1773), took a personal interest in his pupil. Carl Maria did not at first like the hard, dry studies to which his teacher inexorably bound him, but he soon found that he was making progress, and the father at last beheld with astonishment the dawn of that genuine musical talent which he had himself tried in vain to evoke. Weber never forgot what he owed to Heuschkel. In his autobiographical sketch, written in 1818, he says that from him he had received the best possible, indeed the only true, foundation for a style of pianoforte-playing, at once powerful, expressive, and full of character, especially the equal cultivation of the two hands. Heuschkel on his part followed with justifiable pride the subsequent triumphs of his pupil, and one of his published compositions is a piece for wind instruments on themes from Rossini's 'Semiramide' and Weber's 'Euryanthe' (Schott).

Unfortunately this instruction lasted but a short time, as Franz Anton moved on in the autumn with his company to Salzburg. Here

[5] Pasqué's *Goethe's Theaterleitung in Weimar*, ii. 20, 223. Leipzig, Weber. 1863.

there was a training-school for chorister-boys, similar to St. Stephen's Cantorei in Vienna, in which the brothers, Joseph and Michael Haydn, were educated. Michael Haydn had been in the service of the Archbishop of Salzburg since 1762, first as Concertmeister, and afterwards Cathedral organist also. One of his duties was to teach singing to the choristers, among whom the young Weber soon found a place, speedily exciting the attention of Haydn. He asked him to his house and set him to play a concerto of Kozeluch's, which he had studied with Heuschkel, and other pieces, including a recitative from Graun's 'Tod Jesu.' The upshot was that after repeated requests from the father he consented to give the boy gratuitous instruction in composition.

Michael Haydn has been somewhat hardly dealt with as a composer. His talent was considerable, and had been thoroughly cultivated, although he had not the genius of his elder brother. As a teacher the mere fact of his sixty years put him at too great a distance from his eleven-year-old pupil for anything like the same results as had been obtained with Heuschkel. Still he seems to have been satisfied with six fughettas, composed apparently under his own eye, and the proud father had them printed in score. The dedication, showing evident traces of the father's hand, runs 'To Herr Edmund von Weber, my beloved brother in Hessen-Cassel. To you as connoisseur, as musician, as teacher, and more than all as brother, these firstfruits of his musical labours are dedicated, in the eleventh year of his age, by your tenderly loving brother, Karl Maria von Weber, Salzburg, Sept. 1, 1798.'[1] Carl Maria's mother had died on March 13, of consumption, and her death perhaps occasioned a trip to Vienna in April, on which Carl Maria accompanied his father. Here they heard the 'Creation' (April 29 or 30), and probably entered into personal relations with Haydn. Immediately after his return, in the beginning of July at the latest, the father began to talk of leaving Salzburg, for 'one cannot exist under this hierarchy,' and in the autumn they all moved to Munich. As the lessons in composition from Michael Haydn only began in January 1798, they cannot have lasted more than six months. Franz Anton had gradually tired of his stage-managing. 'I have bid good-bye to the good old theatre,' he writes,[2] 'and have returned, though without pay, to my old military life.' This consisted in his adoption of the title of Major, to which he had no sort of right. In Munich Carl Maria had two new teachers, the singer Wallishauser (Italianised into Valesi) and Johann Nepomuck Kalcher, afterwards court-organist. With the latter he made more progress in composition than with Michael Haydn, and always retained a grateful recollection of him. He soon began to play at concerts with success. Under Kalcher's eye he wrote his first opera, 'Die Macht der Liebe und des Weins,' a mass, PF. sonatas, and variations, violin trios, and songs; but the MSS. have all disappeared; apparently he burnt them himself.[3] One work of this time has survived, a set of variations for PF. (op. 2), dedicated to Kalcher, and specially interesting as lithographed by himself. He had been led to this kind of work by his acquaintance with Aloys Senefelder, the inventor of lithography, in whose shop he frequently occupied himself, even imagining that he had discovered some improvements in the method of mechanical reproduction. Indeed, his interest in lithography became so keen, that for a time he neglected composition. The father, always restless and whimsical, thought of carrying out the new discovery on a large scale, and it was decided to move to Freiberg in Saxony, where the necessary materials were more easily procurable. The plan was carried into effect in 1800, Carl Maria giving concerts on the way with success at Leipzig and other towns in Central Germany. Arrived in Freiberg he speedily lost his interest in lithography, partly owing to an opening which occurred for producing a dramatic work. The large and well-selected company of Ritter von Steinsberg, whom the Webers had met before, had been playing there since the summer. Steinsberg had written an opera-book, 'Das Waldmädchen,' which he handed over to Carl Maria, then just thirteen, and the first performance took place on Nov. 24. Public expectation had been roused to a high pitch by Franz Anton's manœuvres, and seems to have been barely satisfied by the result. Two Freiberg musicians entered into a newspaper correspondence with the composer, whose pen was obviously guided by his father, for the intemperate, impertinent tone of the letters is wholly unlike anything in Carl Maria's character. The opera succeeded better at Chemnitz (Dec. 5, 1800), and was evidently appreciated in Vienna (Leopoldstadt Theatre, 1805), where it was given eight times during the month of December. It was also performed at Prague, and even in St. Petersburg, but negotiations with Weimar fell through. Carl Maria was quite aware afterwards of the small value of this youthful work. In his autobiographical sketches, he calls it 'a very immature production, not perhaps without occasional marks of invention, the second act of which I wrote in ten days,' adding, 'this was one of the many unfortunate consequences of the marvellous tales of the great masters, which made so great

[1] M. M. von Weber, I. 41, and elsewhere, thinks his father made him out intentionally a year younger than he was, but of this piece of dishonesty he may be acquitted. The careless mistake of speaking of a person as of the age of the current year instead of that of the year last completed is very frequent in German. The expression 'in the eleventh year of his age,' may well have meant the same as eleven years old.

[2] Jan. 19, 1799, to Hofkammerrath Kirms at Weimar.

[3] M. von Weber, I. 49, etc., says that they were accidentally destroyed in Kalcher's house. See, however, Biedenfeld's *Komische Opera*, p. 134 (Leipzig, Weigel, 1848), and R. Muziol in the *Neue Berliner Musikzeitung* for 1879, No. 1, etc.

an impression on my juvenile mind, and which I tried to imitate.'

Freiberg in its turn was abandoned, possibly towards the end of 1800, certainly by the beginning of 1801. The last we hear of him there is that he wrote on Dec. 9 to Artaria of Vienna offering him his lithographic invention, the advantages of which were, in his own words, '1. I can engrave music on stone in a manner quite equal to the finest English copper-plate engraving, as the enclosed specimens will show. 2. One workman can complete from two to three plates a day in winter, and from three to four in summer when the days are longer. 3. A plate can be used again, by which I mean entirely erased, over thirty times. 4. Two men can take as many thousand impressions a week as in common printing. 5. One hundred thalers will cover the whole outlay for machinery.' He also offered the Viennese publishers several compositions for strings and for piano. Artaria took no notice of the letter.[1] After this the father and son seem to have made some stay in Chemnitz, as we have letters from the former there dated April 24, and May 17, 1801. By November they were again in Salzburg, where Carl Maria composed the opera 'Peter Schmoll und seine Nachbarn,' produced in Augsburg (probably in 1803) without any special success. In a letter of Nov. 25, 1801, Carl Maria calls himself a pupil of Michael Haydn, 'and of several other great masters in Munich, Dresden, Prague, and Vienna,' but who these masters were has not been ascertained. As far as Vienna, Prague, and Dresden are concerned, it can refer only to short temporary relations with musicians, as up to this time no stay had been made in any of these places. The passage, however, is fresh evidence of the continual restlessness in which Weber's youth was passed. In the summer of 1802 he went with his father to North Germany, and in October paid a fortnight's visit to his birthplace. Here he saw much of Johann Heinrich Voss, a fact worthy of note, because of the admirable settings he afterwards composed to some of Voss's poems. On the return journey he composed at Hamburg, also in October, his two first Lieder — 'Die Kerze,' by Matthisson, and 'Umsonst,' of which the latter only has been printed. At Coburg, where the court was very musical, he tried to procure a hearing for his two operas, but whether successfully or not cannot be ascertained. More important than the actual musical results of this tour were the theoretical studies on which he embarked during its progress. He collected books on theory, and soon his letters are full of Emanuel Bach's *Versuch über die wahre Art das Clavier zu spielen*, of Agricola (apparently his revision of Tosi's *Opinioni*), of Kirnberger, and others. Thus he began to cultivate independence of thought on matters of art. His newly acquired knowledge of theory was indeed rudely shaken in Augsburg, where he arrived November 1802, and made some stay. Here he formed a close friendship with a certain Dr. Munding, who in all their conversations on art had a disturbing habit of demanding the reason for every rule propounded, which Weber was not at that time competent to give. This, however, stimulated him to clear up his own views on the fundamental laws of art. The most striking fact about him at this time was the extraordinary activity of his mind in every direction. He took great interest in musical criticism, and in December 1802 was busy with preparations for a musical dictionary. A Salzburg friend, Ignaz Susan, wrote to encourage him in a plan for a musical periodical, and was soon afterwards employed in procuring him materials for a history of music in Vienna, whither he betook himself early in 1803. The most important acquaintance he made on this visit was that of the Abbé Vogler, who was then composing his opera 'Samori.' This gifted, many-sided man, however he may have fallen short of the highest excellence in art, exercised a more stimulating effect than any other artist on Weber, who attached himself to him with all the enthusiasm of youth. 'By Vogler's advice,' he says, 'I gave up —and a great privation it was — working at great subjects, and for nearly two years devoted myself to diligent study of the various works of the great masters, whose method of construction, treatment of ideas, and use of means, we dissected together, while I separately made studies after them, to clear up the different points in my own mind.' Vogler himself put great confidence in his pupil. After Weber's arrival one evening in October 1803, Vogler suddenly ran into the inner room, closed the doors, shut the shutters, and set to work at something with great secrecy. At length he brought out a bundle of music, and after Weber had promised absolute silence, played him the overture and some other pieces from his new opera. Finally he commissioned him to prepare the PF. score. 'I am now sitting down to it, studying, and enjoying myself like the devil,' Weber writes to Susan.[2] The relations with Joseph Haydn were also renewed. 'He is always cheerful and lively, likes to talk of his experiences, and particularly enjoys having rising young artists about him. He is the very model of a great man.' These words of Weber's perhaps explain the fact that neither in his letters, which often go into great detail on the state of music in Vienna, nor in his biographical sketch, does he mention Beethoven. That he was personally acquainted with him there is no manner of doubt.[3] But Beethoven was difficult of access, and his rough ways may have repelled the delicate, refined and graceful youth. That Vogler used underhand means to keep them

[1] Nohl's *Musiker-Briefe*, 2nd ed., 1777.

[2] Nohl's *Mosaik*, p. 68, etc. (Leipzig; Senff, 1882.)

[3] *Ibid.* p. 78, note.

asunder is probably an unfounded assumption, but a certain irritation against Beethoven clung to Weber for many a year, till it gave way in manhood to an unreserved admiration and hearty veneration. Among other musicians of note in Vienna Weber mentions Hummel, just made Capellmeister to Prince Esterhazy, whom he calls the 'most elegant pianoforte-player in Vienna.' This opinion he modified on hearing him again in Prague in 1816. His precision and his pearly runs he still admired, but thought 'Hummel had not studied the intrinsic nature of the instrument.' Of Weber's own works during this time in Vienna but few exist, and of these few most are connected with Vogler, *e.g.* the PF. score of 'Samori'; PF. variations on themes from 'Samori,' and 'Castor and Pollux,' another opera of Vogler's.[1] That he was studying hard is certain, but this was not incompatible with a youthful enjoyment both of life and natural beauty. He became acquainted with a young officer, Johann Baptist Gänsbacher, a musical amateur, also a pupil of Vogler's, and the acquaintance soon ripened into an intimate and life-long friendship. Weber's son and biographer also has something to say of a 'tender connection with a lady of position' in Vienna. Possibly a song, 'Jüngst sass ich am Grab der Trauten allein,' composed immediately after his departure from Vienna, had something to do with this affair. Vogler had recommended him for the post of Capellmeister of the theatre at Breslau, and by May 8, 1804, before he was quite seventeen and a half, the arrangements were concluded. He went first to Salzburg to fetch his old father, and there, in the rooms of his friend Susan, composed the song just mentioned. On June 5 he was in Augsburg, and travelled on the 14th by Carlsbad to Breslau.[2]

If his biographer is correct in stating that Weber did not enter upon his post at Breslau before November 1804, he must either have been living there for more than three months without occupation, or have been touring about as an artist from June to October. But there is no indication of his having taken either of these courses. The Breslau theatre was kept up by a company chiefly consisting of better-class citizens. The head manager in 1804 was J. G. Rhode, Professor at the Kriegsschule. Previous to Weber's appointment, Carl Ebell had acted as director of music, but he, originally a lawyer, had returned to an official career. The orchestra and chorus were sufficient for ordinary demands. Weber, on this his first entrance on practical life, showed great talent for direction and organisation, though from over-zeal and inexperience he made many mistakes. He had from the first to contend with the prejudices of the managing committee, and with strong opposition in the chief musical circles of the town. The leader of this opposition was Joseph Schnabel, formerly first violinist, and deputy-conductor of the theatre, and appointed Cathedral-organist in 1805. Schnabel left the theatre on Weber's arrival, probably from vexation at not being Capellmeister himself, and, as a man of thirty-seven, declining to serve under a lad of eighteen. The two continued on awkward terms, and some rudenesses of which Weber was guilty towards Schnabel, a respectable and much-respected man, did not raise him in the estimation of the better part of the public. Among the managing company he had roused opponents, by insisting on several expensive alterations. Rhode, indeed, was well disposed towards him, and wrote a libretto, 'Rübezahl,' on which Weber set to work at Breslau.

In spite of Rhode, however, a regular breach ensued in the spring of 1806, and Weber's resignation was accepted. With the best intentions he had done little to raise the state of music in Breslau; but the years spent there were of great importance to his own development. Not only was his great gift for conducting first made apparent to himself and others, but it was chiefly at Breslau that the original and gifted pianist and composer, whom his contemporaries admired, and posterity venerates, was formed. Although somewhat isolated socially, his gifts and his amiable disposition attracted round him a small circle of musical people. Carl Ebell was one of the number, but his closest friends were F. W. Berner and J. W. Klingohr, both little older than himself, and both admired pianists, Berner being also chief organist of the church of St. Elizabeth, a talented composer, and in a certain sense a pupil of Vogler's. The three young men formed a close bond, and endeavoured to make their intimacy mutually profitable. Klingohr's strong points were sweetness, correctness, and grace; Berner's, power and depth of thought; Weber excelled in brilliancy, fascination, and unexpectedness. In genius he far surpassed the others, but Berner had had the solid training which he lacked. All three exercised themselves diligently in extempore playing, then justly considered the highest qualification for a good pianoforte-player and organist. In this branch also Weber proved the most gifted; in spite of risky harmonies, and even awkward counterpoint, detected by critical hearers, he carried all before him by the charm of his melodies, and the originality of his whole musical nature. He had also acquired considerable skill on the guitar, on which he would accompany his own mellow voice in songs, mostly of a humorous character, with inimitable effect. This talent was often of great use to him in society, and he composed many Lieder with guitar accompaniment. His fine voice, however, he nearly lost in Breslau. One day, in the early part of 1806,

[1] See Jähns, Nos. 39, 40, 43.

[2] M. von Weber is incorrect here, I. 87. Also the Variations, op. 6, were completed earlier than stated by Jähns (No. 43, p. 57). They were undoubtedly finished by May 1804.

he had invited Berner to spend the evening with him, and play over the newly-completed overture to 'Rübezahl,' but on Berner's arrival, he found his friend insensible on the floor. Wanting a glass of wine he had taken by mistake some nitric acid, used by his father for experiments in etching. He was with difficulty restored to consciousness, when it was found that the vocal organs were impaired, and the inside of the mouth and air-passages seriously injured. He recovered after a long illness, but his singing-voice remained weak, and even his speaking-voice never regained its full power. Beyond a few numbers of 'Rübezahl,' Weber composed little in Breslau. An 'Overtura Chinesa,' lost in its original form, was remodelled in 1809 as the overture to 'Turandot.'

After his withdrawal from the theatre he remained at Breslau without any regular employment, living on the hard-earned proceeds of music-lessons. Having his father to provide for, and encumbered with debts accumulated while he was endeavouring to live a somewhat fast life on a salary of 600 thalers a year (about £90), he found himself hard pressed, and determined to try a concert-tour. One of his pupils, Fräulein von Belonde, was lady-in-waiting to the wife of Duke Eugene of Würtemberg, then living at Schloss Carlsruhe in Silesia, where he kept up a great deal of music. The lady's influence procured for Weber the title of Musik-Intendant, which would, it was hoped, be a help to him on his tour, but that prospect having been destroyed by the war, the Duke invited Weber to Schloss Carlsruhe. Here he found not only a refuge for himself, his father, and an aunt, but a most desirable atmosphere for the cultivation of his art. He took up his abode there about midsummer, and though the Duke was summoned to the army in September the war was expected to be so soon over that at first no change was made in the peaceful life at the Castle. In these few months Weber wrote a considerable number of instrumental pieces, chiefly for the excellent artists who composed the small chapel of the Duke. To Jan. 1807 belong two orchestral symphonies (his only ones, both in C major[1]), and these had been preceded by some variations for viola and orchestra (Dec. 19), and a small concerto for horn and orchestra (Nov. 6, 1806). Possibly, too, the well-known variations on Bianchi's 'Vien quà, Dorina bella' belong to the last few weeks at Carlsruhe.[2] This happy time came to an end in Feb. 1807, after Napoleon's decisive victory over the Prussians, when the state of universal insecurity made it necessary to dismiss the band. But the Duke, with true nobility of mind, showed himself anxious to provide for his musicians, and through his intervention Weber was installed as private secretary at Stuttgart to Duke Ludwig, brother to Duke Eugene, and to the king (Frederic) of Würtemberg. As things were, he could not hesitate to accept a post which promised him, even at the cost of a temporary exile from his art, a certain income, doubly necessary now that he had his father to provide for. As he was not required at Stuttgart till Sept. 1, he made use of the interval after his departure from Carlsruhe on Feb. 23, for a concert-tour. The war made concerts a matter of great difficulty, but, after several vain attempts, he succeeded at Anspach, Nuremberg, Bayreuth, and Erlangen. He then turned in the direction of Stuttgart, where he arrived July 17, and entered on his new post August 1.

Duke Ludwig was a frivolous man of pleasure, who habitually spent more than his income, and did not scruple to resort to underhand and desperate expedients to extricate himself from his embarrassments. The corruption of morals at the dissipated court of Stuttgart was terrible, and Weber's position was a dangerous one from many points of view. His duties were to manage the Duke's private correspondence, keep his accounts, furnish him, sometimes by most unpleasant means, with money to satisfy or put off his numerous creditors — all things for which Weber was too ignorant and inexperienced, and which formed a ruinous exhibition of dissolute life for so young a man. His natural tendency to dissipation and gaiety was fostered by this immoral life, all the more because his title of Freiherr at once gained him admittance to the circles of the corrupt young nobility. Thus involved he lost sight of his own proper life-object — music — or like a mere dilettante, treated his art as an amusement. He had besides, great social gifts, and was always a welcome guest. He ran great risk of giving up all serious effort, and yet it was indispensable to him, on account of his irregular and defective training. It is not to be wondered at that a sterling artist like Spohr, who knew him in Stuttgart, should have formed a low, or wholly unfavourable, impression of his artistic powers. It was only genius of a high order, and a conscientious nature such as his was at bottom, that enabled him to raise himself at last to his present lofty position.

Stuttgart abounded in opportunities for improving his general cultivation, and procuring fresh nutriment for his active and receptive mind. He made acquintance with the principal authors, artists, and scientific men of the place. Hauy and Reinbeck, Dannecker and Hötsch, J. C. Schwab, Spittler, and Lehr, all enjoyed intercourse with so agreeable a youth. Lehr, the court-librarian, opened to him the treasures

[1] See Jähns, Nos. 50 and 51.

[2] Weber states in his autobiographical sketch that he composed at Schloss Carlsruhe two Symphonies, several Concertos and 'Harmoniestücke' (pieces for wind without strings). If we include the viola variations, much in the form of a concerto, we get two concertos, but the Harmoniestücke are missing. A 'Tusch' (flourish of trumpets) of four bars, for twenty trumpets, printed by Jähns No. 47 A, p. 61, probably counted as one of them. The autograph of this is in the collection of Dr. W. H. Cummings.

of the royal collection of books, among which Weber's preference was for philosophical works. He read Wolf, Kant, and Schelling, with attention and profit, and formed on them his own modes of thinking and expressing himself.

His great gift for music naturally became known, and Duke Ludwig made him music-master to his children. The Capellmeister of the opera (from 1807) was Franz Danzi, a melodious composer, an excellent violoncellist, and sociable, though of regular life. Though twenty-three years older than Weber, he speedily formed an intimacy with him, and tried to exercise a calming and restraining influence over him, while both by precept and example he was of great service to him in his art. His friendship with Danzi brought Weber into connection with the company of the Stuttgart court-theatre, a circumstance which, while it stimulated him to fresh dramatic production, involved him in the loose life of a Bohemian set. A violent reciprocal attachment for the singer Margarethe Lang[1] led him into all sorts of follies, causing him to neglect cultivated and intellectual society, and ruining him financially. Another personage of importance in his artistic career was Franz Carl Hiemer, the dramatic author. Both he and Weber belonged to a society of lively young men, who called themselves 'Faust's Höllenfahrt.' Each member assumed a special name; the president, a Dr. Kellin, was 'Dr. Faust,' Hiemer 'Reimwol,' Weber 'Krautsalat,' and Danzi, who had been persuaded to join, 'Rapunzel.' Among Weber's papers was found a comic musical epistle, 'from Krautsalat to Rapunzel,'[2] which gives a striking picture of his irrepressible spirits in such society. Hiemer had had some previous success as a librettist, and undertook to write a romantico-comic opera for him. 'Das Waldmädchen' was the subject chosen, and Hiemer seems to have adhered pretty closely to Steinsberg's book, which Weber had set in Freiberg. The new work, 'Silvana' by name, seems to have made slow progress amid the distractions of Weber's life. It was begun, as far as can be ascertained, on July 18, 1808, and finished Feb. 23, 1810.[3]

Through Danzi's intervention the opera was accepted for the court-theatre, and was about to be put into rehearsal, when an incident, to be related shortly, ruined all. Whilst busy with his opera, Weber composed what under the circumstances must be considered a large number of other works — a strong proof of the increasing force of his productive power. The most important was 'Der erste Ton,' a poem by Rochlitz, for declamation, with orchestra and concluding chorus. He remodelled the overture to 'Peter Schmoll,' and published it as a separate work; also the 'Overtura Chinesa,' which was made to serve as the introduction to 'Turandot,' a play by Gozzi and Schiller, for which he also wrote six short incidental pieces. Of PF. music, by far the most important piece is the Polonaise in E♭, op. 21, completed June 4, 1808, at Ludwigsburg, and dedicated to Margarethe Lang. With her, too, are connected the 'Variations on an original theme,' op. 9; the clever 'Momento capriccioso,' op. 12, and the charming 'Six pièces pour le pianoforte à quatre mains' (Nov. 27, 1809). His solitary PF. quartet (in B♭)[4] was also of this period, as well as the 'Variations for PF. and violin on a Norwegian theme,' an 'Andante and Rondo Ungarese' for viola and orchestra, not published in this form, a Potpourri for violoncello and orchestra, and thirteen Lieder with accompaniment, several of which are of perfect beauty.

King Frederic lived on bad terms with his brother, Duke Ludwig, whose frivolity and extravagance were specially irritating, as the king had several times had to extricate him from his embarrassments for the sake of the family honour. His displeasure also descended on the Duke's secretary, who generally had the unpleasant task of informing the king of his brother's difficulties. On these occasions the King would load the unfortunate Weber with most unkingly abuse. This roused Weber's bold and haughty spirit, and led him to revenge himself by various little spiteful tricks. On leaving the Cabinet in a great rage after one of these violent scenes, he met an old woman in the corridor who asked him for the laundress's room; 'There,' said Weber, pointing to the door of the king's apartments, 'the royal laundress lives in there,' and went off. The woman went in, and, being angrily received by the king, stammered out that a young gentleman who had just left the room had directed her there. Enraged at this affront, the king ordered him into arrest, but he was begged off by the Duke, and nothing more was done at the time. That the king did not forget his impertinence he learnt afterwards to his cost.

As Duke Ludwig's financial position became worse, he was driven to still more questionable expedients. The king having made a decree by which the only persons exempt from military service were the members of the royal household, these appointments were much sought after, and many parents were willing to pay a considerable sum for the reversion of one. It was observed that about this time there was a sudden accession to the Duke's household of young noblemen who bore official titles without any corresponding duties. Just then Weber had been endeavouring to obtain a loan from one of his acquaintances, in order to discharge a debt of his father's, who had been living with him since 1809. On the gentleman's refusal a former

[1] Not the daughter, as M.M. v. Weber states (I. 159), but the sister of Theobald Lang the violinist, and in consequence aunt to Josephine Lang-Köstlin, Mendelssohn's friend, and composer of so many Lieder.

[2] Printed entire by M. M. von Weber, I. 146.

[3] Jähns, pp. 101 and 103.

[4] Jähns, No. 76.

servant of his offered Weber to procure it for a consideration, and then assured his late employer that the Secretary, if obliged in the matter of the loan, would secure his son an appointment in the Duke's household On this understanding the loan was effected; but when no appointment ensued, and the son was drawn for a soldier, the father in his indignation made the affair known. The king had long been dissatisfied with the state of his brother's household, and believing Weber to be the real culprit, determined to make an example of him. The preparations for 'Silvana' were in progress, and Weber was at the theatre, when, on the evening of Feb. 9, 1810, he was arrested and thrown into prison. An inquiry ensued, and Weber's innocence, of which indeed all Stuttgart had been convinced, was completely established; but the king, on Feb. 26, sentenced him and his father to perpetual banishment from Würtemberg. This hard stroke of fate might be looked upon as a punishment for so many frivolous years, and for sins committed against the guiding genius of his art; and it was in this light that Weber took it. Henceforth his youthful follies were laid aside, and he settled down conscientiously and perseveringly to the life of an artist in earnest pursuit after his ideal. 'From this time forward,' he said, eight years afterwards, 'I can count pretty tolerably on having settled matters with myself; and all that time has since done or can do for me, is to rub off corners, and add clearness and comprehensibility to the principles then firmly established.'

Danzi, a real friend in need, gave him introductions to Mannheim, where Peter Ritter was Capellmeister, and Gottfried Weber, afterwards so well known as a musical theoretician, Conductor of the society called the 'Museum.' Received in a kindly spirit by all, in Gottfried Weber he found a friend for life. Under his auspices concerts were at once arranged for March 9 and April 2, and at these the 'Erster Ton' was produced for the first time, the words being declaimed by the actor Esslair. His first symphony, too, was a great success, as well as his pianoforte-playing. On a trip to Heidelberg he made the acquaintance of Alexander von Dusch, a brother-in-law of Gottfried Weber, and a violoncello-player of great taste, who, after finishing his studies at Easter, 1810, came to settle in Mannheim. The three friends spent a few happy weeks in lively intellectual intercourse, and in April Weber moved to Darmstadt, where Vogler had been living since 1807. Here he met his friends Gänsbacher and Meyerbeer from Berlin. Weber did not return to the old relations of master and pupil with Vogler, but sought to profit by intercourse with him. His respect for him was undiminished, though he could no longer agree with all that he practised and taught, and was quite aware of the weaknesses of his character. 'May I succeed in placing before the world a clear idea of his rare psychological development, to his honour, and the instruction of young artists!' Weber had the intention of writing a life of Vogler as far back as 1810, and the words just quoted show that he still retained the idea in 1818, though it was never carried out. This was a pity, for his representation of Vogler might perhaps have altered the universally unfavourable verdict of later times. [See VOGLER, *ante*, p. 364 ff.]

On June 21, 1810, Weber undertook a small literary work at Vogler's instigation. Vogler had remodelled some of the Chorales in Breitkopf's second edition (1784 to 1786) of J. S. Bach's Chorales, published under Emanuel Bach's supervision, honestly thinking that Bach was open to great improvement on the score of beauty and correctness. He now begged his former pupil to write a commentary on his revisions, and publish them for the benefit of students. That Weber embarked on the work[1] with any amount of eagerness there is no evidence to show; probably not, his mind being entirely practical and by no means pedagogic. As a matter of fact the analyses were done very perfunctorily, nor were they all his own, for Chorale VII. was done by Gottfried Weber, and part of Chorale IX. and all Chorale X. by Vogler himself.[2] Weber felt his unfitness for the task, and so expressed himself in the introduction. If any part of it interested him it was the comparison of Vogler's supposed systematic and philosophical methods with Bach's mode of proceeding by instinct. He had been long seeking for something on which to ground a system; a fact for which there is a very simple explanation in the uncertainty of his musical instincts, particularly as regards the sequence of harmonies, an uncertainty arising from his desultory early training, and never wholly overcome. That he considered Vogler's alterations improvements is not surprising; for his acquaintance with Bach, like his knowledge of history in general, was small; and he knew as little as Vogler did of the original intention of the Chorales in question.

Weber's attraction towards literary work, of which traces may be seen as far back as 1802, was very marked about this time. He came forward frequently as an author between 1809 and 1818, after that at longer intervals, and not at all after 1821. In Stuttgart he began a musical novel, *Tonkünstlers Leben*, which had been accepted by Cotta of Tübingen, and was to have been read by Easter 1811; but the time went by, and it was never finished. A fragment published in the *Morgen-*

[1] Published in the same year by Peters of Leipzig. 'Zwölf-Choräle von Sebastian Bach, umgearbeitet von Vogler, zergliedert von Carl Maria von Weber,' etc.
[2] Jähns, p. 454.

*blatt* for Dec. 1809, contains some severe remarks on Beethoven's Third and Fourth Symphonies. Mozart was Weber's ideal musician, and at that time he was quite impervious to Beethoven's music. Nägeli of Zurich having pointed out a subtle resemblance between Weber and Beethoven (which really is observable, in the Momento Capriccioso for instance, and still more in his later works), Weber wrote to him from Mannheim, 'Flattering as this might appear to many, it is not agreeable to me. In the first place, I detest everything in the shape of imitation: and in the second, my ideas are so opposite to Beethoven's that I cannot imagine it possible we should ever meet. His fervid, almost incredible, inventive powers, are accompanied by so much confusion in the arrangement of his ideas, that his early works alone interest me; the later ones are to me a bewildering chaos, an obscure straining after novelty, lit up it is true by divine flashes of genius, which only serve to show how great he might be if he would but curb his riotous imagination. I, of course, cannot lay claim to the genius of Beethoven; all I hope is ..... that each separate stroke of mine tells.' [1] This passage, which well bears printing, shows that Weber by no means over-appreciated himself, but was anxious to guard his own independence and uttered his opinions in a straightforward manner. — He began now to appear more frequently as a critic. All criticism on himself he paid great attention to, and was fully convinced of the value of good musical censure, so he set to work with his friends to elevate the art in general. Towards the close of 1810, he, Gottfried Weber, Alexander von Dusch, and Meyerbeer, founded the so-called 'Harmonischer Verein,' with the general object of furthering the cause of art, and the particular one of extending thorough and impartial criticism. The regularly constituted members were required to be both composers and literary men, but writers were admitted, if possessed of sufficient musical knowledge. The motto of the Society was 'the elevation of musical criticism by musicians themselves,' a sound principle which, then promulgated for the first time in musical Germany, has shown itself full of vitality down to the present day. In this branch Weber was the direct precursor of Schumann. He and Gottfried Weber also considered the foundation of a musical journal, and though the plan was never carried out, it was long before Weber gave it up. He was still occupied with it even during the Dresden period of his life. Other members of the Society were Gänsbacher, Berger the singer, Danzi, and Berner. The existence of the Society was a secret, and each member adopted a *nom de plume*. Weber signed himself Melos; Gottfried Weber, Giusto; Gänsbacher, Triole, etc. Here, again, we are reminded of Schumann and the 'Davidsbündler.' The two Webers were active in their exertions, and their efforts were undeniably successful.

Vogler was proud of his disciples, especially of Weber and Meyerbeer. 'Oh,' he is said to have exclaimed, 'how sorry I should have been if I had had to leave the world before I formed those two. There is within me a something which I have never been able to call forth, but those two will do it.' Weber, however, found existence at Darmstadt hard after the pleasant never-to-be-forgotten days at Mannheim. He got away as often as he could, gave concerts at Aschaffenburg, Mannheim, Carlsruhe, and Frankfort, and found time also to compose. Ideas flowed in upon him, many to be used only in much later works. For instance, the ideas of the first chorus of fairies, and of the ballet-music in the third act of 'Oberon,' and the chief subject of the 'Invitation à la Valse' were in his mind at this period. While on the look-out for a subject for an opera he and Dusch hit upon 'Der Freischütz,' a story by Apel, then just published, and Dusch set to work to turn it into a libretto. For the present, however, it did not get beyond the beginning; not till seven years later did Weber begin the work which made his reputation. He succeeded in bringing out 'Silvana' at Frankfort on Sept. 16, 1810,[2] when, in spite of unpropitious circumstances, it produced a very favourable impression. The part of Silvana was taken by Caroline Brandt, Weber's future wife; and Margarethe Lang was the first soprano. Having completed by Oct. 17 six easy sonatas for piano and violin, for which André had given him a commission, Weber soon after set out for Offenbach, but had the mortification of having them refused, on the ground that they were too good for André's purpose.[3] At André's he saw for the first time an autograph of Mozart's, and his behaviour on the occasion touchingly expressed his unbounded veneration for Mozart's genius. He laid it carefully on the table, and on bended knees pressed his forehead and lips to it, gazed at it with tears in his eyes, and then handed it back with the words, 'Happy the paper on which his hand has rested!'

For a short time there seemed a prospect of Weber's securing a permanent appointment in his beloved Mannheim. At a concert there on Nov. 19, he produced his remodelled overture to 'Peter Schmoll,' and played for the first time his PF. Concerto in C, completed on Oct. 4. Among the audience was Princess Stephanie of Baden, whose father, the Crown-Prince Ludwig of Bavaria, Weber had met a few months before at Baden-Baden. The Prince had been delighted with him, and had walked about with him all night, while he sang serenades to his

[1] Nohl's *Musikerbriefe*, 2nd ed. p. 178.

[2] According to the register of the theatre. Jähns, p. 103.

[3] Published later by Simrock of Bonn.

guitar. The Princess also was anxious to hear him in this capacity, and after the concert he sang her a number of his best songs to the guitar, making so great an impression that she promised to procure him the post of Capellmeister in Mannheim, or make him an allowance of 1000 gulden from her privy purse. All this, however, ended in nothing, for a few weeks later he received a message from the Princess to say that she found her promise had been made too hastily.

The cause of Weber's so soon giving up the 'Freischütz,' which Dusch was to prepare for him, was that he had been busy for some time with a new opera, or rather comic Singspiel, in one act, called 'Abu Hassan,' the libretto of which Franz Hiemer sent him, March 29, 1810, from Stuttgart. He composed one number, the Creditors' chorus, at Mannheim, August 11, left it untouched till Nov. 1, and completed it at Darmstadt, Jan. 12, 1811. By Vogler's advice the work was dedicated to the Grand Duke Ludwig, who, although an enthusiastic devotee and connoisseur of music (he used to conduct the rehearsals at the opera himself) had hitherto declined to have much to do with Weber, possibly because the latter had not shown sufficient deference to his authority on matters of art. Now he seemed much more kindly disposed, sent a handsome fee for the score, and gave permission for a concert at the Schloss (Feb. 6, 1811), himself taking 120 tickets. For it Weber composed an Italian duet for two altos (Mesdames Mangold and Schönberger) and small orchestra, with clarinet obbligato played by Heinrich Bärmann of Munich. The duet pleased greatly, and was encored, but all this success did not end in a permanent appointment, as Weber had at one time hoped would be the case. Meyerbeer had left on Feb. 12 for a tour; outside the court the inhabitants had little feeling for music; Weber did not care to be left wholly to Vogler; and on Feb. 14, he finally left a place where he had never felt thoroughly at home, and started on a grand concert-tour.

At this period he often felt sorely the restless, uncertain conditions of his life, the inconstant nature of all human relations, and the loneliness to which he seemed doomed by the sudden snatching away of friends as soon as he became attached to them. During his last visit but one to Mannheim, he composed a song called 'Weber's Abschied'[1] (Dec. 8, 1810) to words by Dusch.

At Darmstadt, on the night of Jan. 12, 1811, he wrote down more connectedly some of the thoughts which surged through his mind. His childhood came up before him, and his life, so full of disappointments, and so near failure. 'My path in life,' says he, 'was cast from my birth in different lines from that of any other human being; *I* have no happy childish days to look back upon, no free open boyhood; though still a youth I am an old man in experience, learning everything through my own feelings and by myself, *nothing* by means of others.'[2] To Gänsbacher he writes a few months later, 'You live in the midst of your own people, I stand *alone*; think then how much a word from you refreshes and revives me.' His elastic temperament, however, soon recovered itself, as the smallest piece of good fortune was enough to feed his hopes, and the consciousness that he had at last laid firm hold of Art — his own proper aim in life — was a constant encouragement. Nothing could distract him from this, nor from the continuous endeavour to work out his moral education. The touching tone of piety and trust which runs through his later life is now first noticeable. He closes the year 1810 with the following avowal: 'God has sent me many vexations and disappointments, but He has also thrown me with many good kind people, who have made life worth living. I can say honestly and in all quietness, that within the last ten months I have become a *better* man.'

Weber travelled through Frankfort to Giessen, where he gave a well-attended concert on Feb. 18, and Hanau, where he saw a 'bad play' on the 23rd; went next day to Aschaffenburg, where he stayed two days, and made acquaintance with Sterkel, an adherent of Vogler's; and by March 3 was at Würzburg. Thence he went to Bamberg, where he met E. T. A. Hoffmann, and Bader the tenor, both of whom reappear in the Freischütz period; and by Nuremberg and Augsburg to Munich, arriving March 14. Here he stayed nearly five months, finding powerful stimulus in the society of Bärmann, the greatest clarinet-player of his time, for whom he wrote within the next few months no fewer than three concertos. The first, in C minor and E♭,[3] was played at his first concert (April 5) as well as his PF. Concerto, one of his symphonies, and the 'Erster Ton.' Bärmann played the second,[4] in F minor, at a concert given by Kaufmann the pianoforte-maker of Dresden (June 13), and again at Weber's second (Aug. 7). These compositions procured him warm adherents, not only among the general public, but also in the Munich orchestra, celebrated for its haughty reserve. One of the band having spoken slightingly of the F minor Concerto at rehearsal as an 'amateur work,' the rest fell upon him, and would have turned him bodily out of the orchestra if Weber had not interposed. There was also a successful performance of 'Abu Hassan' on June 4, and during the preparations Weber learned that it was to be given before the court at Ludwigsburg in the beginning of May, but not under his

[1] Published later by Schlesinger of Berlin as 'Des Künstlers Abschied.'

[2] Nohl's *Musikerbriefe*, p. 195.

[3] Known as the Concertino, op. 26. Jähns, No. 109.

[4] Concerto No. 1, op. 73. Jähns, No. 114.

name. 'Is not that miserable?' he writes to Gottfried Weber, 'and how stupid! all the papers will announce it as mine. *Item*, God's will be done.' On August 9 he started for a tour in Switzerland, during which he gave himself up to the enjoyment of nature rather than of music. By the beginning of November he was again in Munich and gave a brilliantly successful concert on the 11th. For it he had composed a new concert-rondo, which he afterwards used for the finale to the Clarinet-concerto in E♭,[1] and remodelled the overture to 'Rübezahl,' a piece of work which he declared to be the clearest and most powerful of anything he had yet done. Besides these he composed some vocal pieces, chiefly for his patroness Queen Caroline, and a complete Bassoon-concerto (op. 75) for Brandt, the court-player. On Dec. 1 he started again, this time in company with Bärmann, for Central and North Germany.

In Prague he met Gänsbacher, then living there, formed some ties which became of importance when he settled there later, composed variations for PF. and clarinet on a theme from 'Silvana' (op. 33), and gave with Bärmann a largely attended concert on Dec. 21. Passing through Dresden they arrived, Dec. 27, at Leipzig, where Weber met Rochlitz and other musical authors, and fostered his own inclination for literary work. Indeed, so strong was this that he seriously thought of staying in Leipzig and devoting himself exclusively to literature. His ideas, however, soon took a different turn. The Crown Prince Ludwig of Bavaria, on whom he had evidently made a deep impression, had written about him to Duke Emil Leopold August of Saxe Gotha, and the result was an invitation for himself and Bärmann to Gotha, where they arrived Jan. 17, 1812. The Duke was devoted to the arts, a poet and composer, but whimsical and given to extremes — in fact a Jean-Paul kind of man, and a great admirer of Jean-Paul's works. Intercourse with him was exciting but very wearing, as Weber discovered, although just now it was only for a short time that he enjoyed the privilege of almost uninterrupted access to him. The Duke took great pleasure in his society, but, having at the time many claims on his time, invited Weber to return in the autumn and make a longer stay. In Gotha Weber met Spohr, who since 1805 had been Concertmeister — the court had then no opera — and had married in 1806 Dorette Scheidler, a harpist, and daughter of Madame Scheidler, the court-singer. Spohr had not retained a very favourable impression of Weber's music at Stuttgart, but received him in true brotherly fashion. On Jan. 20 they passed some pleasant hours together at Spohr's house, and on the 24th played before the court Weber's variations on a Norwegian theme (op. 22), on which Weber remarks in his diary 'Spohr played gloriously.' From Gotha the two musicians went to Weimar, were kindly received at court, and gave a concert. If Weber had been hoping for inspiration from Weimar's great poets, his only chance was with Wieland, for Goethe behaved coldly, or rather took no notice at all of him. His diary contains an entry 'Jan. 29. Early to the Princess [Maria Paulowna]. Goethe there and spoke. I did not like him.' Spohr indeed had met with scarcely better treatment some little time before, but this may have arisen from Goethe's lack of interest in music. Against Weber he was personally prejudiced, possibly because of former circumstances about his father and his family, and the feeling was fostered by Zelter. Indeed Weber never succeeded in approaching Goethe.

By the beginning of February Weber and Bärmann were in Dresden, but left it with no very favourable impression; indeed, they are reported to have said, 'Dresden shall not catch us again' — very contrary to the fact, as far as Weber was concerned. On Feb. 20 they arrived in Berlin, where Weber had hopes of producing 'Silvana.' It had been tried through some months before by Righini, but 'went so confusedly that all pronounced it perfect rubbish.'[2] He had thus to meet a prejudice against his work, and, still worse, a personal one of the Capellmeister's against himself. Bernhard Anselm Weber especially, an able and cultivated man, and himself a pupil of Vogler's, was by no means kindly disposed to his young comrade; but difficulties were gradually overcome, two arias were added, and the performance took place on July 10. Weber conducted in person, and succeeded in inspiring both band and singers, and the public gave the work a warm reception, in spite of its startling novelty. Weber had been much depressed by some sharp criticism of Herr von Drieberg's, and had rigidly tested his work, so he was much encouraged by its success. He writes in his diary, 'While duly acknowledging my faults, I will not in future lose confidence in myself, but bravely, prudently, and watchfully march onwards on my art-career.' Even before this he had made many friends in Berlin, and the two concerts given by himself and Bärmann, though not well attended, had roused great interest. He was introduced to the 'Singakademie' and the 'Liedertafel,' and wrote for the latter a composition which even gained the approval of Zelter.[3] Meyerbeer's parents from the first treated him as a son, and he stayed in their house the whole time he was in Berlin. His most valuable acquaintance was Lichtenstein, Professor of Zoology, who was the first to recognise his genius in Berlin. As one of the foremost members of the Singakademie he had no difficulty in introducing Weber to cultivated and musical families, where he soon

[1] Concerto No. 2, op. 74. Jähns, No. 118.

[2] Weber to Gänsbacher.

[3] 'Das Turnierbankett,' Jähns, No. 132.

became a favourite for his pleasant manners, his admirable pianoforte-playing and extemporising, his inspiriting way of leading concerted music, and above all his charming songs and his guitar. For these private circles he composed five charming part-songs. He used often to play to his new friends, with an almost inexhaustible variety of *nuances*, his Sonata in C, composed in Berlin. He himself taught (on August 26) the soldiers at the barracks near the Oranienburg gate to sing his 'Kriegs-Eid,' a chorus for men's voices with wind instruments in unison, which he dedicated to the Brandenburg Brigade. While he was in Berlin his old father died at Mannheim (April 16, 1812), an event which brought back in full force his homelessness and loneliness, and made him touchingly grateful for any proof of friendship. Bärmann had left him on March 28 for Munich, and on August 31 he himself also left Berlin, stayed some few days in Leipzig, where he found a publisher for some of his compositions, and had a talk with Rochlitz, and then, passing through Weimar, arrived on Sept. 6 at Gotha.

The Duke's treatment was politeness itself, but instead of having, as he hoped, a quiet time for composition, Weber found the constant attendance on the Duke's inspired moments exciting and exhausting. In the midst of this he received an invitation from the Princess Maria Paulowna, to come to Weimar, and teach her some of his works, including the Sonata in C, which he had dedicated to her. On this subject he writes to Lichtenstein (Nov. 1), 'The Princess often says that she does not believe she will ever play the sonata properly as long as she lives. If she were not a Princess, I should be at liberty to tell her that I *fully agree* with her.' He had to give her a lesson each morning for a week, and the rest of his time he spent with the company at the theatre, among whom P. A. Wolf specially attracted him, and with Wieland, who was a sympathetic listener to his playing. One of the effects which Weber carried to a pitch of excellence never heard before, was a long crescendo, beginning with an almost inaudible pianissimo, and passing through every gradation of loudness up to a thundering fortissimo. The effect of this was irresistible, and Wieland, having asked for it, found himself gradually drawn off his chair as by some demoniacal agency. In Gotha he had much stimulating intercourse with Spohr, and also with Albert Methfessel, then passing through. His diary contains some interesting remarks on Spohr's compositions. Thus the evening of Sept. 16 was passed in going with Spohr through the latter's 'Last Judgment' (produced at Erfurt, August 15). Weber did not much like the work, and calls it 'laboured, tedious, full of unnecessary modulations, and modelled entirely upon Mozart.' On Sept. 27, however, he writes, 'Spohr played his new Quartet in G minor very finely; it is well-composed; much flow and unity. Afterwards a fine Sonata with his wife.' At Spohr's he also met Hermstadt, the clarinet-player from Sondershausen, who played a Concerto of Spohr's in masterly style, but seems to have been inferior to Bärmann in purity of tone and expression. As a rule, the quick-witted, far-seeing Weber was juster towards Spohr's compositions than the more ponderous and short-sighted Spohr was to his. But personal dislikes never lasted with Spohr. He could distinguish between a man and his work, and was always a loyal friend to Weber.

The Duke's younger brother Prince Friedrich, an admirer of Italian music, had brought a singing-master back with him from Italy, and often had Weber to go through Italian operas with him. He had a good tenor voice, and for him Weber composed an Italian *scena ed aria*, with chorus, from an opera 'Ines de Castro,' performed at a court-concert on Dec. 17. Other works written at Gotha were the celebrated PF. Variations on a theme from Méhul's 'Joseph,' the first two movements of the PF. Concerto in E♭, and a hymn, 'In seiner Ordnung schafft der Herr,' to Rochlitz's words. Spohr having recently started on a concert-tour, Weber left Gotha, on Dec. 19, for Leipzig, where he produced this hymn at a Gewandhaus Concert (Jan. 1, 1813); and played the E♭ Concerto, 'with a success,' he writes himself, 'such as was perhaps scarcely ever known in Leipzig before. It is pronounced to be the first of Concertos for effect and novelty. Truly these people, once so cold, have quite adopted me.' Thus the new year opened to him under happy auspices.

This year, 1813, was the greatest turning-point in Weber's short career. Hitherto his life had been that of a wandering minstrel or troubadour. Roving restlessly from place to place, winning all hearts by his sweet, insinuating, lively melodies, his eccentricities making him an imposing figure to the young of both sexes, and an annoyance to the old, exciting the attention of everybody, and then suddenly disappearing, his person uniting in the most seductive manner aristocratic bearing and tone with indolent dissipation, his moods alternating between uproarious spirits and deep depression — in all ways he resembled a figure from some romantic poem, wholly unlike anything seen before in the history of German art. In talking of Weber, people have in their minds, as a rule, only the last period of his life, beginning with 'Der Freischütz,' and ending with 'Oberon,' but from that point of view the work becomes too prominent, and the man of too little importance. As a man his versatile gifts made more effect in the first half of his artistic career than in the second. The love of the antique, whether in history, the life of the people, or national melody, was then newly

awakened in Germany, and gave its stamp to the period. Weber became the embodiment of the ancient troubadour who, in Eichendorff's words, went through the country singing his melodies from house to house.

In 1813 this roving life came to an end, and was succeeded by a settled existence, with ties of place and circumstance, and definite duties. The wandering impulse was indeed too ingrained in his nature not to have a secret influence on his after life, but henceforth it was sufficiently under control to admit of that collectedness of spirit, without which the creation of great and enduring works of art is impossible. On Jan. 12, 1813, Weber arrived at Prague, intending to go on by Vienna to Venice, Milan, and the rest of Italy, and then back through Switzerland and France. This tour he calculated to take fully two years, and from it he hoped for great results. At Prague, however, there was a vacancy in the Capellmeistership of the theatre, owing to Wenzel Müller's resignation. Liebich, the director, knew Weber's value, and offered him the post, with a salary of 2000 gulden (about £200), a vacation of two or three months, an annual benefit guaranteed at 1000 gulden, and absolute independence at the Opera. This gave him not only a fixed income, but the prospect of paying off the debts contracted at Breslau and Stuttgart, a decisive consideration to a man of his honourable nature. The grand tour, planned with so much expectation, was given up, and Liebich's offer accepted.

Under Müller's direction the Opera had deteriorated to such a degree that Liebich determined to disband the company and entirely reorganise it. For this task he selected Weber, who started for Vienna on March 27, furnished with full powers to engage good musicians and German singers.[1] In Vienna he met Meyerbeer, heard Hummel and Moscheles, whose playing he thought 'fine, but too smooth,' and gave a concert of his own on April 25, but was principally occupied with the main object of his journey. The whole company, with the exception of three members, was new, and included Caroline Brandt, Weber's future wife. He entirely reorganised the whole system, and developed a marvellous capacity for that kind of work. It now became evident that it was not in vain that he had passed his childhood behind the scenes, and been an Opera-Capellmeister at eighteen. His wide experience and energy helped him to conquer the singers and musicians, who were at first amazed by his strictness and the inflexibility of his rules. Among them were a number of Bohemians, and in order to be able to grumble at him with impunity, they talked to each other at rehearsal in Bohemian. This Weber soon perceived, and set to work to learn the language, which in a few months he had mastered sufficiently for his purpose. Not only did he manage, arrange, and direct the music even to the smallest details, but he also superintended the administration, the scene-painting, and the stage-management, and proved to demonstration that all these were really within his province. So completely were all theatrical details at his fingers'-ends, that on the prompter's sudden illness, Weber supplied his place. By this means he ensured an accuracy and a unity in all the dramatic representations, which had never been seen before, and which the public did not fail to recognise. He was perhaps quite as great a conductor as a composer, and was the first of the great German musicians whose talent was conspicuous in this direction. In this matter also he was a virtuoso. The first opera he put on the stage at Prague was Spontini's 'Cortez' (Sept. 10, 1813), then produced for the first time there. Between that date and Dec. 19 followed seven, and between that and March 27, ten, newly-studied operas and singspiele. Of each he made a *scenario*, including the smallest details.

His aim was to reinstate the Prague opera in the position it occupied between 1780 and 1790, when it could almost have competed with Vienna, and was at any rate among the best in Germany. He was quite the man to do it, if only the times had been the same; but unfortunately this was not the case. During the war, society ceased to cultivate music, and lost its powers of discrimination, and the only way of keeping up its traditional reputation for taste was to maintain a dignified reserve on all artistic productions. Weber, accustomed to more sympathy, soon discovered this, and it put him out of tune. Besides, he had not managed to form comfortable relations for himself. Gänsbacher had left, and Weber, to whom a friend was an absolute necessity, felt deserted. With the Prague musicians, Kozeluch, Dionys Weber, Tomaschek, and others, he did not hit it off. The real cause of his discomfort was that he could not at once fall into the regular ways of professional life. Passages in his letters make this clear. 'My incessant occupation, and my life of utter solitude, have made me morose, gloomy, and misanthropical. If Heaven does not soon thrust me violently back among my fellow-men, I shall become the most abominable Philistine on the face of the earth' (Jan. 29, 1814). 'The few composers and scholars who live here groan for the most part under a yoke, which has reduced them to slavery, and taken away the spirit which distinguishes the true free-born artist' (May 5). The outward advantages of his position he fully acknowledged. 'I reason myself by main force into a sort of contentment, but the naturally cheerful state of mind which steels all one's nerves, and sends one's spirits bubbling up of themselves, *that* one cannot give oneself' (April 22).

After bringing out seven more operas between

[1] The Italian Opera of Prague ceased to exist in 1806.

April 19 and June 26 (1814), Weber, who had been out of health for some time, went on July 8 to take the baths at Liebwerda. But the impulse to join the great world was too strong to allow him to stay there, and pushing on, he arrived in Berlin on August 3, a couple of days before the King of Prussia's return from the Allied Armies' victorious expedition to Paris after the battle of Leipzig. Unlike Prague, where a few official ceremonies formed all the notice taken of the great victory over Napoleon, Berlin was in a tumult of joy, and Weber had before him the spectacle of a great people hailing their reconquered freedom with transport. He was carried away like the rest, and thoroughly enjoyed it. To increase his happiness he met with an enthusiastic reception from his friends, whose circle now included Tieck and Brentano, with whom he had formed an intimacy in Prague in 1813. Brentano began to arrange a libretto on the Tannhäuser legend for him, but other things intervened, and the work was laid aside. He gave a concert on August 24, and received permission to invite the King, the Crown-Prince, and other princes and princesses. Several great personages were interested in him, and there was some talk of making him Capellmeister of the Court Opera, in place of Himmel, who had just died. 'Silvana' was given again on Sept. 5, and Weber left Berlin, happy in many a proof of heartfelt sympathy, and loaded with impressions destined to bear fruit later on.

At that period patriotic songs were naturally enough the order of the day, and in this direction Weber could hardly fail to be led. An invitation from the Duke took him to Gotha on Sept. 11, and the next day to Gräfentonna, the Duke's hunting seat. Here, finding a little repose for the first time for many months, he composed on the 13th two Lieder from Körner's 'Leyer und Schwert,' followed by eight others during the journey home and in the first few months after his return. Six of these are for four men's voices, and four for a single voice and PF., and in them he has recorded the impressions made on his mind by the surging national movement. It was his first opportunity of showing how great a power he had of absorbing the feelings of the masses and giving them artistic expression. The effect of these songs on the whole people of Germany, and especially on the youth, was extraordinary. Wherever they were sung they roused the most fervid enthusiasm. All the other patriotic compositions, in which the time abounded, paled before the brilliancy, swing, and pathos of these Songs of War and Fatherland. Weber's own cantata even yields to them in effect. The choruses from the 'Leyer und Schwert' are still among the most favourite of such works for men's voices, and are indeed so bound up with the development of the male choral societies in Germany that only with them can they cease to be heard.

Before this trip to Berlin Weber had entered into closer relations with Caroline Brandt, but there were difficulties in the way of marriage. Caroline, a talented soubrette, and a good deal spoiled by the public, was somewhat whimsical, and had imperfect views both as to the dignity of art in itself, and Weber's importance as an artist. Neither did she like his requiring her to leave the stage before they married. This uncertainty about an object he so ardently desired added to his discontent with Prague, and made him anxiously look out for some opening which should lead to his removal. In the meantime he made use of his summer holiday in 1815 for an expedition to Munich, and it was there that the news of the battle of Waterloo reached him. The outburst of joy and enthusiasm which followed incited him to a great composition in honour of the event. Gottfried Wohlbrück the actor provided him with the words, and in August, before leaving Munich, he wrote the first two numbers of 'Kampf und Sieg.' The last two days of his stay were embittered by a letter from Caroline, conveying her conviction that they had better part. This seems to justify what Weber had written to Gänsbacher, 'I see now that her views of high art are not above the usual pitiful standard — namely, that art is but a means of procuring soup, meat, and shirts.' Her 'conviction,' however, did not last long. When Weber returned to Prague her real affection for him overcame all scruples, and he was able to look forward with confidence to a time when she should be all his own. 'Lina,' he writes,[1] 'is behaving extremely well, and honestly trying to become better. If God will only bestow on me some post without cares, and with a salary on which a man can live; and if she is as brave in a year and a day as she is at this moment, she is to leave the stage, and become my faithful *Hausfrau*. You shake your head! A year is a long time, and a person who can hold out so long is really brave.' The cantata was quickly completed, and performed for the first time at Weber's benefit concert (Dec. 22). The immediate effect was very great, though, for reasons hereafter to be explained, not so lasting as that of the Körner songs. Beethoven had composed one of his great orchestral pictures in honour of the battle of Vittoria, and this had been performed shortly before in Prague. At the close of 'Kampf und Sieg,' General Nostiz went up to Weber and said, 'With you I hear nations speaking, with Beethoven, only big boys playing with rattles.' This criticism, though too severe on Beethoven, has in it elements of justice, for in this *pièce d'occasion* Weber has in truth outdone his great contemporary.

With the completion of his cantata Weber decided to give up his post at Prague. The main object of his labours, the reorganisation of the opera on a solid basis, was accomplished. To

[1] To Gänsbacher, August 4, 1816.

produce first-rate results, and make it one of the chief institutions for promoting German dramatic art, was out of the question under the circumstances in which he was placed, and with the means at his disposal. But he thought that it could be maintained at its then state of efficiency without his aid; and, as Prague had nothing to offer for himself and the furtherance of his own artistic life, he resigned his post on Sept. 30, 1816. Projects of a grand tour or a summons to some other great art-institution again floated through his mind. He had been again in Berlin during the summer, and had produced his cantata on the anniversary of Waterloo with such success that it was repeated on the 23rd June. Count Brühl, Iffland's successor as Intendant of the court theatres, was devoted to both Weber and his music, and tried, though vainly, to procure him the appointment of Capellmeister *vice* Himmel. The post was occupied provisionally by Bernhard Romberg, and not even a title from the Prussian court could be had for Weber. On his return journey to Prague he made the acquaintance at Carlsbad of Count Vitzthum, Marshal to the Saxon Court, and he opened to him a prospect of an invitation to Dresden. After a formal farewell to Prague he accompanied his *fiancée* to Berlin on a star-engagement, and remained there for the rest of the year busily engaged in composition. The PF. sonatas in A♭ and D minor, the grand duo for PF. and clarinet, and several charming songs with PF. accompaniment, belong to this time. On Dec. 21, just before starting on a *tournée* to Hamburg and Copenhagen, he received the news that the King of Saxony had appointed him Capellmeister of the German opera at Dresden.

Weber's work at Dresden, which was to last for nine years and terminate only with his premature death, is of the highest importance. Not only did he there bestow on his countrymen those works which, with Mozart's, form the main basis of German national opera, but he founded an institution for the performance of German opera at one of the most musically distinguished courts of Germany, which did not possess one before. In all the other courts where music was cultivated German opera had for long stood on an equal footing with Italian. Vienna, Berlin, Munich, Mannheim, and other places, had had a national opera by the end of the 18th century, and in most cases the rise of the German opera had put an end to the separate existence of its rival. In Dresden alone matters were different. From the beginning of the 18th century, when Italian opera had reached a perfection scarcely to be surpassed even in Italy, it had there reigned supreme, and by 1765 had even ceased to belong exclusively to the court. Towards the end of the century, German Singspiele were occasionally performed in Dresden, but only by second-rate actors, at a small theatre in the so-called Linkesche Bad, the Court Capellmeister being expressly prohibited from taking part in the performance. After King Friedrich August's return from the war in 1815 his Intendant Count Heinrich Vitzthum induced him to found a German opera, though only as an addition to the Italian, and it was this institution which Weber was called on to organise. Such a work naturally could not be carried out without violent opposition from the Italians, who had hitherto had it all their own way in Dresden, with the court and nobility almost exclusively on their side. The post of Capellmeister had been filled since 1811 by a born Italian named Francesco Morlacchi, a talented, but imperfectly trained musician, and a clever man with a taste for intrigue. Weber had hardly entered on his new office before he discovered that powerful foes were actively though secretly engaged against him. In accepting the post he had made it a *sine qua non* that he and his institution should be ranked on terms of perfect equality with Morlacchi and his, and had expressly stipulated for the title of Capellmeister, which was held by the other. These conditions were agreed to, and yet when the appointment was gazetted he found himself styled 'Musikdirector,' a title which, according to general usage, made him subordinate to Morlacchi. Weber at once stated with decision that he must decline the post. He however allowed himself to be persuaded, for the sake of the object, to fill the office provisionally, until either a substitute had been engaged in his place, or he himself had been formally pronounced Capellmeister. By Feb. 10, 1817, he had the satisfaction of learning that the king had given way. His salary (1500 thalers, = about £220) had been from the first on an equality with Morlacchi's, and on Sept. 13 the appointment was confirmed for life. In Dresden he had a first-rate orchestra and a tolerable body of singers at his disposal, and found ample opportunity for turning his knowledge and experience to account.

German opera having generally had spoken dialogue, often forming a large proportion of the work, a custom had arisen of filling the parts with actors who could sing. The style was not a very perfect one, the profession of an actor being so wearing for the voice, and hence small parts alone were fit for these singing actors. Of such materials Weber's company at first exclusively consisted. He was indeed allowed, with special permission, to make use of the members of the Italian opera, but this availed him little, because the Italians could rarely speak German and were unfamiliar with German music. As for the chorus it was at first non-existent. A few supers with voices, and two or three subordinate solo-singers, constituted the basses and tenors, while the sopranos and altos were supplied by schoolboys, as was once the custom at all German theatres. With such materials it needed all Weber's gifts of organisa-

tion and direction to produce results which might bear comparison with the far better-appointed Italian theatre, and keep alive, or rather kindle, an interest in German opera among cultivated people.

The way in which he set about his task made it clear that musical life in Dresden now possessed a man of power, who would keep steadfastly in view the success of his undertaking, without concerning himself as to whether he were breaking with old traditions, abolishing old and convenient usages, or even giving personal offence. He knew that, in order to prosper, German opera must command the sympathy of the German people. The Court, he was also aware, took but a languid interest in it, while the aristocracy considered foreign music more *distingué*, and had as a body no community of feeling with the people. For this reason his first step, a very startling one to Dresden society, was to publish in the *Abendzeitung*, a literary paper with a large circulation, an article addressed to the 'Amateurs of Dresden,' laying down the conditions necessary to his undertaking. Modestly bespeaking the indulgence of the public for the first attempts of a new institution, and frankly owning that real excellence would only be attained after many failures, the whole article shows how clearly he perceived the goal at which he was aiming, and how energetically he directed his course towards it from the very first. 'The Italians and the French,' he says, 'have fashioned for themselves a distinct form of opera, with a framework which allows them to move with ease and freedom. Not so the Germans. Eager in the pursuit of knowledge, and constantly yearning after progress, they endeavour to appropriate anything which they see to be good in others. But they take it all so much more seriously. With the rest of the world the gratification of the senses is the main object; the German wants a work of art complete in itself, with each part rounded off and compacted into a perfect whole. For him, therefore, a fine *ensemble* is the prime necessity.' It had been so much the habit hitherto in Dresden for society to look to the Court, and mould its tastes in fashion in accordance with those set from above, that it was almost an impossibility for a Court official to talk about his work as if he were in any sense personally responsible for it, or wished to be considered the head of his own institution. People were aware that Weber had been leading a free and restless life as an independent artist; and that his songs of war and liberty had endeared him to the heart of young Germany. Hence he was set down as a revolutionary spirit aiming at dangerous political innovations; though as a fact he was no politician, and never went beyond the general interest natural to a cultivated man in forms of government, social conditions, and the universal rights of man. Another of his actions which excited remark was the giving a very gay dinner and ball to his staff, himself the life and soul of the party. 'How could he expect to keep up the respect of his subordinates, if he began by treating them in this way?' His singers and actors were indeed very much surprised by his strictness and punctuality in all business matters. At first this aroused much dissatisfaction, but when it was found that he could make an opera go in all its parts, that at rehearsal his ears and eyes were everywhere at once, that he was as familiar with the details of acting, dressing, and scenery as he was with the music, and master of all the ins and outs of the opera as a whole, then a higher ideal gradually dawned upon the company, and an immense respect for their new director. The first opera he produced was Méhul's 'Joseph' (Jan. 13, 1817). As had been his successful habit in Prague, he published two days beforehand in the *Abendzeitung* an article giving some information about the new opera. The performance was excellent; indeed, all that could be desired, as far as the *ensemble* went, though the solo-singers were but indifferent. The engagement of competent leading artists was his next care. Here he acted upon the principle that German opera was not to be confined to native works only, but should also produce Italian and French operas. To this end a numerous, well-trained, and thoroughly cultivated body of artists was requisite, and he felt it necessary to engage at least three leading sopranos, one first-rate tenor, and one first-rate bass. His Intendant sent him in March 1817, on a mission to Prague, with the view of engaging Frl. Grünbaum, then singing at the theatre there. On the 28th he conducted his 'Silvana,' and was enthusiastically received, the people of Prague taking every means of showing how much they felt his loss. Immediately after his return he went to Leipzig, and played his Concerto in E♭ at a Gewandhaus concert, his scena from 'Atalia' and his 'Kampf und Sieg' being also in the programme. Grünbaum sang in Dresden, but was not engaged; various other stars were unsuccessful, and the year 1817 came to a close without any real acquisition having been made. However, Weber had secured a regular chorus and chorus-master, the post being filled first by Metzner, and then towards the close of 1819 by Johannes Micksch. The latter had studied in Italy, and was considered a first-rate teacher of singing; his principal object, however, was not so much expression as the production of a full and even tone, which occasioned some differences of opinion between him and Weber. On the whole, however, he proved an excellent teacher, and was duly appreciated. A third reform undertaken by Weber in the early part of 1818

was the re-arrangement of the orchestra. The band had been hitherto placed in the same manner as at the Italian opera, but this disposition he wished to alter for one more suited to the component parts of a modern orchestra, and to the greater importance assigned to the instrumental part of an opera. The change was at first strongly opposed, and he was obliged for the time to desist by the King's express command. Bit by bit, however, he made the changes he wanted, and his new arrangement having proved itself perfect, was permanently maintained.

Weber's work in Dresden very nearly came to an end in a few months' time, for on June 27, 1817, a Capellmeistership in Berlin fell vacant, and Count Brühl the Intendant at once entered into negotiations with him on the subject. It was an appointment he was strongly inclined to accept. Berlin had many attractions for him, and so far society in Dresden had done little to make his residence there agreeable. The burning of the Berlin theatre on July 31, however, put a stop to the negotiations, and though several times renewed, nothing came of them. One result at any rate was that his appointment at Dresden was made for life, and that he was also admitted to a share in the direction of the musical services at the Catholic Chapel Royal. He conducted for the first time Sept. 24, 1817, the music being a Salve Regina by Schuster and a litany by Naumann, for whose church music Weber had a great admiration. It is an evidence of his devout turn of mind that before this his first official participation in divine service he confessed and received the Communion. Now that he was often called on to compose for Court festivities, the duties of his post became varied and extensive, and absorbed much time. His colleague Morlacchi had frequent leave of absence, and passed long periods of time in Italy (*e.g.* from Sept. 1817 to June 1818), and then all his work fell upon Weber. A man loving freedom from restraint as he did, would have found it very hard to carry on his work with the cheerfulness and elasticity of spirit so remarkable in him, if he had not had a constant spring of happiness and refreshment in married life. His union with Caroline Brandt took place at Prague, Nov. 4, 1817. On their wedding tour the young couple gave concerts at Darmstadt and Giessen, appeared in Gotha before the Duke, and then went home to Dresden, which they reached Dec. 20.

To the early years of his work in Dresden belong most of Weber's *compositions d'occasion.* His sincere devotion to the royal family made him hail opportunities of showing his loyalty, so that several of these works were undertaken of his own motion, and did not always meet with proper acknowledgment. The fullest year in this respect was that of 1818, the 50th anniversary of the King's accession. Besides two or three smaller works, Weber composed a grand Mass in E♭ for the King's name-day, and for the accession-day (Sept. 20) a grand Jubel-Cantata, which the King did not allow to be performed, so he added the well-known Jubel-Ouvertüre. The Mass in G may also be counted as belonging to this year, since it was finished on Jan. 4, 1819, for the golden wedding of the King and Queen. These official duties were not despatched perfunctorily, or as mere obligations. Into each he put his full strength, though well aware, as he wrote to Gänsbacher (August 24, 1818), 'that they were but creatures of a day in the world of art, and from their ephemeral nature always disheartening.' Shortly after the performance of the Mass in G he was asked to write a festival opera for the marriage of Prince Friedrich August. He took up the idea with great earnestness, chose for his subject the tale of Alcindor in the Arabian Nights, and had already begun to think out the music, when he found (June 28) that his commission had been withdrawn, and Morlacchi requested to prepare an Italian piece for the ceremony (Oct. 9). Had 'Alcindor' been written, Weber and Spontini might have been directly rivals, for Spontini's opera of that name, composed a few years later at Berlin, is drawn from the same source. Perhaps also the work on which Weber's world-wide fame rests, and which was to give him a triumph over Spontini, might have taken another form, or never have been written at all. He had already been at work on it for two years. Soon after his removal to Dresden, he became intimate with Friedrich Kind, who, after throwing up his employment as an advocate in Leipzig, had been living in Dresden solely by literature. Weber having proposed to him to write a libretto, Kind heartily assented, and the two agreed on Apel's novel of 'Der Freischütz,' which came out in 1810 and had excited Weber's attention. Kind wrote the play in seven days; on Feb. 21, 1817, he and Weber sketched the plan together, and by March 1 the complete libretto was in Weber's hands. The composition did not proceed with equal celerity; on the contrary, Weber took longer over this than over any other of his operas. Bit by bit, and with many interruptions, it advanced to completion. The sketch of the first number — the duet between Agathe and Aennchen, with which the second act begins — was written July 2 and 3, 1817. Nothing more was done that year, except the sketch of the terzet and chorus in the first act ('O, diese Sonne') and Agathe's grand air in the second (August 6 to 25). In 1818 he only worked at the opera on three days (April 17, 21, and 22). On March 13, 1819, he wrote the sketch of Caspar's air in D minor, which ends the first act. Then follows another six months' pause, after which he set to work continuously on Sept. 17, and the last number, the overture, was completed on May 13, 1820. The court composi-

tions of 1818 may have hindered his progress in that year, but in the summer of 1819, without any pressure from without, solely following the bent of his own genius, he wrote several of his finest PF. compositions for two and four hands, including the Rondo in E♭, op. 62, the 'Aufforderung zum Tanze,' op. 65, and the Polacca brillante in E, op. 72. The PF. Trio also and many charming Lieder belong to this summer, which Weber passed, like those of 1822, 1823, and 1824, in a little country place, Hosterwitz, near Pillnitz.[1] By the time 'Der Freischütz' was at last finished, his delight in dramatic production had reached such a pitch that he at once began and completed another dramatic work, and started at any rate on a third. Count Brühl, Intendant of the Berlin theatres, had asked him for some new music to Wolff's play of 'Preciosa,' Eberwein's not being satisfactory. Weber did as he was requested, and wrote the music — 'a heavy piece of work and an important one, more than half an opera,' as he says himself — between May 25 and July 15, 1820. In the meantime he was working at a comic opera, 'Die drei Pintos,' the libretto by Theodor Hell, a Dresden poet, whose real name was Karl Winkler. This work was still progressing in the following year.

Count Brühl, who had a great esteem for Weber, informed him in the summer of 1819 that it was his intention to produce 'Der Freischütz' at the opening of the new theatre, then in course of erection by Schinkel. The building was to have been finished in the spring of 1820, but was not ready till a year later. Weber had intended to take the opportunity of his visit to Berlin for making a professional tour, but it did not seem advisable to postpone this for so long. For the last two years he had been out of health, and disquieting symptoms of the malady which brought his life to a premature close had begun to show themselves. Relaxation and refreshment were urgently necessary. He also wished, after this interval of ten years, to appear again in public as a pianist. He started with his wife July 25, 1820, went first to Leipzig, to his intimate friend Rochlitz, then on to Halle. His settings of Körner's 'Leyer und Schwert' had made Weber the darling composer of the German student, as he discovered at Halle. The greatest enthusiasm prevailed at the concert he gave there, July 31. Among the students with whom he formed relations was J. C. G. Löwe, afterwards the greatest of German ballad-composers, who took the whole arrangements for the concert off his hands.[2] Still more enthusiastic was his reception by the students of Göttingen, where he arrived August 11, and gave a concert August 17. After it he was serenaded by the students, who sang his Lied 'Lützow's wilde Jagd,' and, on his coming down to talk with them, crowded round him cheering. Thence they went by Hanover to Bremen, Oldenburg, and Hamburg, where he left his wife, going on to Lübeck, Eutin (his birthplace, which he had not visited since 1802), and Kiel, from whence he crossed over to Copenhagen. This was the most brilliant point of his journey. He was presented to the King and Queen, played at court on Oct. 4, and at a public concert Oct. 8, overwhelmed with applause on both occasions. After another concert at Hamburg on his way back, he reached Dresden Nov. 4.

As a great pianist Weber was often asked to give lessons, and did so. Pupils in the higher sense of the word, that is to say artists stamped with his own sign-manual as composers or pianists, he had none. For this his artistic disposition was too peculiar, his character too restless and unmethodical. We find a pupil named Freytag from Berlin studying the piano and composition with him in Prague in 1816, and are told that he made his début at a concert of Weber's (March 29), to his master's satisfaction, but we never hear of him again from that day forwards.[3] Marschner communicated with him in 1818, sending him his opera 'Heinrich IV. und D'Aubigné' from Pressburg, and coming himself, August 18, 1819. Weber was much interested in the opera, and secured its performance at Dresden, where it was given for the first time, July 19, 1820.[4] Marschner settled in Dresden in the beginning of August 1821, and in 1824 was appointed Musikdirector of the opera, a post he retained till Weber's death. The two maintained an intercourse which at times was animated, though Weber never found Marschner a congenial companion. Marschner was undoubtedly strongly influenced by Weber's music; it is evident in all his compositions during his stay in Dresden, and also in his opera 'Der Vampyr.' And yet he cannot be called a pupil of Weber's. When he settled in Dresden he was twenty-six, and a formed musician, so that after passing through the Weber-period he recovered his independence in the 'Templar und Jüdin' and 'Hans Heiling.' Weber's most devoted and only real pupil was Jules Benedict of Stuttgart. He came to Weber in February 1821, and his account of their first interview is so charming that we venture to transcribe it. 'I shall never forget the impression of my first meeting with him. Ascending the by no means easy staircase which led to his modest

[1] The house he stayed in is still standing, and bears an inscription.

[2] Some papers entitled *Scenes from Dr. Karl Löwe's Life* have been published by Dr. Max. Runze (from MS. notes by Löwe's daughter) in the *Musikwelt* (Berlin, 1881). No. 11 (April 9, 1881) contains a charming picture of Weber's concert at Halle, and the part Löwe took in it. Unfortunately it is historically inaccurate. Dr. Runze makes Weber play in July 1820 his Concertstück in F minor, which was not written till 1821, and played in public for the first time, June 25, in Berlin. Nor is this all; Dr. Runze declares that in this his own composition Weber could not keep time with the orchestra, and says that in the fire of playing he accelerated the tempo, the band hurried after him, but by and by fell behind, and Löwe had to stop Weber and start them again. Dr Runze's description would apply to the playing of a bad amateur, not to that of a finished Capellmeister like Weber. All this, too, about the execution of a piece not then in existence!

[3] Weber's *Literarische Arbeiten*, p. 109 (*Lebensbild*, vol. III.).

[4] Weber also wrote an article in its behalf: see p. 224 of the *Lebensbild*, and elsewhere.

home, on the third storey of a house in the old market-place, I found him sitting at his desk, and occupied with the pianoforte arrangement of his "Freischütz." The dire disease which but too soon was to carry him off had made its mark on his noble features; the projecting cheek-bones, the general emaciation, told their own tale; but in his clear blue eyes, too often concealed by spectacles, in his mighty forehead fringed by a few straggling locks, in the sweet expression of his mouth, in the very tone of his weak but melodious voice, there was a magic power which attracted irresistibly all who approached him. He received me with the utmost kindness, and, though overwhelmed with double duties during Morlacchi's absence, found time to give me daily lessons for a considerable period.'[1] Benedict goes on to relate how Weber played him 'Freischütz' and 'Preciosa,' works then unknown to the world, and what a fascinating effect both he and his compositions made on him; but what impressed him even more was his 'rendering of Beethoven's sonatas, with a fire and precision and a thorough entering into the spirit of the composer, which would have given the mighty Ludwig the best proof of Weber's reverence and admiration for his genius.'

Benedict was fortunate enough to share the brightest and most triumphant bit of Weber's short life with him. After 'Preciosa' had been played for the first time with Weber's music (March 14, 1821) at the Berlin opera-house, and very well received, the day drew near for the opening of the new theatre, in which 'Der Freischütz' was to be the first opera performed.[2] Weber had been invited to rehearse and conduct the opera himself, and for this purpose arrived in Berlin May 4. Benedict followed two or three weeks later.

Spontini was at that time the ruling spirit in operatic matters at Berlin. The King was a great admirer of his music, and he had many adherents among the court and in society. In the rest of the world, however, opinions were mingled. During the war a strong feeling of nationality had developed in Germany, and there was a prejudice against foreigners, especially against foreigners hailing from Paris. Hence that a Franco-Italian should be installed, on terms of unusual liberality, in the chief musical post in the capital of the state which had done and suffered most in the War of Liberation, gave great umbrage. There is no question that Spontini, apart from his blunders, was made a scapegoat, and that the dislike of the people of Berlin was as much due to political and social as to musical reasons. At first, his merits as a composer receivsd general acknowledgment. His operas, produced with the utmost care, and at a lavish expenditure, were not only performances of dazzling splendour, but of genuine artistic value, as even those prejudiced against him were obliged to admit. Germany had nothing to set against such grandiose works. Since Mozart's 'Zauberflöte' (1791) only one opera of the first rank — Beethoven's 'Fidelio' (1805) had appeared there. On the other hand, the German stage had appropriated the best that was to be found in Italy and France, and apparently there was no likelihood of any change, or of anybody's coming to the front and eclipsing Spontini.

All at once Weber stepped on the scene with his new opera. We can quite understand how ardently the patriots of Berlin must have longed for a brilliant success, if only as a counterpoise to Spontini. Obviously, too, it was impossible to prevent a certain anxiety lest Weber was not man enough to sustain with honour this conflict with the foreigner. He was known as a gifted composer of songs and instrumental music, but his earlier operas had not been undisputed successes, and for the last ten years he had done nothing at all in that line. On all these grounds the first performance of 'Der Freischütz' was looked forward to with a widespread feeling of suspense and excitement.

Weber thus could not but feel that much was at stake, both for himself and for the cause of German art. As if to point the contrast still more forcibly between himself and Spontini, between native and foreign art, Spontini's 'Olympie,' entirely remodelled by the composer after its production in Paris, had been given for the first time in Berlin (May 14) only a month before 'Der Freischütz,' with a success which, though not enduring, was enormous at the time. Weber's friends were full of dismay, fearing that 'Freischütz' would not have a chance; Weber alone, as if with a true presentiment of the event, was always in good spirits. The rehearsals began on May 21, and the performance was fixed for June 18, a day hailed by Weber as of good omen, from its being that of the battle of Waterloo. So entirely was he free from anxiety, that he employed his scanty leisure in composing one of his finest instrumental works, the Concertstück in F minor, finishing it on the morning of the day on which 'Der Freischütz' was produced. Benedict relates how he was sitting with Weber's wife when the composer came in, and played them the piece just finished, making remarks as he went, and what an indelible impression it made on him. 'He was certainly one of the greatest pianists who ever lived,' he adds.[3]

Weber's presentiment did not fail him. The 18th of June was as great a day of triumph as ever fell to the lot of a musician. The applause of a house filled to the very last seat was such as had never been heard before, in Germany at

[1] *The Great Musicians*, edited by Francis Hueffer; *Weber*, by Sir Julius Benedict, p. 61 (London, 1881).

[2] It was not the first actual performance. That distinction fell to Goethe's 'Iphigenia' (May 26), succeeded for the next few days by one or two other plays.

[3] Benedict's *Weber*, p. 65.

any rate. That this magnificent homage was no outcome of party-spirit was shown by the enduring nature of the success, and by the fact that it was the same wherever 'Der Freischütz' was heard. No sooner had it been produced in Berlin, than it was seized upon by nearly all the principal theatres in Germany. In Vienna it was given on Oct. 3, and, though to a certain extent mutilated and curtailed, was received with almost greater enthusiasm than in Berlin. The feeling reached its height when Weber, on a visit to Vienna, conducted the performance in person, March 7, 1822. There is an entry in his diary 'Conducted the "Freischütz" for Schröder's benefit. Greater enthusiasm there cannot be, and I tremble to think of the future, for it is scarcely possible to rise higher than this.[1] To God alone the praise!'

Weber thought it desirable to appear in public at a concert before leaving Berlin. The second representation of 'Der Freischütz' took place on the 20th, and the third on the 22nd, of June. On the 25th he gave his concert in the hall of the new theatre, and played his Concertstück, completed that day week, for the first time in public. Others of his compositions heard on the same occasion were the Italian scena from 'Atalia,' and the Variations for PF. and violin on a Norwegian theme. His colleague in the latter piece was the eccentric violinist Alexandre Boucher, who, having asked permission to introduce a cadenza of his own in the finale of the variations, improvised on themes from 'Der Freischütz,' but wandered off so far that he could not get back again, seeing which, he put down his violin, and throwing his arms round Weber exclaimed enthusiastically, 'Ah, grand maître! que je t'aime, que je t'admire!' The audience joined in with loud cheers for Weber.

Weber returned to Dresden, July 1, 1821. In comparison with other places in Germany, Dresden was in no special hurry to produce 'Der Freischütz,' though it had not been able altogether to shut its ears to the reports of its colossal success. The composer, in spite of all the pains he took to show his loyalty, was no favourite with the King and court. He was the singer *par excellence* of Körner's lyrics, and anything which called up reminiscences of the war that inspired those songs could not but be painful to the King of Saxony. He tried to be just towards Weber, and acknowledged his services in many ways, but his sentiments were well known and had their influence on the courtiers. From the time of the first appearance of 'Der Frieschütz' till Weber's death, there is not a sign that at court the smallest pride was felt in the fact of Dresden possessing so great a composer. He was all but allowed to accept the post of Court-Capellmeister at Cassel, with the liberal salary of 2500 thalers (£375) — 1000 thalers more than he received at Dresden. The Minister at last offered him an increase of 300 thalers, calculating that with his attachment to Dresden that would be sufficient inducement to him to remain; and he was not deceived. The additional salary, however, was deprived of all value as a distinction by its being also bestowed on Morlacchi. This took place in August and September of the year in which 'Der Freischütz' saw the light, but even some years later Weber's official superiors would not see that the Capellmeister of the Dresden German opera was a man of world-wide fame. Perhaps they really did not see it. When Weber was in Berlin, Dec. 1825, for the production of 'Euryanthe,' his Intendant von Lüttichau happened to be present when Weber was leaving the theatre after rehearsal, and seeing a large crowd waiting at the door, and all hats raised with the greatest respect, he turned to him and said with astonishment, 'Weber, are you then really a celebrated man?'

'Der Freischütz' was performed in Dresden for the first time, Jan. 26, 1822, and met with a more enthusiastic reception than had ever been known there before. At the close of the performance the storm of applause defied all restraint. A few isolated cases were found of people who did not like it, but their comments were unheard in the general approval. Kind, the librettist, could not bear the music, because it threw his own merits into the shade, and its ever-increasing success irritated the petty vanity of this *bel esprit* to such an extent as to end in a complete breach of his friendship with Weber. Spohr, who had moved to Dresden[2] with his family, Oct. 31, 1821, heard it there for the first time, and was not favourably impressed. His failure to understand Weber's music has been mentioned already, and this is fresh evidence of it; but as before, it made no difference in their relations. On the contrary, Weber showed his esteem for Spohr by warmly recommending him to Generaldirector Feige, of Cassel, for the post of Capellmeister, which he had himself declined, but which, as is well known, Spohr accepted, and filled with credit up to a short period before his death. Ludwig Tieck, too, then resident in Dresden, never could reconcile himself thoroughly to 'Der Freischütz,' though he heartily appreciated 'Euryanthe.' The two men, much as they differed in their views on dramatic art, formed a lasting friendship, expressed with frankness on both sides. Weber was seldom absent from Tieck's dramatic readings of great works, and was a most attentive listener. Speaking generally, he was on excellent terms with the poets of the day. With Goethe indeed he never got on, though they met several times; but with

[1] He had undertaken to write a new opera 'Euryanthe' for Vienna.

[2] Thus all the three representatives of German romantic opera, Weber, Spohr, and Marschner, were living in the same place.

Jean Paul, and also with Achim von Arnim, he was intimate. Arnim, like Tieck, belonged to the romantic school, and it was natural that there should be sympathy between them; but Weber was also very friendly with Wilhelm Müller, author of the 'Müllerlieder' and the 'Winterreise.' Müller visited him in Dresden and dedicated a volume of poems to him in the autumn of 1824, but not one of these did Weber set. His day for writing Lieder was over. Of Tieck's poems he only composed one ('Sind es Schmerzen, sind es Freuden,' from 'Die schöne Magelone').

During the latter half of 1821 Weber was at work upon the comic opera 'Die drei Pintos,' begun in 1820, but never to be finished by him. He was drawn off towards work of a different kind. The criticisms on 'Der Freischütz' were almost always on points of form, and mainly resolved themselves into this, that the opera did not contain enough of those larger, artistically constructed, forms which betray the hand of the master. Hence, was it certain that Weber was really master of his art, or did he not owe his great success mainly to his heaven-sent genius? Weber was very sensitive to public criticism, even when so ignorant, one-sided, and absurd as this, and he determined to write a grand opera, and show the world what he was capable of. When therefore an invitation to write a new opera arrived (Nov. 11, 1821) from Barbaja, of the Kärnthnerthor theatre in Vienna, he seized the opportunity with avidity. The libretto was to be written by Frau Helmina von Chezy, who had been in Dresden since 1817, well received in literary circles, and not without poetical talent. She offered him several subjects, and he selected 'Euryanthe.' After several attempts, in which Weber gave her active assistance, she succeeded in putting her materials into something like the shape he desired. His idea of an opera was that the music should not be so entirely dominant, as in Italian opera, but that the work should be a drama, in which the words should have a real interest of their own, and in which action, scenery, and decorations should all contribute to the vividness and force of the general impression. In short, that the impression made by an opera should be based on a carefully balanced combination of poetry, music, and the descriptive arts. These principles he had endeavoured to carry out in 'Der Freischütz'; in 'Euryanthe' he hoped to realise them fully. The words of the first Act were ready by Dec. 15, 1821, and Weber set to work with all his might.

Thinking it well to study the circumstances under which his new work was to appear, he started, Feb. 10, 1822, for Vienna, stopping on the way to conduct 'Der Freischütz' (Feb. 14) at Prague, with unmeasured success. He attended a performance of the same opera in Vienna on the 18th, but found it far from edifying. How he conducted it himself on March 9, and what a reception it had, has been already mentioned. This one work gave him a popularity in Vienna that became almost burdensome. He was urged to settle there altogether, and undertake the direction of the German opera. There also he received an invitation to write a grand opera for Paris. In the midst of all this excitement he fell ill with a violent sore throat. That his disease was making progress was evident. Still he appeared in public on two occasions besides the 'Freischütz' performance, once at a concert given by Bühm the violinist, on March 10, — when he conducted his 'Jubel-Ouvertüre,' and with enormous success — and once at a concert the men's choruses from the 'Leyer und Schwert,' of his own (March 19), when he played his Concertstück, which, oddly enough, was not equally appreciated. By March 26 he was again at home.

All the summer he remained at Hosterwitz, and there was composed by far the greatest part of 'Euryanthe,' for he had the same house the following summer. His most important piece of official work at this time was the production of 'Fidelio.' That opera, though composed in 1805, and reduced to its final shape in 1814, had never been given in Dresden, for the simple reason that till Weber came there was no German opera. Though it was impossible for him to ignore that the music is not throughout essentially dramatic, he felt it to be a sublime creation, for which his admiration was intense, and he strained every nerve to secure a performance worthy of the work. An animated correspondence ensued between him and Beethoven. Weber's first letter was dated Jan. 28, 1823; Beethoven replied Feb. 16, and Weber rejoined on the 18th. After that there were letters from Beethoven of April 9, June 5 and 9, and August 11, the last enclosing a sonata and variations of his own composition. Weber was a great admirer and a remarkable exponent of Beethoven's PF. music, especially of his sonatas, a fact which Beethoven seems to have known. The correspondence has been lost, except a fragment of a rough copy of Weber's,[1] conclusively proving his high opinion of 'Fidelio.' The score sent by Beethoven, April 10, is still at the Dresden court-theatre. The first performance took place April, 29, with Wilhelmine Schröder as Leonore.

In Sept. 1823 Weber started for Vienna to conduct the first performance of 'Euryanthe.' Benedict accompanied him. Barbaja had assembled a company of first-rate Italian singers and was giving admirable performances of Italian operas, especially Rossini's. Rossini had been in Vienna, and had rehearsed his operas himself. The public was almost intoxicated with the

[1] Given by Max von Weber in the *Biographie*, ii. 466. The dates given are not entirely in accordance with those in the biography, but I have followed Jähns's careful epitome of Weber's diary, now in the Royal Library of Berlin.

music, and it was performed so admirably that even Weber, who had previously been almost unjustly severe on Rossini's operas, was obliged, to his vexation, to confess that he liked what he heard there. It was unfortunate that the singers cast for 'Euryanthe,' though as a whole efficient, were stars of the second order. Still, 'Der Freischütz' had prepossessed the public, and the first performance of the new work was enthusiastically applauded. But the enthusiasm did not last. The plot was not sufficiently intelligible, people found the music long and noisy, and after the second and third representations, which Weber conducted with great success, the audiences gradually became cold and thin. After his departure Conradin Kreutzer compressed the libretto to such an extent as to make the opera a mere unintelligible conglomeration of isolated scenes, and after dragging through twenty performances, it vanished from the boards. After the enormous success of the 'Freischütz,' 'Euryanthe' was virtually a fiasco. Neither had Weber much consolation from his fellow artists. In many instances envy prevented their seeing the grand and beautiful ideas poured forth by Weber in such rich abundance; and there were artists above the influence of any such motive, who yet did not appreciate the work. Foremost among these was Schubert; even if his own attempts at opera had not shown the same thing before, his seeing no merit in 'Euryanthe' would prove to demonstration that a man may be a great composer of songs, and yet know nothing of dramatic[1] music. The only really satisfactory part of the visit was his intercourse with Beethoven, who welcomed him heartily.[2] At one time Beethoven had not valued Weber's compositions at a high rate, but his opinion of the composer of 'Der Freischütz' had risen enormously. He did not go to 'Euryanthe': there would have been no object in his doing so, now that his troubles with his hearing had settled down into total deafness.

Weber left Vienna Nov. 5, conducted the 50th representation of 'Der Freischütz' in Prague on the 7th, and arrived in Dresden on the 10th. By his desire Benedict remained in Vienna, to keep him informed of the progress of 'Euryanthe'; but what he heard was so far from pleasant that he did not venture to report it. Weber had put his full strength into the work, intending it as a demonstration of his power and capacity. With the keenest anxiety he followed its progress, marking the impression it produced, not only in Vienna, but in every theatre which performed it on the strength of its being an opera of Weber's. When he found that in most places it received only a *succés d'estime*, and that opinions as to its value were divided, even amongst unbiassed connoisseurs, he fell into deep depression. Benedict, on his return from Vienna, thought him looking ten years older, and all the symptoms of his malady had increased. To illness it was undoubtedly to be attributed that all his old energy, nay, even his love of music, for the time abandoned him. His compositions seemed to recede into the far distance, and in the summer of 1824 he writes in a bitter mood to his wife from Marienbad, where he was taking the waters, 'I have not an idea, and do not believe I ever composed anything. Those operas were not mine after all.' When asked how he did, he would reply, 'I cough, and am lazy.' During fifteen months he composed absolutely nothing, except one little French romance.

Many disappointments, however, as 'Euryanthe' brought him, there were places where it was at once valued as it deserved. In Dresden the first performance took place March 31, 1824, with a success that equalled Weber's highest expectations. As an instance, Tieck pronounced it to contain passages which Gluck and Mozart might have envied. And as in stage matters the first impression is apt to be the lasting one, even down to a later generation, the people of Dresden to this day understand and love 'Euryanthe.' In Leipzig it was much the same, the opera occupying a place in the repertory from May 1824. Rochlitz heard it May 24, 1825, and next day wrote Weber almost the best and most discerning criticism of the time.[3] In Berlin there was considerable delay in producing the opera, for which Spontini received more than his share of the blame. The first performance took place on Dec. 23, 1825, and in Berlin too, where Weber's most devoted adherents were to be found, the effect it produced was great and lasting. The composer conducted in person, though, suffering as he was from mortal illness, it took all his indomitable energy to make the mind rise superior to the body. It was his last appearance in Berlin.

Weber knew that his days were numbered. A model husband and father, the thought of his wife and children was never absent from his mind; to provide for them to the utmost of his power was not only his most sacred duty, but his highest happiness. No one can fail to be touched by the tenderness and devotion which breathe in the letters to his wife, many of which are printed by his sons in the biography. After quitting Stuttgart, he had regulated his affairs in the most exemplary manner. He lived very comfortably in Dresden, and was able even to afford himself small luxuries. His great desire was to leave enough to place his family above fear of poverty. It was his love for them which roused him from the languor and depression into which he had fallen after the completion of 'Euryanthe.' The immediate impulse was a letter from Charles Kemble, then lessee of Covent Garden theatre, inviting him

[1] See SCHUBERT, vol. iv. p. 300*b*. [2] See BEETHOVEN, vol. i. 254*a*.

[3] Jähns (p. 369) gives the most important part of his letter.

to write an opera in English. London had also participated in the 'Freischütz' mania, no fewer than three theatres playing it at the same time. Kemble added a request that he would come to London to produce the new opera in person, and conduct 'Der Freischütz' and 'Preciosa.' Weber did not hesitate long, and the two soon agreed on 'Oberon' as the subject of the opera, the libretto to be drawn up by Planché. The terms took longer to arrange. Kemble's offer of £500 Weber considered too low, and Kemble thought Weber's demands much too high. At last, however, he agreed to give £1000.[1] Before the affair was concluded, Weber consulted his physician, Dr. Hedenus, as to the possibility of the journey in his then state of health. The reply was that if he would give up conducting and composing, and take a year's complete rest in Italy, his life might be prolonged for another five or six years. If, on the other hand, he accepted the English commission, his life would be measured by months, perhaps by weeks. Weber replied by his favourite motto, 'As God will,' and settled to go.

Although he had undertaken to compose this opera from a desire to make money, he would not have been the highminded artist he was if he had not set to work at it with all his might. So much was he in earnest that, at the age of thirty-seven, and with one foot in the grave, he began to learn English systematically, and was soon able to carry on his own correspondence in English, and when in London astonished everybody by the ease with which he spoke.

The first and second Acts reached him Jan. 18, 1825, and the third on Feb. 1. He set to work Jan. 23, the first number he composed being Huon's grand air in the first act. He laid the work aside during the summer, but resumed it Sept. 19. The last number, the overture, was completed in London, April 29, 1826.

By medical advice he took the waters at Ems in the summer of 1825, starting from Dresden on July 3. His route lay through Naumburg to Weimar, where he made a last unsuccessful attempt to enter into close relations with Goethe, and was warmly welcomed by Hummel and his family. Thence he went by Gotha to Frankfort, greeting his old friend Gottfried Weber for the last time, and then by Wiesbaden to Ems. This journey must have convinced him of his extraordinary popularity. People of all ranks vied with each other in showing him kindness, respect, and admiration. At Ems he was admitted into the circle of that accomplished man the Crown Prince of Prussia (afterwards Frederick William IV.), and his wife, an unusual distinction. But the musician tottering to his grave was no longer able to enjoy the sunshine which shone so brightly on his last days.

[1] So says Benedict, p. 106, and elsewhere. Max von Weber's account varies slightly.

The time for Weber's departure for England drew on. On Feb. 5 he conducted 'Der Freischütz' in Dresden for the last time, and took leave of his band, all except Fürstenau, the well-known flute-player, who was to travel with him. He chose the route through Paris, and made the acquaintance of the principal musicians there, especially enjoying the attentions of Cherubini, for whom he had always had a high respect. A performance of Boieldieu's 'La Dame blanche' enchanted him. 'What grace! what wit!' he writes to Theodor Hell, at Dresden, 'no such comic opera has been written since "Figaro."' On March 5[2] he arrived in London, and was most hospitably received by Sir George Smart, then Organist of the Chapel Royal. On the 6th he went to Covent Garden theatre to view the scene of his future labours; he was recognised, and the cheers of the spectators must have assured him of his popularity in London. On March 8 he conducted a selection from 'Der Freischütz' at one of the 'oratorio concerts,' and here his reception was even more enthusiastic, nearly every piece from the opera being encored. On the 9th the rehearsals for 'Oberon' began, and Weber perceived at once that he had at his disposal all the materials for a first-rate performance. To please Braham, who took the part of Huon, he composed two additional pieces, a grand scena and aria ('Yes, even love'), which Braham substituted for the grand air in the first act, and the prayer in the second act ('Ruler of this awful hour'). The former is never sung in Germany, being far inferior in beauty to the original air, but the prayer is retained, and is indeed one of the gems of the work. The first performance took place April 12. The music went beautifully, and the composer had an even more enthusiastic reception than that bestowed on Rossini two or three years before. The aristocracy alone, with few exceptions, held aloof. Weber was not the man to show himself obsequious, and on the other hand his look and manner were too unpretending to be imposing. By May 29 'Oberon' had reached its twenty-eighth performance, the first twelve having been conducted by himself according to his contract. [Concerning Mrs. Keeley's appearance in the part of the Mermaid, see *Musical Times*, 1899, p. 140.] The following appeared in *The Harmonicon* in an article by Scudo on 'Oberon': 'It is impossible to quote an instance of a great man in literature or in the arts whose merit was entirely overlooked by his contemporaries. As for the death of Weber it may be explained by fatigue, by grief without doubt, but, above all, by an organic disease from which he had suffered for years.' Nevertheless the enthusiasm exhibited by the public at the first performance of 'Oberon' was not maintained at the following representations. The masterpiece of the German composer experienced much the same fate as

[2] Benedict (p. 115) says March 6, but he is wrong.

'Guillaume Tell' in Paris. In a letter to his wife, written on the very first night of performance, Weber says, 'My dear Lina, Thanks to God and to His all-powerful will I obtained this evening the greatest success of my life. The emotion produced by such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation I was called on to the stage by the enthusiastic acclamations of the public; an honour which no composer had ever before obtained in England. All went excellently, and every one around me was happy.'

Though his strength was constantly declining he was always ready to lend his name or his services when he could be of assistance to others. Thus he took part in concerts given April 27, May 1, 10, and 18 by Miss Hawes, Fürstenau, Kemble, and Braham, nay, even at one of Miss Paton's on May 30, six days before his death. A concert of his own on May 26 was a failure. The day was badly chosen, and Weber in his state of utter exhaustion had omitted two or three social formalities. Among other music given at this concert was his Jubel-Cantata (1818), put to different words, and a song ('From Chindara's warbling fount') just composed for Miss Stephens, who sang it to his accompaniment. It was his last composition, and the last time his fingers touched the keyboard. [See *Musical Times*, 1901, p. 162.]

The preparations for his journey home were made in haste, for Weber was filled with an inexpressible longing to see his family once more. But his own words to a friend before leaving Germany, that he 'was going to London to die,' were fulfilled. Far from home and kindred he sank under his sufferings during the night of June 4, 1826. The following certificate of Weber's death was among the papers of Sir Julius Benedict: — 'On examining the body of Carl M. von Weber we found an ulcer on the left side of the larynx. The lungs almost universally diseased, filled with tubercles, of which many were in a state of suppuration, with two vomicae, one of them about the size of a common egg, the other smaller, which was a quite sufficient cause of death. (Signed) F. Tencken, M.D.; Chas. F. Forbes, M.D.; P. M. Kind, M.D.; Wm. Robinson, Surgeon. 91 Great Portland Street, June 5, 1826, 5 o'clock.' His body was laid in the grave at Moorfields Chapel, to the strains of Mozart's Requiem, on June 21. The funeral ceremonies were conducted as if for a person of the highest rank, and there was an enormous crowd. In 1844 the coffin was removed to Germany, and interred in the family vault at Dresden. The application for this transference was made by the widow to the Home Secretary, Oct. 5, 1844. A tablet was affixed to the house in Great Portland Street.

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Of all the German musicians of the 19th century none has exercised a greater influence over his own generation and that succeeding it than Weber; indeed there is scarcely a branch of artistic life in which his impulse is not still felt. The historian of German music in the 19th century will have to make Weber his starting-point. His influence was even greater than that of Beethoven, for deeply imbued though Beethoven was with the modern spirit, he adhered as a rule to the traditions of the 18th century. These Weber casts aside, and starts after fresh ideals. As a natural consequence he was far less perfect in form than Beethoven, nor was he his equal in power, but in originality he has never been surpassed by any musician, ancient or modern. The germs of life he scattered broadcast defy calculation, and the whole of German opera, down to Wagner's latest works, is evolved from Weber's spirit. Even the concert-music of other masters less intimately connected with opera, such as Mendelssohn and Schumann, profited by his suggestiveness. Without Weber, Mendelssohn's 'Midsummer Night's Dream' music, 'Walpurgis nacht,' concert overtures, and PF. concertos; Schumann's 'Paradise and the Peri,' 'Pilgrimage of the Rose,' and concert-ballads; the entire variation-music of the present day, choruses for men's voices, certain forms of the German Lied, even the modern technique of pianoforte-playing, and, most of all, the present development of orchestration, are inconceivable. And though during the last fifty years the Weber-cultus in Germany has been checked by the revived influence of Bach, though his weakness of form has been hotly condemned by composers of concert and chamber-music (thus — for the most part involuntarily — implying a depreciation of his work in general, which is as foolish and short-sighted as it is ungrateful), his genius can afford to deride all such detraction now and for ever. He is curiously near of kin to his opponents, even to Brahms. For instance, take Brahms's *penchant* for the national music of his own and other countries, and trace it to its source, and you come upon Weber. Again, he is the first of the modern typical artists who is a cultivated man of the world, as well as a musician. This fact involved a change in the social position of the artist, which change has been erroneously ascribed to Beethoven's personal qualities, though it might just as well be attributed to Spohr. Both were proved men, conscious of their own worth, and capable of asserting it when necessary; but of what great artist and man of honour might not the same be said? It is undeniable that the range

of their interests outside music was extremely limited. Spohr was cultivated in the same sense that Mozart was; Beethoven, though he absorbed the ideas of the French Revolution while living on the Rhine, could lay no claim to anything like general culture. Weber's birth gave him a status in the best society, and compelled the world to admit that there was nothing derogatory to a man of family in following art as a vocation. His cultivation was indeed of a peculiar nature and most extensive; not acquired from books, but learnt by practical experience, and perfectly homogeneous with his music. To this result both education and natural gifts tended. His literary and poetical talent was considerable, and he took a keen and intelligent interest in all mechanical processes and the plastic arts, in which his taste was excellent.[1] Compared to Mendelssohn's, his education was a very irregular one, but his wandering life from a child had brought before him a host of varied impressions which his intelligent mind absorbed and his cool head turned to account. At twenty he had more knowledge of life and men than many an artist of the old school had attained at the time of his death. His cleverness and thorough knowledge of the ways of society were partly natural, and partly acquired though intercourse with men of all ranks, from the lowest to the highest. From his time the musician of genius and nothing more, like Franz Schubert, became impossible in Germany. The characteristics which distinguished Mendelssohn, Schumann, Wagner, Liszt, who were fully developed men, from the older type of musician, are precisely those first found in Weber.

To form a right estimate of Weber's music it is necessary to look upon him as a dramatic composer. Not that his other compositions are of no importance — quite the contrary; but in one and all may be discerned more or less plainly that dramatic genius which was the essence of his nature, and which determined their form, and gave them that stamp whereby they differ so strikingly from the productions of other artists. Composers gifted with the true dramatic instinct have always been rare in Germany, and it was this that Weber possessed in a high degree, higher perhaps even than Mozart. Being his most prominent characteristic, we will deal with his operas first.

1. The earliest, 'Die Macht der Liebe und des Weins,' was destroyed, apparently by himself. Of the second, 'Das Waldmädchen,' composed in Freiberg, there are extant three autograph fragments, containing in all 214 bars, the originals of some and copies of others being now in the Royal Library at Berlin.[2] These fragments seem to bear out Weber's own verdict that the opera was an immature production, not perhaps wholly devoid of invention. Although played several times, no complete score can now be found. We now come to his third opera, and after that almost all that he wrote for the stage made its permanent mark.

2. The libretto of 'Peter Schmoll und seine Nachbarn' was adapted by a certain Joseph Türke from a novel of the same name by Carl Gottlob Cramer (2 vols. Rudolstadt, 1798–1799). The book was one of the romances of knights and robbers with which the market was flooded after the success of 'Götz von Berlichingen' and 'Die Räuber.'[3] Cramer's 'Peter Schmoll' has no artistic merit, but it is less crude and sensational than some others of its class. The scene is laid not in the Middle Ages, but in the period of the French Revolution. Türke arranged the plot in two acts, and treated it after the fashion of the German Singspiel, with spoken dialogue. All this part, however, has been lost, the words of the songs alone being preserved in the score. The verses are rarely Türke's own, but were taken from the novel, which was interlarded, in the then fashion, with songs. Such verses as he did write are more than commonplace, especially when intended to be comic; refined comedy being a rarity in German drama long after Peter Schmoll's day. The music shows great talent, perhaps artificially matured, but naturally so great and so healthy that not even the hot-house treatment to which it had been subjected could injure it permanently. Weber was impelled to produce operas before he had fully developed the feeling for logical harmonic progressions, nay, before he had mastered musical orthography itself, to say nothing of the skill necessary to construct musico-dramatic forms on a large scale. 'Peter Schmoll' affords a good opportunity for comparing the unequal, unpropitious development of Weber's powers with those of Mozart, whose youthful operas are now engraved and accessible. In Mozart the mastery of external means advanced step by step with the development of mental power. From the first he always had the two. Weber, at the time he composed 'Peter Schmoll,' had such that was original to say, but was without the technical training necessary to enable him to say it. To one capable of piercing through the defective form to the thought beneath, the unmistakable features of his individuality will often be discernible. Real dramatic characterisation is not to be expected from a boy of fourteen; so far his music is rather stagey than dramatic, but still he had, even then, unquestionably a brilliant talent for the stage. This is mainly apparent in the treatment of general situations, such as

[1] It was his interest in wood-engraving which led to his friendship with F.W. Gubitz in Berlin. See *Gubitz's Erlebnisse*, ii. 18 (Berlin, 1868).

[2] The Weber collection, amassed with so much diligence by Prof. Jähns, was purchased some years ago for the Berlin Royal Library.

[3] The best-known work of the kind was 'Rinaldo Rinaldini' by Goethe's brother-in-law Vulpius.

the second scene of the first act, where Schmoll, Minette, and Hans Bast play at blindman's-buff in the dark. The melodies are throughout catching, often graceful and charming, always related to the German Lied, and never reflecting the Italian style. He puts almost all he has to say into the voice-parts; the accompaniments being unimportant, at least as regards polyphony. There is much originality in the harmony, and the colouring is individual and full of meaning. Now it is precisely with harmony and colouring that Weber produces his most magical effects in his later operas. In his autobiography he relates how an article he read in a musical periodical about this time suggested to him the idea of writing in a novel manner, by making use of old and obsolete instruments. The instrumentation in 'Peter Schmoll' is indeed quite peculiar, No. 14, a terzet ('Empfanget hier des Vaters Segen'), being accompanied by two *flauti dolci*, two basset-horns, two bassoons, and string-quartet. His motive was not a mere childish love of doing something different from other people, but he had an idea that these strange varieties of tone helped to characterise the situation. In the passage named the peculiar combination of wind instruments does produce a peculiarly solemn effect. Again, in certain comic, and also in some mysterious passages, he uses two piccolos with excellent effect, giving almost a forecast of the spirit of 'Der Freischütz.' Minette sings in the first act a mournful song of a love-lorn maiden, and as the voice ceases the last bar is re-echoed soft by a single flute, solo, a perfect stroke of genius to express desolation, loneliness, and silent sorrow, and recalling the celebrated passage in the third act of 'Euryanthe,' where the desolation of the hapless Euryanthe is also depicted by a single flute. Weber adapted the music of this romance to the song 'Wird Philomele trauern' (No. 5), in 'Abu Hassan,' and used some other parts of the opera in his later works, for instance the last song in the third finale of 'Oberon.' The overture to 'Peter Schmoll' was printed, after Weber's thorough revision of it, in 1807, and also a revised form of the duet 'Dich an dies Herz zu drücken,' in 1809.[1]

3. The subject of 'Rübezahl,' a two-act opera begun by Weber in Breslau, but never finished, was taken from a legend of the Riesengebirge, dramatised by J. G. Rhode. The versification is polished and harmonious, but the action drags sadly. Rübezahl, the spirit of the mountain, having fallen in love with a mortal Princess, lures her into his castle, and keeps her prisoner there, but woos her in vain. Having managed to secure his magic sceptre, she gets rid of him by bidding him count the turnips in the garden, which at her request he turns into human beings for her companions. As soon as he is gone she summons a griffin, who carries her down again to her own home, and thus outwits Rübezahl. For variety's sake the poet has introduced the father, lover, and an old servant of the Princess, who penetrate in disguise to the castle, and are hired by Rübezahl as servants; but they do not influence the plot, and have to be got rid of at the close.

These weaknesses, however, are redeemed by some supernatural situations, excellent for musical treatment. Of this libretto Weber says that he had composed 'the greater part,' though the overture and three vocal numbers alone have been preserved. Even of these the second vocal number is unfinished, while the overture exists complete only in a revised form of later date. Those familiar with 'Der Freischütz' and 'Oberon' know Weber's genius for dealing with the spirit-world; but the Rübezahl fragments show extraordinarily few traces of the new language he invented for the purpose. The music, indeed — always excepting the revised form of the overture — is less Weberish than a great deal in 'Peter Schmoll,' nor is there any marked advance in the technique of composition. In a quintet for four soprani and bass,[2] the princess bewails her loneliness, and sighs for her girl-companions, when Rübezahl bids her plant three turnips, and call them Clärchen, Kunigunde, and Elsbeth; he then touches them with his wand, and her three friends rise out of the ground and rush to her amid a lively scene of mutual recognition, Rübezahl standing by and making his reflections. The manner in which he has treated this scene indicates very clearly the state of Weber's development at the time. The phantoms evoked from the turnips sing like mortals, in strains differing in no degree from those of the princess. Twenty years later such a scene would inevitably have produced a series of the most individual tone-pictures, contrasting sharply with everything of mortal interest. As it is, the future dramatist and composer is but in the chrysalis-stage, and the quintet is merely a very lively and effective stage-scene, with some clever passages in it (the middle subject 'schön sind der sterblichen Gefühle,' particularly fine), but with no traces of Weber's individuality.

4. With the next opera, 'Silvana,' we take leave of boyish compositions, and reach a higher stage of development. 'Silvana' and 'Abu Hassan' form the middle group of Weber's dramatic works, while 'Freischütz,' 'Preciosa,' 'Euryanthe,' and 'Oberon,' constitute the third and last. We have stated already that in 'Silvana,' he used some material from 'Das Waldmädchen,' the libretto of which has been lost, except the few verses preserved in the score.

This opera, with its mediæval romanticism, is the precursor of 'Euryanthe,' and therefore of great interest in Weber's development. In-

[1] P.F. score by Jähns (Berlin, Schlesinger).

[2] With P.F. accompaniment by Jähns (Schlesinger).

dependent of this, however, its merit as a work of art is considerable, and I believe the time will come when it will again find a home in the theatres of Germany. To ridicule the piece as hyper-romantic and old-fashioned is a mistake; we forget that an opera-libretto is something very different from the long-drawn-out romance of chivalry, and that the falsity and childishness which repel in a novel need find no place in a libretto, even though it be founded on the same situations. The story of Silvana deals with emotions which are natural, true, and intelligibly expressed, and the situations are not less fitted for musical treatment because they belong to a bygone period — seen through a legendary haze, but still an heroic period of great and lasting interest. Another point in favour of Hiemer's poem is that the plot develops itself naturally and intelligibly, the interest is well kept up, and there is the necessary variety of sensation. That Weber transferred to it musical ideas from 'Das Walmädchen' can be verified in two instances only, one being the overture, the autograph of which is docketed 'renovata il 23 Marzo, 1809,' a term which must necessarily apply to the 'Waldmädchen' overture. The 'renovation' cannot have been of a very startling nature, judging by the music, which is neither interesting nor original. The second case is the air assigned to Krips the Squire, 'Liegt so ein Unthier ausgestreckt' (No. 2), the opening of which is identical with a ritornel in one of the 'Waldmädchen' fragments. It may therefore be assumed that the adaption of old material was of a very limited description. The fact of there having been any adaptation at all may partly explain the extreme inequality between the separate numbers in 'Silvana,' but we must also take into account the inevitable distractions and interruptions among which it was composed at Stuttgart. The opera undoubtedly does not give the impression of having been conceived all at once, and this damages the general effect.

The progress in dramatic characterisation made by Weber since 'Rübezahl' and 'Peter Schmoll' is obvious. The knights of the period are more or less typical personages, and do not require much individualising. A composer's chief difficulty would lie in maintaining the particular tone adapted to each character consistently throughout the drama, and in this Weber had succeeded thoroughly. Count Adelhart especially, and Krips the Squire, are drawn with a master hand. The power of indicating a character or situation by two or three broad strokes, afterwards so remarkable in Weber, is clearly seen in 'Silvana.' For instance, the very first bar of the duet between Mechthilde and Adelhart, 'Wag' es, mir zu widerstreben' (Act ii. No. 9), seems to put the violent, masterful knight bodily before us. Another crucial point is the winding up of a dénouement, by massing the subjects together in a general movement which shall keep the interest of the spectator at a stretch; and of this we have an excellent specimen in the Finale of Act ii. Speaking of the music simply as music, though by no means perfect in form, the ideas are abundant and original. The melodies partake of the Volkslied character, there is a riotous fancy combined with the drollest comedy, and a grace peculiarly Weberish, while the instrumentation is dainty, full of colour, and melodious. Good examples of the first quality are the Huntsmen's Chorus (Act i. No. 3), and the Drinking Chorus in the Finale of the same Act; and of comedy the whole part of the cowardly bully Krips. His Arietta in E♭, No. 14, is capital, and also interesting as a specimen of the distinction between Weber's *vis comica* and Mozart's as shown in the 'Entführung' and 'Zauberflöte.' The dances allotted to Silvana (Nos.1, 8, 12) are most graceful and charming. Another remarkable point in the opera is the musical illustration of pantomime, even in the vocal numbers, a device for connecting the music and the action together, which is well known to have been carried to such an extent by Wagner that he is generally considered the inventor of it. Weber, however, has in 'Silvana' turned it to account most effectively. A striking example is the scene where Rudolf meets Silvana in the forest. He addresses her in gentle tones, to which she replies only by signs, accompanied by orchestral strains of the most expressive nature, with a great deal of violoncello solo. The whole scene is full of genius, and continually suggests a comparison with Wagner, especially where Rudolf sings, 'Wenn du mich liebtest, o welch' ein Glück! O lass mich deine Augen fragen!' while Silvana, to a melting strain from the violoncello, 'looks at him sweetly and tenderly,' a passage which recalls the first meeting of Siegmunde and Sieglinde in the 'Walküre.' Other passages, in which the music follows the action step by step, are to be found in Weber's great operas, especially in 'Euryanthe.' Strange to say, they seem to have attracted little attention, even in the latter case, and have certainly never had their merit acknowledged in print. The composer prepared two PF. editions of 'Silvana,'[1] the former of which (1812) is incomplete, and both now very rare. A new one is much wanted, and the full score of this interesting work ought to be published before long.

5. 'Abu Hassan,' the second in the middle group of Weber's operas, was adapted by Heimer from an Arabian fairy-tale, with occasional reminiscences of Weisse's 'Dorfbarbier.' The story of this one-act Singspiel is closely connected with certain experiences of both Weber and Heimer in Stuttgart. It must have been easy to Weber to find appropriate melodies for a creditor dunning a light-

[1] Schlesinger, Berlin.

minded impecunious debtor; and curiously enough, the first number of the opera he set was the Creditors' Chorus, 'Geld, Geld, Geld, Ich will nicht länger warten' (August 11, 1810). The little piece consisted originally of the Overture and eight vocal numbers, the duet 'Thränen sollst du nicht vergiessen' being added in 1812, and the air 'Hier liegt, welch martervolles Loos' in 1823.

The chief reason why this opera is so little known in Germany is that it is so short, barely occupying half an evening; it was, however, given several times in the eighties. The fun in German comic opera has always been somewhat boisterous; for more refined comedy we must generally go to the French, but 'Abu Hassan' is almost the only German work which produces a hearty laugh, and at the same time charms by its grace and refinement, and by the distinction of its musical expression. Perhaps the best bit is the scene between Abu Hassan and his creditors, but the duet between Omar and Fatima (No. 6), the final terzetto (No. 7), and Fatima's additional air (No. 8), are all of great merit. The last air, it should be borne in mind, was composed twelve years after the rest, and bears the stamp of the matured composer. Various little instances of want of finish appear in the music, but defects of this kind may well be overlooked for the sake of the invention, so spontaneous and *spirituel*, and the downright hearty fun of the whole, mingled as it is with rare and touching tenderness.[1]

6. Between the completion of 'Abu Hassan' and the commencement of 'Der Freischütz' intervene no less than six years — a long period in so short a life — during which Weber composed no opera. Not that the dramatic impulse had abandoned him. 'I am anxiously looking out for another good libretto,' he writes after the production of 'Abu Hassan' at Munich, 'for I cannot get on at all without an opera in hand.' We know he had several projects, and that he had a 'Tannhäuser' in his mind in 1814; but his restless life, and the unsatisfactory nature of his position at Prague, prevented his bringing anything to maturity. Nevertheless his dramatic powers did not lie absolutely fallow. Six grand Italian arias with orchestra, some with chorus also, composed during this period, though intended for the concert-room, may be classed with his dramatic works, because they presuppose a scene or situation in which some distinct person gives expression to his or her feelings. The same is true of three Italian duets, which mark an important stage in his development, as it was through them that he gained dexterity in handling the larger forms of vocal music. As we have seen, he was somewhat clumsy at this in 'Silvana.' Several of the six concert-arias are of high merit, particularly the one composed for Prince Frederic of Gotha, 'Signor, se padre sei,' the *scena ed aria* for 'Atalia,' 'Misera me,' and the *scena ed aria* for Méhul's 'Hélène,' 'Ah, se Edmondo fosse l'uccisor.' The three duets with PF. accompaniment are also worthy of notice, as showing Weber's perfect familiarity with the Italian style, while retaining intact his German individuality, a combination which gives them a special interest. One — 'Si il mio ben, cor mio tu sei' — was originally composed for two altos, with clarinet obbligato, and an accompaniment of string quartet and two horns. It was performed at Weber's concert in Darmstadt in 1811, when he writes to Gottfried Weber, 'a duet so confoundedly Italian in style that it might be Farinelli's; however, it pleased them infernally.' This is, however, unjust to himself, for though here and there the Italian cast of melody is obvious, the main body is thoroughly Weberish. The allegro with its contrasting subjects, one sustained and flowing, and the other light, graceful, and *piquant*, recalls the duet between Agathe and Aennchen in 'Freischütz.'

Besides his Italian compositions, among which we may include three canzonets for single voice and PF., Weber exercised his dramatic vein twice between 1811 and 1817, in the composition of Lieder, and in his cantata 'Kamf und Sieg' (1815). These important works are of course only indirectly dramatic. They will be noticed later on.

7. With 'Der Freischütz' Weber laid the foundation of German romantic opera. To explain this statement we must first define precisely what we mean by the term 'romantic.' Originally borrowed from the Spanish and French mediæval chronicles of chivalry, the word primarily denoted anything marvellous, surprising, knight-errant-like, or fantastic. Operas were often founded on stories of this kind in the 18th century, the first being a libretto called 'Lisouart und Dariolette,' adapted by Schiebler from Favart, and set by J. A. Hiller (Hamburg, 1766). The French taste for fairy tales and eastern stories penetrated to Germany, and such subjects were used in opera. Thus the story of Zemire and Azor was set in 1775, and that of Oberon's Magic Horn in 1790. The 'Zauberflöte,' too, as is well known, was founded on an eastern fairy tale, and that *chef-d'œuvre* made fairy-operas a recognised fashion. All these, from the nature of their subjects, might be called romantic operas, and indeed were so at the time. Weber himself speaks of Mozart, Cherubini, and even Beethoven as romantic composers, but this was not in the sense in which the word has been used since his time in Germany. The fairy and magic operas, of which Vienna was the headquarters, were popular because their sensational plots and elaborate scenery delighted a people

[1] A complete PF. score is published by Simrock.

as simple as a set of grown-up children. They were, in fact, pretty fantastic trifles, and Mozart, though he introduced serious tones in them, did not alter their essential character. The romantic opera, in the present restricted sense of the word, differs from these earlier fairy operas in that whatever is introduced of the marvellous, whether narrative, legend, or fairy-tale, is treated seriously, and not as a mere matter of amusement. The ultimate cause of this change of ideas was the entire transformation of the intellectual life of Germany during the end of the 18th and beginning of the 19th centuries. After its long state of dependence on foreign countries the mind of Germany awoke to consciousness, began to know something of its own history, its legends and myths, its natural language and customs, and to prize them as precious heirlooms. It again grasped the peculiar — almost pantheistic — relations with nature, which distinguished the Teutonic from the classic and Latin peoples. This change of ideas was greatly accelerated by the gradual transference of the predominating influence in music from the lively light-hearted South Germans, to the more serious and thoughtful inhabitants of North Germany. Lastly individual composers, Weber among them, came under the influence of the poets of the romantic school. As these latter, breaking away from the classicalism of Goethe and Schiller, sought their ideals of beauty in national art, history, and myth, primarily German, and afterwards Indian, Italian, Spanish, French, or English, so the composers of the romantic school also found an attraction in the same class of subjects partly because of their very unfamiliarity. Thus, consciously or unconsciously, they applied to music the dictum of Novalis with regard to romantic poetry — that it was the art of surprising in a pleasing manner.

Subjects for romantic opera require a certain expansiveness of the imagination; a capacity of soaring beyond the commonplace events of daily life. Presupposing also, as they do, a healthy and not over-refined taste, they accommodate themselves with ease to the manners and speech of the people. This is how it happens that other elements of the German popular plays — the comic and amusing — which have no inherent connection with the serious conception of a romantic subject, find a place in romantic opera. Again, in contradistinction to the antique-classical drama, which revealed to the spectators an ideal world without restrictions of time or space, romantic subjects laid the utmost stress on peculiarities of race or epoch, social relations or distinctions. Thus it followed that there were in romantic opera four principal elements — the imaginative, the national, the comic, and the realistic. The fusion of these elements by means of the imagination into one whole is what constitutes German romanticism.

In 'Silvana,' Weber had already trenched upon the domain of romantic opera, in the sense in which we have just expounded it, but had not yet found adequate musical expression for German romanticism. Next came Spohr's 'Faust' in 1813, and 'Zemire und Azor' in 1818. In both these the subjects are conceived with earnestness, and a dreamy twilight tone runs through the whole, so that they undoubtedly possess some of the distinguishing marks of the romantic opera; but Spohr's music is much too rounded off in form, and too polished, and he had a positive aversion to anything popular. Nor had he sufficient versatility and flexibility, boldness, or *vis comica*. Strictly speaking, therefore, he is only half a romanticist. 'Freischütz' was a revelation; from the date of its production there was no question as to what a romantic opera really was.

Kind did not draw on his own invention for the libretto. The history of the subject is still incomplete, but we know that the story can be traced back as far as the 17th century. It was published in the beginning of the 18th, in a book called *Unterredungen von Reiche der Geister*, of which a second edition appeared in Leipzig in 1731. The statement there made, that the occurrence took place in a town of Bohemia in 1710, carries no weight. From this book Johann August Apel took the story, and published it as a narrative called 'Der Freischütz, a legend of the people'[1] (1810), handling it so cleverly that it again became popular. In 1819 Gerle took it up and wrote 'Der braune Jäger.'[2] In 1821 it was turned into a tragedy by Count von Reisch, and performed August 17, 1821, at Würzburg, two months after the first performance of the opera in Berlin. Kind mainly followed Apel: his poem, with explanatory notes, ran through two editions in 1822 and a third in 1823 (Göschen). Twenty years later he prepared the last edition for his 'Freischütz-book,' and added to it a mass of cognate matter by no means uninteresting.

Apel's story has been more read again lately, and finding how much Kind borrowed from it, people have been apt to disparage both him and his libretto. Ambros's[3] remarks on this point, for instance, are most unjust. Neither originality of ideas nor literary skill are so important to a librettist as the faculty of arranging his materials in a really dramatic form. This Kind had in a high degree, and it ought to be sufficient. His own alterations and additions, too, are most successful, having the threefold advantage of conducing to the musical development, suiting Weber's special gifts, and hitting the ideal of

[1] Published in vol. i. of the *Gespensterbuch*, edited by Apel and Laun (Leipzig, Göschen, 1810).

[2] To be found in No. 68 of the *Freimüthigen für Deutschland*, edited by Müchler and Symanski (Berlin, 1819).

[3] See his *Bunte Blätter*, i. (Leipzig, Leuckart, 1872); also the New Series, 33 (*Ibid.* 1874), and Wustmann in the *Grenzboten*, i. 1874, p. 414.

German national opera. The parts of Caspar, Aennchen, and the Hermit are entirely his own, while that of Agathe is greatly strengthened, and Samiel is brought forward to meet the requirements of the music. The motives and action of the plot also diverge considerably from Apel's romance. Caspar being jealous of Max, tries to engage him in a compact with Satan, but the Evil One is frustrated by the pure-minded and devout Agathe, and in her stead Caspar becomes the victim. Thus Kind contrived a happy termination instead of Apel's tragic one. The plot, as it now stands, — its main interest centred in a couple of true-hearted lovers, living in an honest forester's cottage, on a background of German forest, with all its delights and all its weird associations, lit up now by sunbeams glinting on a frolicsome peasantry, now by lurid flashes revealing the forms of the powers of darkness — appeals with irresistible attraction to every German heart. The most important point in the opera, however, and the secret of its success, is the strongly-marked religious element which at once raised it to an altogether higher level than any prior opera, and gave it a kind of sacred character. During the War of Freedom a spirit of religious enthusiasm had taken hold of the people of Germany, and become so far a ruling passion that any one who succeeded in giving expression to it in music was sure of striking home to the national heart. Looked at from this point of view, the part of the hermit, Kind's own invention, acquires considerable significance. The opening of the opera was originally intended to be quite different from what it is now. The curtain drew up on a forest scene with a hermit's cell, having close by a turf altar with a cross or image at the back, covered with white roses. The hermit praying before the altar sees in a vision the Prince of Darkness lying in wait to entrap Agathe, 'the spotless lamb,' and her Max. At this point Agathe enters bearing bread, milk, and fruit for the hermit. After warning her that danger is near, he gives her his blessing and two or three of the roses, which have the power of working miracles. A duet between the two concludes the scene. Weber did not compose either the duet or the hermit's monologue; but, by his *fiancée's* advice, began the opera with the village fête. By this means he certainly secured a more effective introduction, though the appearance of the hermit in the last act now seems somewhat abrupt and out of place.

The religious sentiment of Weber's day was entirely of a romantic kind, made up partly of a sort of mediæval fanatical Catholicism, partly of an almost pantheistical nature-worship. What a gift he had for giving expression to this sentiment Weber perhaps scarcely knew before he wrote the 'Freischütz.' It was an advantage to him to be a member, and a conscientious one, of the Roman Catholic Church, and to have also a naturally serious and devout disposition. Hence the character of Agathe has a virgin sweetness, an unearthly purity, such as was never put on the stage before. As an interpreter of nature Weber's position in the dramatic world is like that of Beethoven in the Symphony; nay, the infinite variety of nature-pictures contained in 'Der Freischütz,' 'Preciosa,' 'Euryanthe,' and 'Oberon,' is quite new of its kind, and each equally surpasses even the manifestations of genius of the Pastoral Symphony. Nobody has ever depicted with the same truth as he a sultry moonlight night, the stillness broken only by the nightingale's trill and the solemn murmur of the trees, as in Agathe's grand *scena*; or a gruesome night-scene in the gloomy forest ravine, such as that in the finale of the second Act. In the latter kind of scene Marschner may have surpassed him, but in the former he still remains unapproachable. With this descriptive faculty went hand in hand consummate skill in orchestration. There is something original and intoxicating in the sound he brings out of the orchestra, a complete simplicity, combined with perfect novelty. He was able, as it were, to transport himself into the soul of the instruments, and make them talk to us like human beings, each in its own language, each speaking when it alone has power to lay bare the very heart of the action. In this power of using the orchestra dramatically Weber surpasses any composer in the world; Mozart himself knew nothing of such an individualising of the resources of the orchestra. Orchestral colouring handled in this masterly manner naturally served principally to characterise situations, but it was also used for the personages. Nothing distinguishes Weber as a born dramatist more than the way he appropriated to a character from its first entrance upon the stage a certain mode of musical expression, which he maintained as a kind of keynote through all the varying emotions of the opera. A good example is the opening of the duet between Agathe and Aennchen. With the very first phrase each strikes a note which completely exemplifies their different characters, and to which they remain true to the end. The very first musical phrase sung by each gives a tone perfectly in keeping with their different characters, and held firm to the end of the opera. With all this distinctness of characterisation, however, Weber's creations keep to general lines; he draws types rather than individuals. His figures have not the sharpness of outline that distinguish Mozart's; they resemble rather the characters in Schiller's dramas, while Mozart's may be compared to Shakespeare's.

Weber had a wonderful talent for inventing popular melodies, as he has shown in many parts of 'Der Freischütz.' The Lied-form is

introduced four times in the first Act, and twice in the last, besides appearing as an element of a larger whole in Agathe's aria ('Leise, leise, fromme Weise') and the finale of the third Act ('Die Zukunft soll mein Herz bewähren'). These are precisely the numbers which have attained the greatest popularity. We need only mention the Bridesmaids' and Huntsmen's choruses, the waltz in the first Act, and the Peasants' march. This latter is taken direct from the people's music, and is an air which Weber must have heard when conducting the opera in Prague. At least, between 1816 and 1824, the musical population of Bohemia were addicted to a march, the first part of which is identical with that in 'Freischütz.'[1]

Perfect as are these smaller musical forms, it must in justice be conceded that Weber did not always succeed with his larger ones, which often have a sort of piecemeal effect. The construction of a piece of music in grand, full proportions, was to him a labour, and rarely a successful one. He does not so much develop from within as superimpose from without, and not unfrequently the musical flow stagnates. The finale of the third Act may be cited as an instance of his way of falling short in this respect. For the most part, however, this is only true of his music when considered simply as music without regard to dramatic fitness, and such defects are therefore much less noticeable in performance, so accurately does he hit the appropriate musical development for each moment of the action. He has also a wonderful power of keeping up one prevailing idea throughout the piece, so that amid all the variety of successive emotions there is unity. A striking example of his ingenuity is the duet between Agathe and Aennchen in the beginning of the second Act, where two wholly different and equally characteristic melodies are given in the most charming manner. For this, however, he had a model in the duet (*à la polonaise*) between Verbel and Florestan in 'Lodöiska,' by Cherubini, a composer to whom he looked up with great admiration.

8. The play of 'Preciosa' was adapted from a novel (1613) of Cervantes by an actor named Pius Alexander Wolff, of Weimar, engaged in Berlin in 1816. Before Weber undertook, at Count Brühl's desire, to write music for it, he had several times used his pen in a similar way. I may mention his music for Schiller's 'Turandot,' consisting of an overture and six smaller instrumental pieces (1809): for Müllner's 'König Yngurd,' 11 Nos. (1817); and for Gehe's 'Heinrich IV.,' 9 Nos. (1818), besides many smaller works of the same kind, all bearing witness to his extraordinary talent for illustrating a dramatic situation in the clearest and most distinct manner by music. A predilection for Spanish subjects is observable in Weber about this period, and may be attributed to the influence of Tieck. Columbus, Pizarro, Don Juan of Austria, and the Cid, all passed before him, as subjects for operas, and in 1820–21 he completed a sketch of the first Act, and a duet out of the second, of 'Die drei Pintos,' a Spanish comic opera. This, however, he laid aside for 'Euryanthe' and 'Oberon,' and died without completing a work full of promise.[2] It was, therefore, in all probability, its Spanish local colouring which attracted him to 'Preciosa.' One of the signs of his natural gift for dramatic composition was his love for strong contrasts, not only between different parts of the same work, but between the different works he took in hand. The phrase 'local colouring' in music may be defined as that which conjures up before our mind the associations connected with certain scenes, races, and epochs. Weber's unusual gift for this kind of illustration was most probably connected with the peculiar manner in which his musical faculties were set in motion. This is a point on which we are thoroughly informed by means of his own expressions preserved by his son and biographer. As a rule, it took place through external impressions, presented to his imagination as tone-pictures. As he sat in his travelling carriage, the scenery through which he passed would present itself to his inner ear as a piece of music, melodies welling up with every hill or valley, every fluttering bush, every waving field of corn. Other composers, as we know, have been occasionally incited to production by external impressions, but while with them it was exceptional, with Weber it appears to have been the rule. With him any external impression at once clothed itself in musical form, and this peculiarity of mental constitution undoubtedly contributed to give his music its individual character.

The music to 'Preciosa' does, no doubt, reflect the then prevailing idea of Spain, its scenery, its people, and its art. In fact he hit the keynote of Spanish nationality in a marvellous manner. The prevailing impression is heightened by the introduction of gipsy-rhythms and Spanish national airs. Instances of the former are the march, appearing first in the overture, and then as No. 1, No. 9*a*, and No. 10*a*; of the latter the three dances forming No. 9. This method of characterisation he had made use of several times before, as in 'Turandot,' which has a Chinese melody running all through, in the 'Freischütz' peasants'-march, and in 'Oberon' an Arabian and a Turkish melody. We may add that the 'Preciosa' music has lately been augmented by a little dance, intended as an alternative to the first

[1] This discovery is due to Ambros; see his *Cultur-historische Bilder aus dem Musikleben der Gegenwart*, p. 47 (Leipzig, Matthes, 1860), and *Bunte Blätter*, p. 22.

[2] The autograph sketches are in the possession of Weber's grandson, Capt. Freiherr von Weber, at Leipzig. Reissiger added an accompaniment to a duet 'So wie Blumen, so wie Blüthen,' which was published in this form in the Weber-Album edited by the Sarrische Schiller-Verein. For an exhaustive account of these interesting fragments see Jähns, Nos. 417 to 427. The opera, completed by the composer's grandson and August Mahler, was produced at Leipzig, Jan. 20, 1888.

of the three contained in No. 9. True, this charming little piece does not exist in Weber's own hand, but its origin is betrayed by the resemblance to it of the first chorus in the third act of Marschner's 'Templer und Jüdin.' When writing his first great opera Marschner was strongly under the influence of Weber's music which he had been hearing in Dresden, and reminiscences from it not unfrequently cropped up in his own works. Moreover, he knew the little valse to be Weber's.[1]

9. The original source of the libretto of 'Euryanthe' was the *Roman de la Violette*, by Gibert de Montreuil (13th century), reprinted textually by Francisque Michel (Paris, 1834). The subject was used several times by early writers. Boccaccio borrowed from it the main incident of one of the stories of the *Decameron* (Second day, Ninth tale), and thence it found its way into Shakespeare's 'Cymbeline.' Count Tressan remodelled it in 1780 for the second volume of the *Bibliothèque universelle des Romains*, and in 1804 it was published at Leipzig, under the title *Die Geschichte der tugendsamen Euryanthe von Savoyen*, in the collection of mediæval romantic poems edited by Schlegel. The translator was Helmina von Chezy, who compiled the libretto for Weber. After completing the latter she republished her translation, with many alterations.[2]

The libretto has been much abused, and when we consider that it was remodelled nine times, and at last brought into shape only by Weber's own vigorous exertions, it is evident that the authoress was not competent to create a dramatic masterpiece. It does not follow that with the help of Weber's ability and experience she was not able to concoct something tolerable for the purpose. The utter inadequacy of her poem having been reiterated *ad nauseam*, the time seems to have arrived for setting forth the opposite view, and maintaining that it is on the whole a good, and in some respects an excellent, libretto. It is curious to see the *naïf* way in which for the last hundred years German critics have been in the habit of considering the libretto and the music of an opera as two distinct things, the one of which may be condemned and the other extolled, as if a composer had no sort of responsibility with regard to the words he sets. 'Do you suppose that any proper composer will allow a libretto to be put into his hand like an apple?' are Weber's own words. It is, moreover, obvious that a libretto which satisfied a man of such high culture, and a composer of so eminently dramatic organisation, could not have been utterly bad. Nevertheless, till lately the verdict against 'Euryanthe' was all but unanimous. The first who ventured to speak a decided word in its favour is Gustav Engel. He says, '"Euranythe" is an opera full of human interest. Truth and a fine sense of honour, jealousy, and envy, mortified love and ambition, above all the most intense womanly devotion — suchare its leading motives. There is indeed one cardinal error, which is that when Euryanthe is accused of infidelity in the second Act, she remains silent, instead of explaining the nature of her comparatively small offence. This may, however, arise from the confusion into which so pure and maidenly a nature is thrown by the suddenness of the fate which overwhelms her. In the main, however, the story is a good one, though it starts with some rather strong assumptions.' The 'cardinal error,' however, is no error at all, but a *trait* in perfect keeping with Euryanthe's character. It is more difficult to understand why she does not find the opportunity to enlighten Adolar, when he has dragged her off into the wilderness in the third Act. Other plausible objections are the too great intricacy of the story, and its being partly founded on events which do not come within the range of the plot, viz. the story of Emma and Udo. Weber was aware of this defect, and intended to remedy it by making the curtain rise at the slow movement of the overture, and disclose the following tableau: — 'The interior of Emma's tomb; a kneeling statue is beside her coffin, which is surmounted by a 12th-century baldacchino. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on.' This excellent idea has unfortunately been carried out at one or two theatres only.

The opera contains four principal characters, Adolar and Lysiart, Euryanthe and Eglantine. Eglantine has most vitality, the others being types rather than individuals; but this would be no defect in Weber's eyes, being, as we have seen, in accordance with his own mode of treating his personages. The poem abounds in opportunities for the descriptive writing in which he so much delighted and excelled. The characters are not the main attraction, they seem mere condensations of the poetry of the situation, and are carried along by the scene, rather than work it out for themselves. 'Euryanthe,' like all Weber's operas, is an epic procession, an enchanted panorama, representing the life of one special period, that of mediæval chivalry. Looked at from this point of view it can be thoroughly enjoyed.[3]

'Euryanthe' is Weber's sole grand opera, both

[1] The first two editions of the score of 'Preciosa' were full of mistakes. A third, which has been prepared with great care by Ernst Rudorff (Berlin, Schlesinger, 1872), contains this previously unknown dance in an appendix.

[2] *Euryanthe von Savoyen*, from a MS. in the Royal Library at Paris called *Histoire de Gerard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie* (Berlin, 1823). Michel's edition of the *Roman de la Violette* is in verse.

[3] This Goethe did not do; he says (*Gespräche mit Eckermann*, i. 48): 'Karl Maria von Weber should never have composed "Euryanthe"; he ought to have seen at once that it was a bad subject, with which nothing could be done.' After what I have said it is unnecessary to point out the injustice of this remark. Goethe had not musical insight enough to understand what it was in the libretto that attracted Weber, against whom, moreover, he had a prejudice. Still even he allowed 'Der Freischütz' to be a good subject (Eckermann, ii. 16).

because it is without spoken dialogue, and because it is much the fullest and longest. He meant to put his best into it, and he did. 'It is his heart's blood,' says Robert Schumann,[1] 'the very best of which he was capable. The opera cost him a piece of his life, but it has made him immortal. From end to end it is one chain of sparkling gems.' There is no question that 'Euryanthe' is richer, more varied, deeper, grander, than all the rest of Weber's dramatic works. All that gives distinction to 'Der Freischütz' is found here again; Lieder at once dignified and easily comprehensible, melodies genuine in feeling and full of fire, orchestral colouring as new as it is charming, instrumentation both bold and *spirituel*, an intuitive grasp of the situation and complete mastery in treating it, such as genius alone is capable of. In many passages, and particularly in the scena and cavatina in the third Act, where Euryanthe is abandoned in the wilderness, the colours are used with masterly skill. The long wailing notes of the solo bassoon, and the solitary flute wandering aimlessly about, incline one to re-echo Schumann's words, 'What a sound comes from the instruments! they speak to us from the very depths of all being.' The accompaniment to 'Hier dicht am Quell,' consisting only of the string-quartet and one bassoon, but producing the most extraordinary effect of sound, is a striking example of what genius can do with small means. Quite different again is the colouring for Euryanthe's narrative in the first Act; four muted solo-violins, whose long sustained notes are supported by quivering violins and violas, also muted, with stifled moans from low flutes, suggest a spectral form, only half visible in the moonlight, hovering overhead and muttering words which die away indistinctly on the breeze.

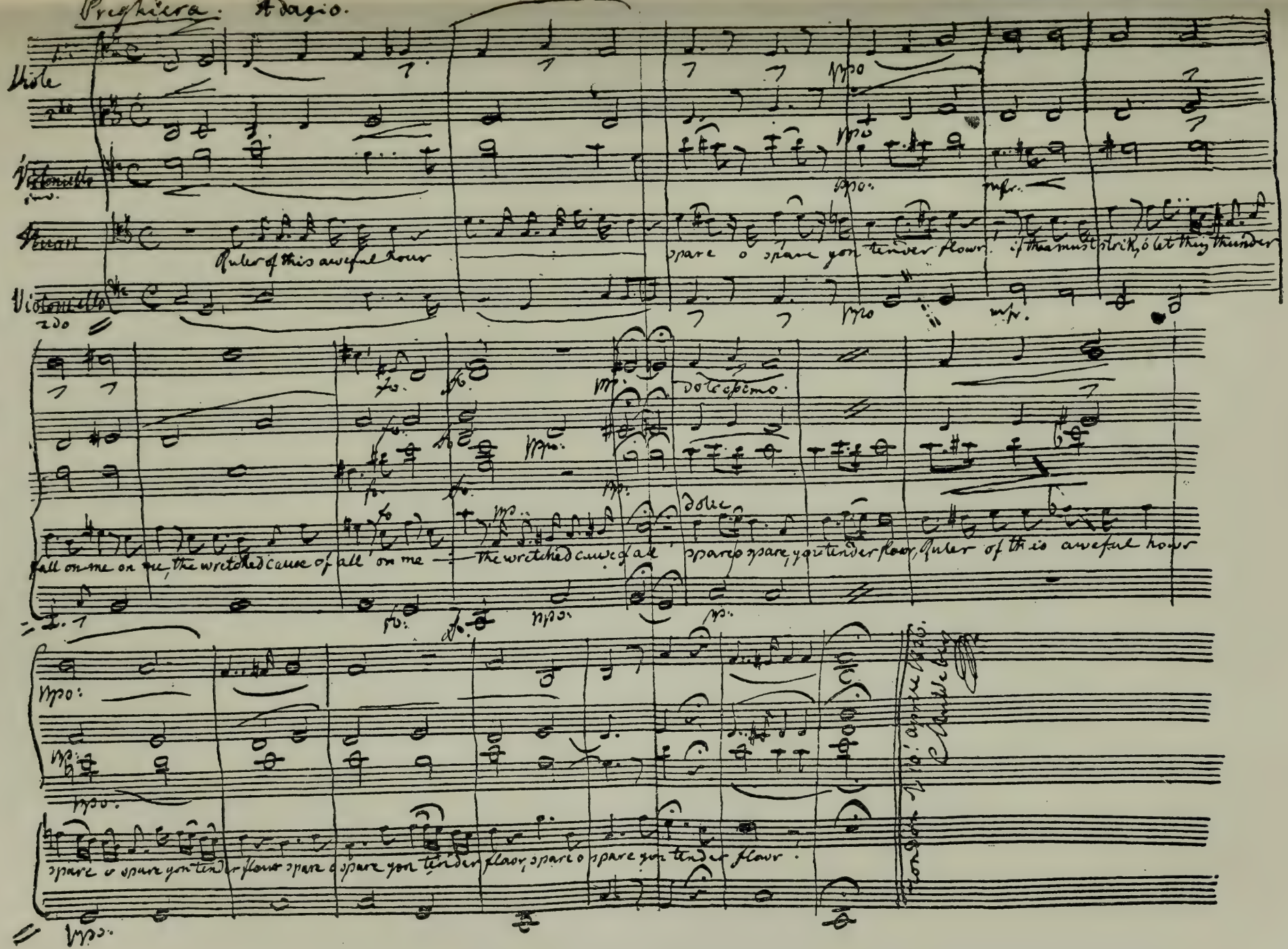
Each of the four principal characters has its own language, to which it adheres strictly throughout the opera, and which is accentuated by the orchestral colouring employed liberally, though not exclusively, for the purpose. As we have previously remarked, one prevailing tone runs through the whole opera, sharply distinguishing it from any other of Weber's.

One point in which the music of 'Euryanthe' is far superior to that of 'Der Freischütz' is in the use of the larger dramatic forms. Here we have grand recitative, full of expression, passion, and movement, such as had come from no German pen since Gluck's; grand arias, duets, *ensemble*-pieces and splendidly constructed finales. The Lied- or cavatina-form is used freely for the parts of Adolar and Euryanthe; but Lysiart and Eglantine never express themselves except in the grand dramatic forms, and the higher the passion rises the more exclusively do these two characters occupy the stage. In this respect the second Act is the climax. Here we have one grand form after another; Lysiart's *scena ed aria*, his duet with Eglantine; Adolar's air, in such wonderful contrast, and the duet with Euryanthe; lastly the finale, in which a perfect tempest of passions seems let loose. The third Act also has dramatic forms of the first order, especially Euryanthe's air, 'Zu im, und weilet nicht,' with the chorus ending *diminuendo* (a very striking point) and the duet and chorus with the clashing swords — 'Trotze nicht, Vermessener.' Weber's large dramatic pieces are freer as regards form than Mozart's, because he follows the poet more closely, almost indeed word by word. Though it cannot be said that there are no little roughnesses, or bits of dull or unformed work, any such are completely submerged in the overwhelming flood of beauties.

One reason why 'Euryanthe' has never been as popular as Weber's other operas, or those of Mozart, is because of the high strain of pathos, unrelieved from the first note to the last. This was noticed by Rochlitz, who found the first performance in Leipzig very fatiguing, and after it remained 'for most of the night in a fever, though indeed not an unpleasant one.' Another reason is the extreme difficulty of the work. It requires four singers, two men and two women, of the first rank, both in capabilities and endurance; as well as a first-rate orchestra prepared to give the closest and most intelligent rendering. Thus good performances of 'Euryanthe' are rare, which is to be regretted from all points of view, for it is the culminating point of romantic opera. Neither Spohr, Marschner, nor any later composer has produced a work fulfilling all the requirements of romantic opera in so masterly a manner. It is one of the most prominent landmarks of sub-classic art, if not *the* most prominent. [It is especially interesting in its foreshadowing of the characters and situations of 'Lohengrin,' and it is not easy to account for the universal popularity of that work, while 'Euryanthe' is scarcely ever given.]

10. Although Weber wrote his last opera at the request of Kemble, he chose the subject himself, and was aware how completely it suited his own individuality. Since the publication of Wieland's poem in 1780, two German operas had been composed on Oberon. The first, Wranitzky's (1790), was one of those childish fairy-pieces, whose lively music, harlequin-tricks, scene-painting, and machinery were long the delight of the simple-minded people of Vienna. The other, composed for Copenhagen (1790, with the second title of 'Holger Danske') by Kunzen, Schulz's talented successor, and J. F. Reichardt's friend, was a far more serious work, and can be spoken of in connection with Weber's, though the latter put it so completely into the background as virtually to obliterate it.

[1] *Gesammelte Schriften*, iv. 290.




Prayer composed by Weber for interpolation in "Oberon."

Weber's librettist, Planché, likewise worked on Wieland's 'Oberon,' or rather Sotheby's translation. Though satisfied with the poem in detail, Weber could not reconcile himself to English opera as such. 'The cut of an English opera is certainly very different from a German one; the English is more a drama with songs,' he writes (in English) to Planché on Jan. 6, 1825; and again on Feb. 19, 'I must repeat that the cut of the whole is very foreign to all my ideas and maxims. The intermixing of so many principal actors who do not sing, the omission of the music in the most important moments — all deprive our Oberon of the title of an opera, and will make him unfit for all other theatres in Europe.' These works contain a very just criticism on the libretto. The continual change of scene, which keeps the spectator in a state of restlessness, is certainly a mistake. Weber intended to remodel the opera for Germany, when he would have put it into a form more in accordance with his own ideas, giving the music a larger share in the course of the plot, but simplifying the plot so that it should run more smoothly and consecutively. Whether he would also have endeavoured to strengthen the dramatic interest is doubtful. As it stands it is an epic poem dramatised, rather than a drama. But no subject dealing with fairyland can admit of dramatic treatment beyond a limited extent, for the characters, instead of moving independently, and of their own free will, act under the guidance of supernatural powers, who visibly interfere with their destiny on all occasions. Weber required not so much characters full of dramatic action, as suggestive situations and picturesque scenes, and these Planché's libretto supplied to the full. That he had the German form in his mind all the time he was setting the English, is evident from the fact that he had each number, as fast as he composed it, translated by Theodor Hell, of Dresden, instructing him to make the words correspond as closely as possible to the melody. Hell's workmanship was not of the best, and Weber was too much occupied to correct all his blunders. One glaring instance occurs in Reiza's grand scena ('Ocean, thou mighty monster'); a beam from the setting sun parts the storm-clouds, and she exclaims, 'And now the sun bursts forth,' which Hell translates, 'Und nun die Sonn' geht auf' (rises). Thus the astonished spectator, having been told that it is morning, shortly beholds the sun set in the same quarter from which it has just risen. Nevertheless the passage is always so sung in Germany, and the absurdity, if noticed at all, is laid at the door of the English librettist. Weber got his translator to made a reduction in the number of the personages introduced. In the quartet, 'Over the dark blue waters,' Planché gave the bass to a sea-captain, and in the duet, 'On the banks of sweet Garonne,' associated a Greek fellow-slave with Fatima, in both cases because the original Sherasmin was a poor singer. These makeshifts find no place in the German version, or in the English revival at Her Majesty's in 1860. Then again, the song, 'Yes, even love to fame must yield,' composed in London for Braham in place of 'From boyhood trained in battle-field,' is omitted in the German, while another addition, the prayer in the second Act, 'Ruler of this awful hour,' is retained. The first was a concession on the part of the composer, who did not care for this 'battle-picture'; but he saw that the prayer was not only a passage of great beauty, but materially strengthened the part of Huon.[1]

The music to 'Oberon,' though the work of a man dying by inches, bears no traces of mental exhaustion. Indeed it is delightfully fresh and original throughout, and entirely different from all the rest of Weber's compositions. The key-note of the whole is its picture of the mysteries of Elf-land, and the life of the spirits of air, earth, and water. True, this note is touched in 'Der Freischütz' and 'Euryanthe,' but in 'Oberon' it is struck with full force, and vibrates with an almost intoxicating sweetness. What Weber did in this direction was absolutely new, and a valuable addition to his art, and many composers have followed in the same track. His melody, the chords of his harmony, the figures employed, the effects of colour so totally unexpected — all combine to waft us with mysterious power into an unknown land. Anybody acquainted with the Adagio of the overture will see what we mean. Of a charm almost unparalleled is the introduction to the first Act, with the elves flitting hither and thither, softly singing as they keep watch over Oberon's slumbers. The second Act is specially rich in delicious pictures of nature, now in her tender and dreamy, now in her savage and sublime, moods. Puck's invocation of the spirits, the roar of the tempest, the magnificent picture in Reiza's grand scena of the gradual calming of the waves beneath the rays of the setting sun; lastly, the finale, with the mermaids' bewitching song, and the elves dancing in the moonlight on the strand, — these are musical treasures which have not yet been exhausted. Mendelssohn, Gade, Bennett, drew the inspiration for their romantic scenes of a similar kind from 'Oberon,' but none of them attained the depth or the individuality of their prototype. Even Schumann trod in his footsteps in isolated passages of 'Paradise and the Peri,' the ballad 'Vom Pagen und der Königstochter,' and 'Manfred.' Of German opera composers I say nothing; their imitation of him is patent.

[1] Hell's translation was published almost simultaneously with the original libretto, the preface to which is dated 'Brompton Crescent, April 10, 1826.' The German title runs 'Oberon King of the Elves, a romantic fairy-opera in three acts. Translated for the German stage by Theodor Hell from the English original by J. R. Planché, set to music by Capellmeister Freyherr Karl Maria von Weber' (Arnold, Dresden and Leipzig, 1826). With a long preface by the translator.

[A revised version of it has held the stage in Germany for a good many years.]

11. Next after Weber's operas come into consideration his Lieder, the Lied-form playing, as was natural with a German, so important a part in his operas. He left seventy-eight German Lieder for single voice with PF. or guitar accompaniment, besides two or three Italian canzonets, a French romance, and a song from *Lalla Rookh*, 'From Chindara's warbling fount I come,' his last composition, with the accompaniment merely sketched in.[1] We do not include his ten Scotch airs arranged with accompaniment for PF., flute, violin, and violoncello. Among the part-songs should be singled out sixteen Lieder for men's voices, and three Volkslieder for two voices with accompaniment.

It was at the suggestion of Vogler that Weber first made a study of the songs of the people, and this study, added to his own intuitive perception of what was intrinsically good and individual in popular music, enabled him to hit off the characteristic tone of the Volkslied as nobody had done before. 'Mein Schatz ist auf die Wanderschaft hin,' 'Herzchen, mein Schätzchen, bist tausendmal mein,' 'Wenn ich ein Vöglein wär,' 'Ich hab' mir eins erwählet,' 'O Berlin, ich muss dich lassen,' ''Sis nichts mit den alten Weibern,' are songs in which every variety of feeling is expressed with a freshness and originality rarely met with. His musical treatment, too, of songs in dialect, especially those of a humorous or rollicking character, was excellent; instances are 'Trariro, der Sommer, der ist do,' 'Mein Schatzerl is hübsch,' and 'I und mein junges Weib.' The form of these songs is most simple, and generally strophical; the accompaniment frequently for the guitar.

Besides these Lieder Weber composed other songs of a more ambitious character, with PF. accompaniment, each stanza having a different melody. In this branch of composition he is, next to Beethoven, the earliest great master. There is, however, an essential difference between his songs and those not only of Beethoven, but of Schubert, Mendelssohn, and Schumann, his being all more or less of a dramatic character. Weber's vocal compositions contain the two main elements of which German opera is constituted — the Lied and the dramatic song. These, too, appear in turn in the ten splendid songs from Körner's 'Leyer und Schwert,' four of which are for single voice and PF., and six for male chorus unaccompanied. Of the single songs, 'Vater ich rufe dich' and 'Die Wunde brennt,' are magnificent tone-pictures in Weber's own style. Even in the strophical choruses there are touches of great power. The beginning of 'Du Schwert an meiner Linken' rings like a sword-thrust. 'Lützow's wilde Jagd' contains a complete dramatic scene within a single stanza of twenty-one bars. The horsemen plunge forward out of the forest gloom, rush by in tearing haste, shout one wild hurrah, and are gone.

12. It has often been felt as a difficulty that Weber should pass straight from such operas as 'Silvana' and 'Abu Hassan' to a masterpiece like 'Der Freischütz.' One explanation of this sudden and startling progress may probably be found in the songs which were his main occupation from 1811 to 1817. Another important landmark is the cantata 'Kampf und Sieg' (1815). This is not a cantata in the modern sense — *i.e.* an essentially lyric vocal piece — but one rather in the sense of the 17th and 18th centuries, when the word signified solo songs representing a specific character in a specific situation. The only difference was that Weber employed the full resources of solo-singers, chorus, and orchestra. The central idea is the battle of Waterloo, with various episodes grouped round it, and a grand chorus, 'Herr Gott dich loben wir,' as finale. The description of the battle forms what we should now call a grand dramatic scene, an opera finale, only without action. It is led up to by warlike choruses, animating the battalions as they muster to the fight. Even the arming of the Austrian troops is indicated by the Austrian Grenadier's March heard in the distance. A wild march announces the approach of Napoleon's army, while the Germans sing a solemn prayer. The battle, which then commences, is at first left entirely to the orchestra. The day is going against the Allies. The French tune 'Ça ira' is heard shrilling out wildly and triumphantly above the other instruments, while broken ejaculations burst from the allies scattered about the field. The tumult is just dying away, when lo! the Prussian horns, first faint in the distance, then louder and louder; the Chorus listens, and then bursts into the air of Weber's 'Lützow's wilde Jagd.'

This passage, and the redoubled violence with which the onslaught is renewed, produce a dramatic effect of the strongest kind. From this point the voices are employed continually. The 'Ça ira,' at first so loud and bold, is now, as it were, hustled and put down by the rest of the orchestra; it is at length wholly silenced, the enemy flies with the victors at his heels, till at last 'God save the King!' peals solemnly forth from the orchestra, and the colossal tone-picture is at an end. The same dramatic treatment may be discerned in all the episodical pieces, especially the orchestral introduction, which is not an abstract piece of music, but is intended as a picture of the state of mind of the nations, who, after a brief foretaste of peace, are again plunged into the horrors of

[1] Schlesinger of Berlin published a complete edition in two vols. of Weber's songs. Two or three unimportant ones for single voice are omitted, but the two-part songs, Italian duets, numerous choruses for men's voices (arranged), part-songs for various voices with accompaniments, bring up the number to 100.

war by Napoleon's return from Elba. 'The introduction is of a rugged, stormy, mournful, angry spirit, broken in its accents; rising in force towards the end, and dying in dry, hard, sullen strokes.' So says Weber in his explanatory notice written for the first performance at Prague.[1] The closing chorus alone is wholly lyric in character; though not absolutely free from technical imperfections, it is full of fire and inspiration, and contains some grand passages. The cantata, however, as a whole too far exceeds ordinary limits to take its due place in the concert-room. There is in it a certain contradiction of styles. Although at first frequently performed, and never failing to make a great impression, it has gradually slipped out of the musical world, now that the events which gave it birth are less vividly remembered. The 'Leyer und Schwert' choruses are still in full life, because they are in all respects true to their species. And yet the enthusiasm for liberty, with all its impetuosity and all its pathos, is expressed quite as forcibly in the cantata. Its popularity may be less great, but it is an even more valuable piece of evidence for the history of Weber's development as a dramatic composer.

13. Between 1810 and 1815 Weber wrote six grand Concert-airs with Italian words, and these also have their share in explaining the extraordinary maturity of 'Der Freischütz.' Several are of high artistic merit, notably the fourth ('Signor, se padre sei'), composed in 1812 for Prince Frederic of Gotha.[2] It is written for tenor and double chorus, and is in fact a grand dramatic *scena*. None of these Italian airs, however, come up to a German *scena* written in 1818 for insertion in Cherubini's 'Lodöiska.' It was intended for Frau Milder-Hauptmann, then in Berlin, and was to be the first number in the second act. It is a work of the first rank, and of itself proves that the creator of 'Der Freischütz' had now attained his full stature. How it comes to be now wholly forgotten it is difficult to understand.

14. Among Weber's remaining vocal compositions we have still some Cantatas and the two Masses to consider. 'Der Erste Ton' (1818), words by Rochlitz, must be mentioned among the cantatas, although the term scarcely applies to it. The greater part of the poem is declaimed to an orchestral accompaniment, but a four-part chorus is introduced near the end. The form is peculiar and new. It cannot be called a melodrama, because the poem is narrative and not dramatic. The nearest approach to it is in some of the descriptive recitatives in Haydn's oratorios. The descriptive part of the music shows already, though indistinctly, that plasticity which he was presently to make use of in such an incomparable way. The closing chorus does not satisfy the requirements of art, and Weber himself spoke of it as 'rough' part-writing. Another hymn of Rochlitz's, 'In seiner Ordnung schafft der Herr,' is a fine work of art. It was composed in 1812, and dedicated to the Musik-Gesellschaft of Zurich, which had elected him an honorary member. At first the composer has evidently had a difficulty in warming to his work, on account of the half-dogmatic, half-descriptive nature of the words; and the hearer, though occasionally interested, is not carried away by the earlier movements. The introduction of the chorale 'Drum lerne still dich fassen' (to the tune of 'O Haupt voll Blut und Wunden') is scarcely to be justified on æsthetic grounds. But then comes the chorus 'Gelobt sei Gott,' and all that has hitherto failed to please is forgotten, and the hearer swept away in the rushing torrent of music. The fugue of this chorus, 'Im Wettersturm, im Wogendrang,' is a character-piece of the first rank.[3]

Of the six occasional cantatas composed for the Court of Saxony, the Jubel-Cantata, written for the 50th anniversary of Freidrich August's accession (1818) is the most important, both in size and matter. The four choral movements, Nos. 1, 4, 7, and 9, are ripe examples of Weber's talent for delineating a specific situation, and make one regret that the work as a whole, from the circumstances of its origin, is unavailable for general use. It is essentially a Saxon, nay, almost a Dresden composition, and no sympathy is now felt for Friedrich August. Wendt's attempt to turn it into a harvest cantata proved fairly successful in one or two cases, especially Nos. 4 and 7; but the music is, as a rule, too closely wedded to the words to be divorced from them, unless at great sacrifice.[4]

15. As to Weber's Masses, those acquainted with the state of Catholic church music at the beginning of the 19th century will not expect to find them written in a pure church-style. Church music of this description is now almost a thing of the past; in the great centres it is entirely tabooed in favour of the music of the 15th and 16th centuries. Under these circumstances Weber's masses have little prospect of revival. They are probably never heard except in the Hofkirche of Dresden, and rarely there, and are bound to succumb to the fate which has overtaken those of Haydn, Mozart, and Hummel. Fine music they contain in abundance. As previously mentioned, they were produced within a short time of each other, in 1818 and 1819. After Weber's fashion they contrast sharply with each other, while each has one prevailing tone running consistently through to the end.

[1] Reprinted complete in the *Lebensbild*, iii. 94.
[2] Op. 53, Schlesinger, Berlin, vocal score.
[3] Score, parts and PF. score, published by Schlesinger of Berlin.
[4] The score, with the two sets of words, and preceded by the Jubel-Ouvertüre, is published by Schlesinger (Berlin). A full analysis with ample quotations is given in the *Monthly Musical Record*, 1873.

1818, being the 50th year of the king's reign, he gave to the E♭ mass a tone of solemnity and splendour noticeable specially in the Sanctus. That in G, being for a family festival, is quite idyllic in character. 'I mean to keep before myself,' he wrote to Rochlitz, 'the idea of a happy family party kneeling in prayer, and rejoicing before the Lord as His children.' It is worth while to examine the mass, and see how this idea is worked out. The Kyrie, Sanctus (with an exquisite Benedictus), and Agnus Dei, are delightful music. Occasional suggestions of well-known passages in his operas jar on a modern ear, but a composer is scarcely to be blamed for retaining his identity even in a mass. His love of contrast, and habit of never remaining long occupied with one musical idea, give these pieces a somewhat restless and piecemeal effect, and for this reason those who were accustomed to Haydn's and Mozart's masses felt these too 'secular.'[1]

16. When a youth of twenty Weber wrote two symphonies, clever and to a certain extent interesting, but parti-coloured and without form. The indications they gave of his future position as an orchestral composer were very inadequate, and in later years they by no means satisfied himself. Of wholly different import are his ten overtures, 'Peter Schmoll' (remodelled 1807 as 'Grande Ouverture à plusieurs instruments'), 'Rübezahl' (remodelled 1811 as 'Ouvertüre zum Beherrscher der Geister,' 'Ruler of the Spirits'), 'Overtura Chinesa' (remodelled 1809 for 'Turandot'), 'Silvana,' 'Abu Hassan,' 'Jubel-Ouvertüre,' 'Freischütz,' 'Preciosa,' 'Euryanthe,' and 'Oberon.' Of these, 'Peter Schmoll' and 'Silvana' are unimportant and immature. In 'Turandot' the local colouring furnished by a Chinese air is pushed into an extreme which becomes ugly. The remaining seven are amongst the finest, and excepting perhaps Rübezahl and Abu Hassan, the most popular pieces in the world. They hold a middle position between simple introductions and abstract orchestral works, sounding equally well in the concert-room and the theatre. This they share with the overtures of Mozart and Cherubini, while much of the effect of Beethoven's, and the whole of the effect of Schumann's Genoveva and Manfred is lost when played on the stage. There are, however, important differences of style between these overtures and those of Mozart and Cherubini. This is not so much because Weber constructed them out of the materials of the opera, though some have with great injustice gone so far as to maintain that they are mere elegant potpourris. Each is a complete conception, and — some unimportant passages apart — carved out of one block. That what looks like mosaic may have been constructed organically is proved by Cherubini's 'Anacreon' overture, in which — a little-known fact — there is not a single bar not contained in the opera. Weber's natural way of working was not to develop continuously, but to proceed from one strong contrast to another. His musical ideas are seldom adapted for thematic treatment, being always full of meaning, but with few capacities of development. The instant one idea is given out decisively it calls up another absolutely opposed to it. Illustrations of this may be found in the opening of the 'Rübezahl' overture, as well as in the E♭ movement of the Allegro in that to 'Der Freischütz.' This method of progression by continual contrasts is undoubtedly the sign-manual of Weber's dramatic genius; and to it his works owe as much of their stimulating effect and fascination, as they do to the variety, tenderness, and brilliance of the instrumentation.

17. This explains why Weber produced so little chamber-music. The quiet thoughtfulness, the refinements of instrumental polyphony, the patient development of a subject, which are the essence of this branch of art, were not congenial to one who liked to be up and away. He did not write a single string quartet; and his PF. quartet, string quintet with clarinet, and trio for PF., violoncello, and flute, are, for him, unimportant compositions, and not always in the true chamber-music style. Jähns appositely observes that the trio is pastoral in character, and the last three movements almost dramatic. By this he means not so much that the composer had in his mind specific figures or scenes, but that the subjects are almost like spoken phrases, and the contrasts singularly life-like. Many movements of Beethoven's chamber-music were inspired by some definite poetical idea (as the adagios of the quartets in F major (No. 1 and E minor), but these are all genuine chamber-music. The third movement of the trio, headed 'Schäfers Klage' (Shepherd's Lament), is a series of clever variations on a simple melody of eight bars. I believe — though Jähns does not agree with me — that this is the air of a real Lied, and suspect it to be a setting of Goethe's 'Da droben auf jenem Berge,' but whether Weber's or not we have at present no means of determining. Amongst his chamber-music must not be forgotten six sonatas for PF. and violin, published in 1811. Though of modest dimensions, and occasionally somewhat immature, they contain a host of charming thoughts; the ideal they aim at is not high, but they form the most delightful drawing-room music possible.

18. As the reader will perceive, we do not class Weber's piano compositions with his chamber-music. Here our verdict must be wholly different. Weber was one of the greatest and most original pianists of his day. After his thorough grounding when a boy he never became the pupil of any of the principal virtuosi, and all the finishing part of his education was his

[1] The score of the E♭ mass was published by Richault (Paris), that of the one in G by Haslinger (Vienna, *édition de luxe*).

own work. He formed himself neither on Clementi nor Hummel; indeed, his feeling with regard to the latter was one of decided opposition. After hearing him in Vienna in 1813, he wrote in his diary, 'Hummel improvised — dry but correct.' After a concert of Hummel's in 1816, Weber wrote that 'Hummel seemed to set the most store on plenty of runs executed with great clearness. Drawing out and developing the higher resources of the instrument, he perhaps undervalues too much.' [1] In private letters he spoke still more openly, saying plainly that 'Hummel had not made a study of the nature of the pianoforte.' This he himself had done most thoroughly, and in consequence obtained a number of effects at once new and thoroughly in accordance with the nature of the instrument. This was the principal cause of the unexpectedness which was so striking in his playing, besides its brilliancy, fire, and expression. Wide stretches, easy to his long flexible fingers, bold jumps from one part of the keyboard to another, rapid passages of thirds for one hand (the E♭ concerto), or of thirds, sixths, and octaves for both, runs with accompanying chords for the same hand (first movement of the sonata in C) — such are some of his technical resources, all of real value because used to express really new ideas. His pianoforte style also shows, within reasonable limits, a leaning to the orchestral. For instance, in the finale of the Sonata in D minor he must certainly have had the violoncello and clarinet in mind when he wrote the *cantabile*, and the still more beautiful counter-subject. Again, in the first movement of the Sonata in C his mental ear has evidently been filled with the sound of the orchestra from bar 4.

The four Sonatas (in C, A♭, D minor, and E minor), are pronounced by Marx to excel in some respects even the sonatas of Beethoven. This is going too far. In perfection of form Weber is always far behind Beethoven, and though his ideas may be equally original, they are far less solid, and not so varied. His sonatas therefore cannot be considered models of the type, which Beethoven's are in the highest degree. They are rather fantasias in sonata-form, and their very irregularities give them a kind of air of improvisation, which is their chief charm. Ambros says, 'They blossom like an enchanted garden of romance. The paths of such gardens generally lead into a wilderness, where a wealth of gorgeous ideas is crowded together among heterogeneous roulades, like delicious fruits among exotic foliage and luxuriant creepers.' The same contrast is discernible between the sonatas in themselves. Each has its distinctive character, consistently maintained throughout. When we say that no one of Beethoven's sonatas resembles another, we mean something quite different from this. The divergence between his various creations goes far deeper; with Weber certain favourite phrases are frequently repeated, and his sphere of ideas is far less extensive. His sonatas contrast more in form and colour than in essence; in each he gives us his whole self, but from a different point of view.

Next to the sonatas in importance are his ten sets of Variations.[2] Weber did not attempt — as Bach did in the 'Goldberg' variations, or Beethoven in the 'Eroica' ones, and those on Diabelli's waltz — to enlarge the bounds of variation, but clung to the simple old-fashioned form. This makes it all the more wonderful that he could cram so much that was new within such narrow limits. In the invention of new figures and striking harmonies he is inexhaustible, and — a main point — each has its own distinctive and sharply-defined stamp. His dramatic genius never left him. His variations on 'Vien quà Dorina bella,' op. 7; on 'A peine au sortir de l'enfance,' op. 28; and on 'Schöne Minka,' op. 40, are among the finest specimens of the kind.

His talent shone most conspicuously whenever he had a poetical idea to interpret musically, and nowhere do we see this more clearly than in his two Polonaises, in E♭ and E, and above all in his 'Invitation à la Valse,' known all over the world. The 'Rondo brillant,' op. 62, and the 'Momento capriccioso,' op. 12, though not unattractive, scarcely come up to the other three pieces. Of pianoforte music for four hands his only examples are opp. 3, 10, and 60, containing six, six, and eight pieces respectively. Op. 60 is a collection of little pieces which for invention, and fascination of sound, do not yield to Schubert's best work of the kind.

19. Finally, Weber takes high rank as a composer of Concertos. As a pianist it was of course an object to him to find scope for his own instrument with an orchestra. Of his three concertos the one in F minor, op. 79 (Concertstück) is to this day a stock-piece with virtuosi, and has left its mark on later composers. Mendelssohn would probably not have written his G minor concerto, but for this predecessor. Not the least of its many attractions is its form (Larghetto, Allegro, March, Finale), diverging so materially from that of all previous concertos. Then, too, though complete in itself as a piece of music, it is prompted by a poetical idea, for a whole dramatic scene was in the composer's mind when he wrote it. What this was we are told by Benedict, who on the morning of the first performance of 'Der Freischütz' sat listening with Weber's wife, while he played them the Concertstück, then just finished.

The Châtelaine sits all alone on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? will she ever see him

[1] *Lebensbild*, iii. 117.

[2] I include the variations for PF. and violin, op. 22, and for PF. and clarinet, op. 33.

again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him, and die by his side? She falls back unconscious. But hark! what notes are those in the distance? Over there in the forest something flashes in the sunlight — nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there — it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory.[1]

The part which the different movements take in this programme is obvious enough. The music is quite independent of the idea which prompted it, but a knowledge of the programme adds greatly to the pleasure of listening; and the fact of his having composed in this manner is an interesting point in the study of Weber's idiosyncrasy.

The other two concertos, in C and E♭, have been unduly neglected for the Concertstück. The former, composed in 1810, is indeed not so brilliant, but its delightfully original finale would alone make it a valuable work. The other owes its origin apparently to Beethoven's Concerto in E♭. This came out in Feb. 1811, and we learn from Weber's diary that he bought a copy in Leipzig on Jan. 14, 1812. His own concerto in E♭ was finished in December of the same year at Gotha. The choice of the key, the remote key of B major for the Adagio, and still closer resemblances between parts of the movements of the two, show how deep an impression Beethoven's work had made on the younger artist. Still it was only suggestion, and did not affect Weber's identity. The differences between the two will be found quite as decided as the resemblances.

20. When once Mozart had introduced the clarinet into the higher range of music it rapidly became a favourite solo-instrument. Germany had at the beginning of the century two pre-eminent clarinet-players — Hermstedt of Sondershausen, and Bärmann of Munich. Spohr composed for the former, Weber for the latter.[2] Hermstedt was an excellent player as far as technique went, but a man of limited intellect, while Bärmann, with an equally brilliant technique, was a thorough artist in temperament, and a man of refined taste. Spohr's clarinet compositions are good work, but, perhaps because he was in the habit of composing for Hermstedt, he never seems to have got at the heart of the instrument. This Weber did, and to such an extent that he is still the classical composer for the clarinet. It is a remarkable instance of his power of penetrating into the nature of instruments, that though not able to play the clarinet himself he should have so far developed its resources that since his day no substantial advance has been made by composers in handling the instrument. His three clarinet-concertos (opp. 26, 73, and 74, the first a concertino) were all written in 1811, when he was living in Munich in constant intercourse with Bärmann. We have also two works for PF. and clarinet, Variations on a theme from 'Silvana,' and a fine Duo concertante in three movements, op. 48. Seldom as these are heard, those he wrote for other wind-instruments are never played at all. And yet the concertos for horn, bassoon, and flute, testify very remarkably to his wonderful gift for penetrating into the nature of an instrument.

21. Weber's turn for literary composition, developed most strongly between the years 1809 and 1818, has been already mentioned.[3] A few remarks on the value of his literary compositions will fitly close our review of his productive work. As a rule his pen was naturally employed on musical matters, only one of his newspaper articles being on a general subject — *Ueber Baden-Baden*, August 1, 1810. His talent for authorship was undoubtedly considerable. His narrative is clear and intelligible, his style correct, elegant, and lively, with a certain freedom not at all unbecoming. Now and then, too, he wrote successful verses. Our great composers from Handel to Beethoven did not meddle with authorship. In this respect, as in so many others, Weber was the first of a new generation of artists. It pleased him to reveal the ideas with which his mind was crowded in words as well as in music. This is evident from his active correspondence. A large part of this would well bear publication, for Weber's letters are more amusing and contain more information than those of any other German musician. As an author he was the precursor of Schumann and Wagner, over whose music, too, his own exercised so great an influence. But unlike them he did not concentrate his literary powers; his nature was too restless, and his life too unsettled. It is a pity that his musical novel *Tonkünstler's Leben* remained unfinished, for as he himself was the 'musician' whose 'life' he described, we should have gained an artistically drawn autobiography of inestimable value. What a storehouse of details we should have had on the state of music in Germany at the beginning of the century, on the sort of concerts then given, on the doings of amateurs, the social position of musicians, etc.! Who better fitted to give us a correct picture of all this than the versatile, keenly observant Weber? What remains of the novel is interesting, and tantalising, on account of its many acute and profound observations on art. Not that Weber could philosophise and systematise like Wagner; he touches lightly on subjects, sometimes indeed superficially, but in every word you see the man of

[1] Benedict's *Weber*.

[2] Of Weber's six works for clarinet solo, five are dedicated to his friend Bärmann; the sixth, op. 48, bears no dedication. It seems probable from Jähns (p. 434, No. 57) that this was composed for Hermstedt at his own request, but that Weber would not dedicate it to him out of consideration for Bärmann.

[3] Weber's posthumous writings came out originally in three vols. (Arnold, Dresden, and Leipzig), and were republished as vol. iii. of Max von Weber's *Lebensbild*.

intellectual cultivation capable of forming his own judgment. His literary affinity is closer to Schumann than to Wagner. The imagination, the humour, the kindness and cordiality towards his juniors, the absence of jealousy towards equals, are as characteristic of Weber as of Schumann. He helped materially to launch Meyerbeer and Marschner, exerted himself heartily to extend the knowledge of Spohr's music (a service Spohr did not return in kind), and though as a youth he passed a hasty judgment on Beethoven, he amply repaired the oversight in maturer years. When 'Fidelio' was being performed in Dresden, he wrote to Beethoven (Jan. 28, 1823), 'Each representation will be a festival to me, giving me the opportunity of offering to your noble spirit a homage springing from my inmost heart, which is filled with mingled admiration and affection for you.' And Weber was no man to pay empty compliments. Like as he was to Schumann in many respects, they were very different in others. Besides the sense of humour characteristic of both, Weber had a strong satirical vein, a caustic wit, and a love of fun, which he shared with Mozart. He was also more mercurial and brilliant than Schumann, who by his side seems almost slow. He took wider views of life, was more a man of the world, often with a kind of chivalrous gallantry; but far more fickle than his younger comrade in art. He wrote on all sorts of subjects, critical, polemical, historical, theoretical; most often perhaps to introduce new works, and prepare the public mind for their reception. The mechanical construction of instruments was always an interesting subject to him, and he wrote newspaper articles on Capeller's improved flutes, on Kaufmann's[1] trumpets, chiming-clocks, and Harmonichord, and on Buschmann's 'Terpodion.' He even went so far as to compose a Concertstück (Adagio and Allegretto in F) for Kaufmann's harmonichord, a piece which shows very clearly his wonderful feeling for beauty of sound.

*Summary of Weber's Compositions.*

I. OPERAS.

1. Das Waldmädchen; 3 fragments only remaining. Unprinted. 1800.
2. Peter Schmoll und seine Nachbarn. Unprinted. 1801.
3. Rübezahl: only 3 numbers in existence, the last a Quintet published by Schlesinger. 1804, 1805.
4. Silvana; PF. score. Schlesinger. 1810.
5. Abu Hassan; PF. score. Simrock, Bonn. 1811.
6. Der Freischütz. 1820.
7. Die drei Pintos. Sketch only, unfinished. 1821. [See above, p. 472*b*, note 2.]
8. Euryanthe. 1823.
9. Oberon. 1826.

II. OTHER DRAMATIC WORKS.

1. Music to Schiller's 'Turandot'; overture and 6 short instrumental pieces. 1809.
2. Music to Müllner's 'König Yngurd'; 10 instrumental pieces and 1 vocal piece. 1817.
3. Music to Gehe's 'Heinrich IV., König von Frankreich'; 8 instrumental pieces. 1818.
4. Music to Rublack's play 'Lieb' um Liebe'; 4 vocal pieces, 1 march, and 1 melodrama. 1818.
5. Music to Houwald's tragedy, 'Der Leuchtthurm'; 2 melodramas and 2 interludes for harp, all short. 1820.
6. Music to Wolff's 'Preciosa'; overture, 4 choruses, 1 song, 3 melodramas, and dances. 1820.
7. Music to a Festspiel by Ludwig Robert; instrumental movement, and 5 choruses. 1822.
8. Rondo alla Polacca for tenor voice, for Haydn's opera 'Freibrief.' 1809.
9. 4 Lieder for single voice and guitar, Ueber die Berge mit Ungestüm; Rase, Sturmwind, blase; Lass mich schlummern, Herzlein, schweige; Umringt vom mutherfüllten Heere: from Kotzebue's *Der arme Minnesinger*. 1811.
10. 2 Lieder, Mein Weib ist capores, and Frau Liesere guhe; from Anton Fischer's *Travestirte Aeneas*. 1815.
11. 2 Lieder, Wer stets hinte' Ofen kroch, and Wie wir voll Glut uns hier zusammenfinden; from Gubitz's *Lieb und Versöhnen*. 1815.
12. Ballad for single voice and harp, Was stürmt die Haide herauf? from Reinbach's tragedy, *Gordon und Montrose*. 1815.
13. Ariette to Huber's *Sternenmädchen im Maidlinger Walde*. 1816.
14. Romance for single voice and guitar, Ein König einst gefangen sass; from Castelli's *Diana von Poitiers*. 1816.
15. Lied, Hold ist der Cyanenkranz, from Kind's *Weinberg an der Elbe*. 1817.
16. Chorus with wind instruments, Heil dir Sappho; from Grillparzer's tragedy *Sappho*. 1818.
17. Lied for single voice and guitar, Ein Mädchen ging die Wies' entlang; from Kind's *Der Abend am Waldbrunnen*. 1818.
18. Chorus with wind instruments, Agnus Dei; from Graf von Blankensee's tragedy *Carlo*. 1820.
19. Lied for 3 women's voices and guitar, Sagt woher stammt Liebesluste (Tell me where is fancy bred); from Shakespeare's *Merchant of Venice*.
20. Music and recitative, Doch welche Töne steigen jetzt hernieder; for Spontini's 'Olympia.' 1825.
21. Recitative and Rondo for soprano and orchestra, Il momento s' avvicina. 1810.
22. Scena ed aria for soprano and orchestra, Misera me; from 'Atalia.' 1811.
23. Scena ed aria for tenor, men's chorus, and orchestra, Qual altro attendi. 1811.
24. Scena ed aria, for tenor, 2 choruses, and orchestra, Signor se padre sei: for 'Ines de Castro.' 1812.
25. Scena ed aria for soprano and orchestra, Ah, se Edmondo fosse l' uccisor; for Méhul's 'Hélène.' 1815.
26 Scena ed aria for soprano and orchestra, Non paventar, mia vita; for 'Ines de Castro.' 1815.
27. Scena ed aria for soprano and orchestra, Was sag' ich? Schaudern macht mich der Gedanke! for Cherubini's 'Lodoiska.' 1818.
28. Three duets for 2 soprani and PF., Se il mio ben; Mille volte mio tesoro; Va, ti consola. 1811.

III. CANTATAS.

1. Der erste Ton; by Rochlitz; orchestral music for declamation and final chorus. 1808.
2. Hymn, In seiner Ordnung schafft der Herr; by Rochlitz: soli, chorus, and orchestra. 1812.
3. Kampf und Sieg; by Wohlbrück; in commemoration of June 18, 1815: soli, chorus, and orchestra. 1815.
4. L'Accoglianza; for the wedding of the Hereditary Grand-Duke Leopold of Tuscany, and Princess Maria Anna Carolina of Saxony, words by Celani: 6 solo-voices, chorus and orchestra. Oct. 29, 1817.
5. Natur und Liebe; by Kind; for the name-day of King Friedrich August of Saxony; 2 sopranos, 2 tenors, 2 basses, and PF. 1818.
6. Jubel-Cantata, Erhebt den Lobgesang; by Kind; for the 50th anniversary of King Friedrich August's accession: soli, chorus, and orchestra. 1818.
7. Du, bekränzend unsre Laren; by Kind; for Duchess Amalia von Zweibrücken's birthday: solo and chorus, with PF. and flute. 1821.
8. Wo nehm' ich Blumen her; by Heil; for Princess Therese of Saxony's birthday: 3 solo-voices and PF. 1823.

IV. MASSES.

1. In E♭; 4 solo voices, chorus, and orchestra; for the King of Saxony's name-day. 1818.
1*a*. Offertoire to the same; soprano solo, chorus, and orchestra. 1818.
2. In G; 4 solo-voices, chorus, and orchestra; for the golden wedding of the King and Queen of Saxony. 1818–1819.
2*a*. Offertoire to the same; soprano solo, chorus, and orchestra. 1818.

V. LIEDER, BALLADS, AND ROMANCES, FOR ONE OR TWO VOICES, WITH PIANO OR GUITAR.

(Alphabetically arranged.)

1. Ach wär' ich doch zu dieser Stund. 1816.
2. Ach wenn ich nur ein Liebchen hätte. 1809.
3. Ah, dove siete, oh luci belle. Canzonet (guitar). 1811.
4. Alles in mir glühet zu lieben. 1814.
5. Auf die stürmsche See hinaus (guitar). 1810.
6. Ch' io mai vi possa. Canzonet (guitar). 1811.
7. Das war ein recht abscheuliches Gesicht. 1820.
8. Der Gaishirt steht am Felsenrand. 1822.
9. Der Holdseligen sonder Wank. 1813.
10. Der Tag hat seinen Schmuck. Volkslied. 1819.
*Die Temperamente beim Verlust der Geliebten*. 1816.
11. *a*. Der Leichtmüthige (Lust entfloh, und hin ist hin).
12. *b*. Der Schwermüthige (Selge Zeiten).
13. *c*. Der Liebewüthige (Verrathen!).
14. *d*. Der Gleichmüthige (Nun bin ich befreit, wie behaglich!).
15. Die Wunde brennt, die bleichen Lippen beben. Sonnet from Leyer und Schwert. 1814.
16. Düst're Harmonieen hör' ich klingen. *Ibid*. 1816.
17. Du liebes, holdes, himmelsüsses Wesen. Sonnet. 1812.
18. Ein Echo kenn' ich. 1808.

[1] Father and son, of Dresden.

19. Ein' fromme Magd von gutem Stand. Volkslied. 1818.
20. Ein König einst gefangen sass (guitar). 1816. See II. 14.
21. Ein Mädchen ging die Wies' entlang (guitar). 1818. See II. 17.
22. Ein neues Lied, ein neues Lied; MS. 1810.
23. Ein steter Kampf ist unser Leben. 1808.
24. Ein Veilchen blüht im Thale. 1817.
25. Ei, wenn ich doch ein Maler wär'. 1820.
26. Elle était simple et gentillette. 1824.
27. Endlich hatte Damon sie gefunden (guitar). 1810.
28. Entfliehet schnell von mir; MS. 1803.
29. Es sitzt die Zeit im weissen Kleid (guitar). 1810.
30. Es stürmt auf der Flur, es brauset im Hain. 1813.
31. Frage mich immer, fragest umsonst. 1813.
32. Frei und froh mit muntern Sinnen. 1812.
33. From Chindara's warbling fount I come; MS. 1826.
34. Herzchen, mein Schätzchen, bist tausendmal mein. Volkslied. 1819.
35. Herz, lass dich nicht zerspalten. Leyer und Schwert. 1814.
36. Herz, mein Herz ermanne dich. 1820.
37. Horch! leise horch, Geliebte, horch! (guitar). 1809.
38. Ich denke dein, wenn durch den Hain. 1806.
39. Ich empfinde fast ein Grauen. 1818.
40. Ich hab' mir eins erwählet. Volkslied. 1817.
41. Ich sah ein Röschen am Wege stehn. 1809.
42. Ich sah sie hingesunken; MS. 1804.
43. Ich tummle mich auf der Haide. 1819.
44. In der Berge Riesenschatten (guitar). 1812.
45. Judäa, hochgelobtes Land. 1819.
46. I und mein junges Weib können schön tanza. Volkslied (guitar). 1812.
47. Jüngst sass ich am Grabe der Trauten allein. 1804.
48. Keine Lust ohn' treues Lieben. Triolet. 1819.
49. Lass mich schlummern, Herzlein schweige (guitar). 1811. See II. 9.
50. Mädel, schau' mir ins Gesicht (guitar). 1807.
51. Maienblümlein so schön. 1811.
52. Meine Lieder, meine Sänge. 1809.
53. Mein Schatz, der ist auf der Wanderschaft hin. Volkslied. 1818.
54. Mein Schatzerl ist hübsch. Volkslied. 1818.
55. Ninfe, se liete. Canzonet (guitar). 1811.
56. O Berlin, ich muss dich lassen. Volkslied, 2-part. 1817.
57. Rase, Sturmwind, blase (guitar). 1811. MS. See II. 9.
58. Rosen im Haare, den Becher zur Hand. 1818.
59. Sagt mir an, was schmunzelt ihr. 1813.
60. Sanftes Licht, weiche nicht (guitar). 1809.
61. Schlaf, Herzenssöhnchen, mein Liebling bist du (guitar). 1810.
62. Sicchè t' inganni, o Clori. Canzonet. 1810.
63. Sind es Schmerzen, sind es Freuden. 1813.
64. Sind wir geschieden, und ich muss leben ohne dich. Volkslied. 1819.
65. 'Sis nichts mit den alten Weibern. Volkslied. 1817.
66. So geht es im Schnützelputz-Häusel. Volkslied, 2-part. 1817.
67. Süsse Ahnung dehnt den Busen. 1809.
68. Trariro, der Sommer der ist do. Volkslied, 2-part. 1817.
69. Traurig, einsam welkst du hin. 1809.
70. Ueber die Berge mit Ungestüm (guitar). 1811. See II. 9.
71. Um Rettung bietet ein güldnes Geschmeide. 1812.
72. Umringt vom mutherfüllten. Heere. Lied with chorus (guitar). 1811. See II. 9.
73. Umsonst entsagt ich der lockenden Liebe. 1802.
74. Ungern flieht das süsse Leben; MS. 1802.
75. Vater ich rufe dich. Leyer und Schwert. 1814.
76. Vöglein, einsam in dem Bauer. 1816.
77. Vöglein hüpfet in dem Haine. 1816.
78. Was bricht hervor, wie Blüthen weiss. 1819.
79. Was stürmet die Haide herauf (harp). 1815. See II. 12.
80. Was zieht zu deinem Zauberkreise. 1809.
81. Weile, Kind, ich will nicht rauben. 1816.
82. Weil es Gott also gefügt; MS. 1809.
83. Weine, weine, weine nur nicht. Volkslied. 1818.
84. Wenn, Brüder, wie wir täglich sehn. Lied with chorus. 1809.
85. Wenn die Maien grün sich kleiden. 1818.
86. Wenn ich die Blümlein schau. 1817.
87. Wenn ich ein Vöglein wär'. Volkslied. 1818.
88. Wenn Kindlein süssen Schlummers Ruh. 1821.
89. Wo ist des Sängers Vaterland? Leyer und Schwert. 1814.
90. Wollt ihr sie kennen, soll ich sie nennen. 1808.

## VI. PART-SONGS FOR MEN'S VOICES.

1. Bald heisst es wieder: Gute Nacht. 4-part. 1819.
2. Das Volk steht auf, der Sturm bricht los. Leyer und Schwert; 4-part. 1814.
3. Du Schwert an meiner Linken. Leyer und Schwert; 4-part. 1814.
4. Ei, ei, wie scheint der Mond so hell. Volkslied; 3-part. 1818.
5. Ein Kind ist uns geboren. 4-part. 1819.
6. Flüstert lieblich, Sommerlüfte. 4-part, with PF. 1817.
7. Freunde, dass Glut liebend uns trage. 4-part. 1814.
8. Frisch auf, frisch auf, mit raschem Flug. Leyer und Schwert. 1814.
9. Füllet die Humpen, muthige Knappen (Turnierbankett). 1812.
10. Hinaus, hinaus, zum blut'gen Strauss. 4-part. 1825.
11. Hörnerschall! Ueberfall! 4-part. 1825.
12. Hör' uns, Allmächtiger! Leyer und Schwert; 4-part. 1814.
13. Husaren sind gar wackre Truppen. 4-part. 1821.
14. Ja freue dich, so wie du bist. 4-part. 1819.
15. Schlacht, du brichst an. Leyer und Schwert; 4-part. 1814.
16. Schöne Ahnung ist erglommen. 4-part. 1818.
17. Sohn der Ruhe, sinke nieder. 4-part. 1822.
18. Was glänzt dort vorm Walde im Sonnenschein. (Lützow.) Leyer und Schwert; 4-part. 1814.
19. Wir stehn vor Gott, der Meineid's Frevel rächt. Unison with wind instruments. 1812.

## VII. LIEDER AND PART-SONGS FOR VARIOUS VOICES WITH AND WITHOUT ACCOMPANIMENT.

1. Canons zu zwey sind nicht drey. Canon *a* 3 (printed by Jähns, No. 90). 1810.
2. Die Sonate soll ich spielen. Canon *a* 3 (Jähns, No. 89). 1810.
3. Ein Gärtchen und ein Häuschen drin. Soprano, tenor, and bass, without accompaniment; MS. 1803.
4. Geiger und Pfeiffer. Swabian Dance-song; soprano, 2 tenors, and bass. 1812.
5. Heisse, stille Liebe schwebet. Soprano, 2 tenors, and bass. 1812.
6. Hörst du der Klage dumpfen Schall. Mixed chorus and wind instruments; MS. 1811.
7. Leck' mich im Angesicht. Canon *a* 3 (Jähns, No. 95). 1810.
8. Leis' wandeln wir, wie Geisterhauch. Dirge; soprano, 2 tenors, and bass, with wind instruments. 1803.
9. Lenz erwacht und Nachtigallen. 2 soprani, 2 tenors, and 2 basses with PF.; MS. 1812.
10. Mädchen, ach meide Männerschmeichelein. Canon *a* 3 (Jähns, No. 35). 1802.
11. Scheiden und meiden ist einerlei. Canon *a* 4 (Jähns, No. 167). 1814.
12. Weil Maria Töne hext. Canon *a* 3; MS. 1816.
13. Zu dem reich der Töne schweben. Canon *a* 4 (Jähns, No. 164). 1814.
14. Zur Fremde ward geboren. Soprano, 2 tenors, and bass. 1812.

## VIII. SCOTCH SONGS, ACCOMPANIMENTS TO, FOR FLUTE, VIOLIN, VIOLONCELLO, AND PF. 1825.

1. The soothing shades of gloaming.
2. Glowing with love, on fire for fame.
3. O poortith cauld and restless love.
4. True-hearted was he.
5. Yes thou mayst walk.
6. A soldier am I.
7. John Anderson my jo.
8. O my Luve's like the red red rose.
9. Robin is my joy.
10. Where hae ye been a' day.

## IX. SYMPHONIES, OVERTURES, ORCHESTRAL DANCES, AND MARCHES.

1. First Symphony, C major; Allegro con fuoco; Andante, Scherzo, presto; Finale, presto. 1806–1807.
2. Second Symphony, C major; Allegro; Adagio ma non troppo; Menuetto, allegro; Finale, scherzo presto. 1807.
3. Grand Ouverture à plusieurs instruments, B♭ — E♭. 1807. See I. 2.
4. Overture, Beherrscher der Geister; D minor. 1811. See I. 3.
5. Jubel-Ouvertüre; E. 1818.
6. Waltz for wind instruments; E♭, MS. The trio is Weber's Lied 'Maienblümlein so schön.' 1812.
7. Deutscher for full orchestra; D. Subject same as the second of the Lieder II. 10. 1815.
8. Tedesco for full orchestra; D. Unprinted; used for the 'Preciosa' music. 1816.
9. Marcia vivace, for 10 trumpets; D. Unprinted; used for 'Euryanthe.' 1822.
10. March, for wind instruments; C. Subject partly the same as XI. 22 (5). 1826.

## X. CONCERTOS AND CONCERTED PIECES WITH ORCHESTRA.

1. First PF. concerto; C. Allegro; Adagio; Finale, presto. 1810.
2. Second PF. Concerto; E♭. Allegro maestoso; Adagio; Rondo, presto. 1812.
3. Concertstück for PF.; F minor. Larghetto affettuoso; Allegro passionato; Marcia e Rondo giojoso. 1821.
4. Concertino for clarinet; C minor — E♭. Adagio ma non troppo; Thema (Andante) with variations, and Finale, Allegro. 1811.
5. First concerto for clarinet; F minor. Allegro moderato; Adagio ma non troppo; Rondo allegretto. 1811.
6. Second concerto for clarinet; E♭. Allegro; Romanze; Alla Polacca. 1811.
7. Quintet for Clarinet and string-quartet; B♭. Allegro; Fantasia Adagio; Menuetto; Rondo, allegro giojoso. Classed here as being of the nature of a concerto. 1815.
8. Concerto for bassoon; F major. Allegro ma non troppo; Adagio; Rondo, allegro. 1811.
9. Adagio e Rondo Ungarese, for bassoon; C minor. Revision of No. 13. 1813.
10. Concertino for horn; E minor. Adagio; Andante con moto with variations; Polacca. 1815.
11. Romanza Siciliana for flute; G minor. 1805.
12. Six variations for viola on the Volkslied, 'A Schüsserl und a Reind'rl'; C. 1806.
13. Andante and Rondo Ungarese for viola; C minor. See No. 9. 1809.
14. Potpourri for violoncello; D. Maestoso; Andante with variations; Adagio; Finale, allegro. 1808.
15. Andante and variations for violoncello; D minor, F major. 1810.
16. Adagio and Rondo for the Harmonichord; F major. 1811.

## XI. PIANOFORTE MUSIC.

### A. *For two hands.*

1. First Sonata; C. Allegro; Adagio; Menuetto, allegro; Rondo, presto. 1812.
2. Second Sonata; A♭. Allegro moderato con spirito ed assai legato; Andante; Menuetto capriccio; Rondo, moderato e molto grazioso. 1816.
3. Third Sonata; D minor. Allegro feroce; Andante con moto; Rondo, presto. 1816.
4. Fourth Sonata; E minor. Moderato; Menuetto; Andante quasi Allegretto; Finale, La Tarantella. 1822.
5. Six variations on an original theme; C. 1800.
6. Eight variations on a theme from Vogler's 'Castor and Pollux'; F. 1804.

7. Six variations on a theme from Vogler's 'Samori'; B♭. 1804.
8. Seven variations on Bianchi's 'Vien quà Dorina bella'; C. 1807.
9. Seven variations on an original theme; F. 1808.
10. Seven variations on a theme from Méhul's 'Joseph'; C. 1812.
11. Nine variations on a Russian air, 'Schöne Minka'; C minor. 1815.
12. Seven variations on a Gipsy air; C. 1817.
13. Momento capriccioso; B♭. 1808.
14. Grande Polonaise; E♭. 1808.
15. Polacca brillante; E major. 1819.
16. Rondo brillante; E♭. 1819.
17. Aufforderung zum Tanze, Rondo brillant; D♭. 1819.
18. Six Fughetti, op. 1. 1798.
19. Twelve Allemandes (Valses, Nos. 11 and 12, for 4 hands). 1801.
20. Six Ecossaises. 1802.
21. Eighteen Valses (Valses favorites de l'Impératrice de France). 1812.

B. *For four hands.*

22. Six easy little pieces: (1) Sonatina, C; (2) Romanze, F; (3) Menuetto, B♭; (4) Andante con variazioni, G; (5) Marcia, maestoso, C; (6) Rondo, E♭.
23. Six pieces: (1) Moderato, E♭; (2) Andantino con moto, C minor; (3) Andante con variazioni, G; (4) Masurik, C; (5) Adagio, A♭; (6) Rondo, E♭. 1809.
24. Eight pieces: (1) Moderato, D; (2) Allegro, C; (3) Adagio, F; (4) Allegro, A minor; (5) Alla Siciliana, D minor; (6) Tema variato (Ich hab' mir eins erwählet, see V. 40), E; (7) Marcia, G minor; (8) Rondo, B♭. 1818–1819.

XII. PIANOFORTE MUSIC WITH ACCOMPANIMENT.

1. Nine variations on a Norwegian air; D minor. PF. and violin. 1808.
2. Six Sonatas for PF. and violin; (1) F. Allegro, Romanze, Rondo amabile; (2) G. Moderato, Adagio, Rondo allegro; (3) D minor, Allegretto moderato, Rondo presto; (4) E♭. Moderato, Rondo vivace; (5) A. Andante con moto with variations, Finale Siciliano; (6) C. Allegro con fuoco, Largo, Polacca. 1810.
3. Seven variations for PF. and clarinet; B♭. 1811.
4. Grand Duo concertant for PF. and clarinet; E♭. Allegro con fuoco. Andante con moto, Rondo allegro. 1816.
5. Divertimento assai facile for PF. and guitar; (1) Andante, C; (2) Valse, A minor; (3) Andante con Variazioni, G; (4) Polacca, A major. 1816.

It is scarcely necessary to mention that the foregoing summary is drawn up from Jähns's *Carl Maria von Weber in seinen Werken* (Berlin, Schlesinger, 1871), a first-rate book, on which all future writers about Weber must rely. I have altered Jähns's arrangement. P. S.

WEBER, Gottfried, Doctor of Laws and Philosophy, composer, theorist, and practical musician, was born March 1, 1779, at Freinsheim near Mannheim, and studied and travelled until, in 1802, he settled in Mannheim as a lawyer and holder of a Government appointment. It was here that his namesake, Carl Maria von Weber, sought a refuge after his banishment from Würtemberg (1810), that in the house of Gottfried's father an asylum was found for old Franz Anton until his death in 1812, and that a lasting friendship was formed between Gottfried Weber, then aged thirty-one, and Carl Maria, eight years his junior. A year previously the lawyer, proficient on the piano, flute, violoncello, and well versed in the scientific branches of musical knowledge, had founded, out of two existing societies, the 'Museum,' a band and chorus of amateurs who, under his able direction and with some professional help, did excellent work. Gottfried's influence gained for the young composer a hearing in Mannheim, and the artists and amateurs, carried away by the spirit and fire of their conductor, did much towards establishing Carl Maria's fame in their city. For a lengthy account of the relations, both lively and severe, between these distinguished men, their influence on each other's work, their pleasant wanderings in company with other choice spirits, singing their newest songs to the guitar as serenades; their establishment of a so-called secret society (with high aims) of composer-literati, in which Gottfried adopted the pseudonym of Giusto; and of their merry meetings at the 'Drei Könige' or at Gottfried's house — the reader may be referred to Max v. Weber's life of his father (Carl Maria). When circumstances had parted them, constant correspondence showed the strength and quality of their mutual sympathy. Some of Gottfried's best songs had been inspired by this intercourse, and were no doubt exquisitely interpreted by his (second) wife, *née* v. Dusch. Besides these songs, strophic in form and sometimes provided with guitar accompaniment, Weber's compositions include three Masses, other sacred music, sonatas, and concerted pieces for various instruments. [He held various legal posts at Mainz from 1814, and at Darmstadt from 1818, and in 1832 was given the title of 'Grossherzoglicher Generalstaatsprokurator.'] In the intervals of founding the Mannheim Conservatoire, superintending the Court Church musical services, and doing occasional duty as conductor at Mainz, the genial lawyer laid the basis of his reputation by a profound study of the theory of music, the result of which appeared in the *Versuch einer geordneten Theorie* (1817–21), of which translations have since appeared in French, Danish, and English (Warner, Boston, 1846, and J. Bishop, London, 1851); *Allgemeine Musiklehre* (1822); *Die Generalbasslehre zum Selbstunterricht* (1833); *Ergebnisse der bisherigen Forschungen über die Echtheit des Mozartschens Requiems* (1826),[1] and other volumes, and articles published in *Caecilia*, the musical periodical published by Schott in Mainz, and edited by Gottfried Weber from its beginning in 1824 until his death, Sept. 21, 1839. [See vol. iii. p. 685.] Weber's examination of musical theories led to his work on time-measurements and the 'tempo-interpreter' (*Ueber chronometrische Tempobezeichnung*, 1817) [see vol. iii. p. 188*b*], and his study of acoustics to certain improvements or inventions in wind-instrument making. A full list of his writings and compositions is given in the lexicons of Riemann and Mendel as well as in the *Quellen-Lexikon*. L. M. M.

WEBER FAMILY, known for their connection with Mozart, who first knew them in Mannheim, and married the third daughter. The father,

Fridolin, born 1733 at Zell (in Breisgau), studied law at Freiburg, and succeeded his father as bailiff of the Schönau estates. He was a clever violinist, and the Elector Karl Theodor invited him and his brother Franz Anton to Mannheim, where, however, according to Mozart, he occupied quite a subordinate position as copyist, prompter, and supernumerary violinist in the band. In 1756 he married Marie Cäcilie Stamm of Mannheim. His brother, and junior by a year, Franz Anton, was the father

1 Weber's connection with the controversy on Mozart's Requiem is fully dealt with in Dr. W. Pole's *Story of Mozart's Requiem* (1879).

of Carl Maria von Weber, who was thus Mozart's first cousin by marriage. Mozart writing to his father about Fridolin Weber's four daughters, says, 'I have never met before with such a variety of dispositions in one family.' The eldest,

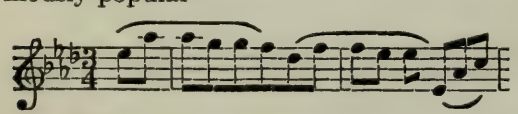
JOSEPHA, was a bravura singer with a high and flexible voice, but a poor musician. Mozart wrote for her the part of the Queen of Night in the 'Zauberflöte' and a bravura air (Köchel, No. 580). She married in 1789 Hofer, violinist at Schikaneder's theatre, and after his death Meyer, a bass-singer, who sang Pizarro in 'Fidelio.' She died in 1820. The second,

ALOYSIA, born 1750, was Mozart's first love. Her voice was exceptionally high, and extremely pleasant in tone, though perhaps rather weak for the stage. In 1780 she was engaged for the opera in Vienna, and married an actor at the court theatre, named Lange, who died in 1827. Mme. Lange made several professional tours before her final retirement in 1808. She died at Salzburg in 1839. Mozart wrote for her the part of Constanze in the 'Entführung,' six airs (Köchel, Nos. 294, 316, 383, 418, 419, 538), and a rondo (No. 416).[1] The third,

CONSTANZE, born 1763 at Zell, became Mozart's wife. When the Archbishop of Salzburg dismissed Mozart from his household in Vienna, the latter took up his abode with Frau Weber (her husband had died of apoplexy), then living with three of her daughters, Aloysia being married, in a house called 'Zum Auge Gottes,' in the Peters-Platz. Here began the love affair which caused Mozart's father so much anxiety. The marriage took place Aug. 4, 1782, and in nine years Constanze was left a widow. For the support of herself and children she made several professional tours. In 1809 she married a Danish official named Nissen,[2] but in 1826 was again left a widow, and died at Salzburg March 6, 1842. The youngest of the four,

SOPHIE, born 1764, also a talented singer, married Haibl, tenor and composer, attached to Schikaneder's theatre. During widowhood she lived with Constanze at Salzburg, and died there in 1843. She was present at Mozart's death, and in 1825 wrote, at Nissen's request, a touching account of the last sad moments. C. F. P.

WEBER'S LAST WALTZ — Letzter Gedanke, Dernière Pensée. The piece known by these names and beginning thus, and once enormously popular —



etc.

is not Weber's at all, but Reissiger's, and forms No. 5 of his 'Danses brillantes pour le PF.,' written in 1822, and published by Peters of Leipzig in 1824. The probable cause of its being ascribed to Weber is that a MS. copy of it, given by Reissiger to Weber on the eve of his departure for London, was found among Weber's papers after his death here. It has been also published as a song — in Germany 'Wie ich bin verwichen,' in London as 'Weber's Farewell' (Chappell), 'Song of the dying child' (Cramer), etc. G.

WECHSELNOTE. See NOTA CAMBITA.

WECKER, GEORG KASPAR, was born at Nuremberg, April 2, 1632. His father, who had some ability as an instrumental musician, gave him his first instruction in clavier-playing. He received his further instruction in organ-playing and composition generally from Erasmus Kindermann, then organist to the Egidienkirche of Nuremberg. At the age of nineteen Wecker obtained his first appointment as organist to one of the Nuremberg churches, and afterwards passing from one church to another, at last in 1686 obtained the highest post in Nuremberg, that of organist to the Sebaldkirche, where he remained till his death, April 20, 1695. He was in great request as a teacher, and numbered among his pupils Johann Krieger and Pachelbel. Teaching indeed so engrossed his time as to leave little leisure for composition and publication. It was only at the urgent request of his friend and pupil, W. M. Endter, who was also his publisher, that in the last year of his life he prepared for publication a work with the following title:

XVIII Geistliche Concerten, mit 2 bis 4 Vocal-Stimmen und 5 instrumentis ad libitum, zu musicieren, auf die Heiligen Festtäge des gantzen Jahres gerichtet samt etlichen anderen, so bei vorfälligen Kirchensolennitäten zu gebrauchen . . . Nürnberg, 1695.

The publisher introduces the work with a preface in which he gives directions as to various ways of performance. These 'Spiritual Concertos' are in reality Church cantatas, and like similar works by Buxtehude and others show the form in its intermediate stage between Heinrich Schütz and Sebastian Bach. They begin with a short instrumental prelude entitled 'Sonatina,' and have similar interludes entitled 'Ritornelli,' and short Solo Arias between the Choruses. Two of these cantatas are given in the volume of the 'Denkmäler der Tonkunst in Bayern,' which contain works of various Nuremberg masters of the latter part of the 17th century. Another from a MS. source on the hymn 'Allein Gott in der Höh' sei Ehr',' with a fuller complement of instruments, though with little use of the familiar tune, and evidently designed for a great festival occasion, is also given in the modern publication. Several 'Geistliche Lieder' by Wecker for one voice with Basso continuo appeared in the Nuremberg Hymnbooks of the time. Only one short Organ Fugue of his composition has come down to us in MS. It is now printed in Ritter's *Geschichte des Orgelspiels*, Ex. 79. J. R. M.

WECKERLIN, J. B. See WEKERLIN.

WECKMANN, MATTHIAS, is said to have been born in 1621 at the village of Oppers-

[1] See vol. III. p. 292*b*. [2] See vol. III. p. 383*a*.

hausen in Thuringia, but some doubt is thrown on the alleged place of birth, because his father, who was a Lutheran pastor, was not appointed to Oppershausen till 1628, and his name is not found in the baptismal register. At an early age he was received into the Electoral Chapel at Dresden as soprano singer, and enjoyed the instruction of Heinrich Schütz. On the recommendation of Schütz he was sent in 1637, at the expense of the Elector Johann Georg I., to receive further instruction in organ-playing and composition from Jacob Praetorius in Hamburg. After his return to Dresden in 1640 he was appointed organist to the Electoral Chapel, and had the further duty of training the choir boys. A visit of the Crown-Prince of Denmark to Dresden was the occasion of Weckmann's being permitted to go for a time to serve as Capellmeister to the Crown-Prince at Nykjöbing in Denmark. He returned to his Dresden duties in 1647, but in 1654 the occasional friction between Germans and Italians in the Electoral Chapel induced him to apply for the vacant Organistship of St. James's, Hamburg, which in 1655 the Elector permitted him to accept. With the exception of an occasional visit to Dresden, Weckmann remained at Hamburg for the rest of his life, living an exceptionally busy musical life till his death in 1674. In conjunction with the other organists and musicians of the town, such as Scheidemann, Praetorius, Selle, Schop, and Bernhard, and with the hearty support of all the citizens of highest social standing, he founded the Collegium Musicum, a musical society which gave frequent performances of the best and newest native and foreign music, vocal and instrumental, the beginning of the system of public concerts in Hamburg. As an organist and clavier-player generally, Weckmann enjoyed great reputation in his day. Mattheson gives an account of a trial of skill which took place at Dresden between Weckmann and Froberger, who parted from each other with expressions of mutual respect, Froberger declaring his competitor to be a real virtuoso. None of Weckmann's works were printed in his lifetime, and only eight of his larger works for voices and instruments have been preserved. Five of them are due to the diligence with which Gustaf Düben, the Swedish Capellmeister at Stockholm, collected the works of North German musicians for the use of his Chapel, and these are now in the Royal Library at Upsala. Düben made Weckmann's personal acquaintance at Hamburg in 1664, and was afterwards in correspondence with him. The other three works Weckmann took with him to Dresden in 1667 as a gift to the Elector Johann Georg II., and they are now in the Library at Dresden. These eight works are all in the sacred concerto style of Heinrich Schütz, and have now been published in modern form in Band vi. of Denkmäler Deutscher Tonkunst, Erste Folge. Besides these, only a few Choral-treatments for organ have been preserved, of which one now appears in Straube's 'Choral-Vorspiele alter Meister,' Peters Edit. J. R. M.

WEDDING OF CAMACHO, The. See Hochzeit des Camacho, Die.

WEDNESDAY CONCERTS, London. These concerts were established in 1848 at Exeter Hall by Mr. Stammers, in order to give a miscellaneous musical entertainment at a cheap price of admission. The prices charged were about the same as those of the Popular Concerts. The first series, consisting of fifteen concerts, began Nov. 22, and were continued once a week until Feb. 28, 1849. The second and third series were continued until June 27, twenty-seven having been given in all. There was a small orchestra under Willy as leader, and the programmes consisted of light overtures, operatic selections, vocal and orchestral, ballads, and light instrumental pieces. Occasionally more important works were tried, such as Mendelssohn's 'Antigone,' Rossini's 'Stabat Mater,' or Mendelssohn's G minor Concerto. A fourth series of fifteen concerts was given, extending from Oct. 24, 1840, to Jan. 30, 1850, and a fifth was attempted, first under Mr. Stammers, and afterwards under Mr. Jarrett, but twelve of the fifteen only were given. The third and fourth series showed some slight improvement in the programmes; the orchestra was increased to forty. Herr Anschütz was conductor, and symphonies of Mozart and Haydn were occasionally given in their entirety. For some reason or other, in spite of the fine artists engaged, these concerts failed then to hit the popular taste. Among the artists who appeared must be named Mesdames Birch, Dolby, Poole, M. and A. Williams, Angri, Jetty Treffz, Rainforth, Mr. and Mrs. Sims Reeves, Braham, Ronconi, Pischek, Formes, etc., vocalists; Miss Kate Loder, Thalberg, Billet, Sainton, Ernst, Vivier, Maycock, Lavigne, Distin and sons, instrumentalists. A. C.

WEELKES, Thomas, is not heard of before 1597, when his book of 'Madrigals to 3. 4. 5 & 6 Voyces' was published. In the dedication of this book to George Phillpot (of Thruxton near Andover) Weelkes describes the contents as 'the first fruicts of my barren ground.' In 1598 he was in the service of Edward Darcye, Groom of the Privy Chamber, to whom he dedicated his 'Balletts and Madrigals, to fiue voyces.' As he speaks here of his 'yeeres yet unripened,' we may perhaps place his birth between 1570 and 1580. Two books appeared in 1600; the first, a set of 5-part madrigals, is dedicated to Henry, Lord Winsor, Baron of Bradenham. In this dedication he says, 'I confess my conscience is untoucht with any other arts,' though other musicians try to be more than musicians; 'this small faculty of mine is alone in me, and without the assistance of other more

confident sciences.' The other volume of this year is a set of 6-part madrigals dedicated to Mr. George Brooke. Weelkes now describes himself as 'of the Colledge at Winchester, organist.' His name is not mentioned in the College Books, but it appears from them that the organist's stipend in the years 1600–2 was 13s. 4d., with his daily Commons, and perhaps (though this is doubtful) his lodging. To the 'Triumphs of Oriana,' 1601, Weelkes contributed a 6-part madrigal, 'As Vesta was from Latmos,' one of the finest madrigals in the collection. He seems to have been on terms of intimacy with Morley, the editor of the collection, for on his death he composed a setting of a verse beginning 'Death hath deprived me of my dearest friend,' published as 'A Remembrance of his friend, Thomas Morley' in the 'Ayeres or Phantasticke Spirites' of 1608. On July 13, 1602, Weelkes took his degree of Bachelor of Music at Oxford from New College. The entry in the University Register which records the granting of the grace (Feb. 12, 1601–2) mentions his sixteen years' study and practice of music. Soon afterwards he was appointed organist to Chichester Cathedral. The Chapter Records of Chichester have perished, but it is evident from the Subdeanery Registers that he was at Chichester with his family in 1603, for the baptism of Thomas Weelkes is entered there on June 9; another child 'Alles' was baptized Sept. 17, 1606. In 1608 appeared his 'Ayeres or Phantasticke Spirites for three voices,' in which he describes himself as 'Gentleman of his Majesty's Chapel, Bachelor of Music, and Organist of the Cathedral Church of Chichester.' The name of Weelkes, however, is not to be found in the *Old Cheque Book of the Chapel Royal* (edited by Rimbault, 1872). He contributed two pieces to Leighton's 'Teares or Lamentacions,' 1614, — 'Most mighty and all,' *a* 4, and 'O happy he,' *a* 5. Though these were his last publications it is probable that to this period of his life belong the numerous Anthems which still for the most part remain in MS.; one Anthem at any rate bears the date March 9, 1617 ('Deliver us, O Lord,' R.C.M.). The burial of 'Eliza: Welkes, the wyfe of Mr. Tho: Welkes, organist of the Cathedriall Church,' is entered in the Subdeanery Registers, Sept. 7, 1622. Weelkes himself died in the end of 1623, as is shown by his will, dated Nov. 30, and proved Dec. 5, of that year. He makes his friend Henry Drinkwater of St. Bride's, London, Cutler, sole executor, to whom he owed 50s., for 'meat drinke and bordinge and such like necessaryes.' He desires Drinkwater 'to see mee buried like a man of my profession.' To his son Thomas, and his daughter Katherine, he leaves 5s. each, and all the rest of his goods, etc., to his daughter Alice. The record of Weelkes's burial is not found in the Subdeanery Registers.

Weelkes's 'Madrigals,' 1597, were reprinted in score by the Mus. Ant. Society, 1843. It is interesting to note that one of them, 'Aye me my wonted joys,' was printed in Sessa d' Aranda's 'Il primo libro de Madrigali a quattro voci, con uno di Thomas Weelkes Inglese, Elmstat, 1605' (Vogel's *Bibliothek*). The 'Balletts and Madrigals,' 1598, of which a second edition appeared in 1608, were reprinted in score in the Old English Edition, as also were the 'Ayeres or Phantasticke Spirites,' 1608. Single madrigals and ballets from Weelkes's publications have frequently appeared in modern collections. Of those not printed by him, 'Grace, my lovely one' has been edited by Mr. Barclay Squire, from B.M. Add. MSS., 17,786–91. An incomplete 'London cries,' 'Ny oysters,' is in Add. MSS. 18,936–9. 'The greedy wretch,' and 'The worldly man,' Ch. Ch., are merely adaptations from madrigals in the 1597 book.

Weelkes wrote a great deal of sacred music, of which the following anthems have been printed: 'O Lord, grant the king' by Barnard, 1641; 'All people clap your hands,' and 'When David heard,' by the Mus. Ant. Society, edited by Rimbault. A set of Commandment responses appeared in *The Choir*, July 1864. The following are unprinted:—

### I. ANTHEMS.

Alleluja; Salvation (For All Saints' Day). Verse. Ch. Ch., wanting bass. B.M. Add. MSS. 29,372–7, etc.
All laud and praise. R.C.M., and Rimbault MSS.
Behold how good and joyful. Rimbault.
Behold, O Israel. Rimbault.
Christ rising. Rimbault.
Christ is risen. Rimbault.
Deal bountifully. Rimbault.
Deliver us, O Lord. *a* 5. Mr. Will. Cox, his Anthem. March 9, 1617. R.C.M.
Give ear, O Lord. *a* 5. B.M. Add. MSS. 29,372–7.
Give the King Thy judgments. Verse. R.C.M.; D.C.L.; B.M. Add. MSS. 30,478–9.
Gloria in excelsis Deo. Sing, my soul. *a* 6. Ch. Ch., bass wanting. Tenbury. B.M. Add. MSS. 17,786–91.
Hosanna to the Son of David. *a* 6. Ch. Ch., bass wanting; B.M. Add. MSS. 17,786–91.
I lift my heart. R.C.M., bass only.
I love Thee, Lord. Rimbault.
If King Manasses. R.C.M.; Rimbault.
In Thee, O Lord, have I put. Verse. D.C.L.; Add. MSS. 30, 478–9.
Lord, to Thee I make my moan. *a* 5. R.C.M.; Ch. Ch., bass wanting.
O how amiable. *a*. 6. P.H.; D.C.L.; Add. MSS. 30,478–9.
O Lord, arise. *a* 7. B.M. Add. MSS. 17,786–91, imperfect. R.C.M.; B.M. Add. MSS. 17,792–6.
O Lord God Almighty (prayer for the King). Ch. Ch., cantus wanting.
O Lord, grant the King. R.C.M.; FitzW.; E.C.L.; R.C.M. B.M. Add. MSS. 30,478–9.
O Lord how joyful. Verse. B.M. Add. MSS. 30,478–9.
O Lord, preserve. } Rimbault.
O Lord, rebuke me not. }
O Lord, turn not away. }
O mortal man. *a* 5. R.C.M.
O Jonathan. *a* 6. B. M. Add. MSS. 29,372–7; Ch. Ch., wanting bass.
Plead Thou my cause. R.C.M.
Rejoice in the Lord, organ part. Mr. Bumpus's Library.
Successive course. Verse. B.M. Add. MSS. 30,478–9.
What joy so true. Made for Dr. Hunt. R.C.M.
With all our hearts. Bass only. Mr. Bumpus's Library.

Rimbault also mentions an Anthem for Ascension Day, which may be identical with one of those named above. Clifford gives the words of 'Sing unto the Lord' in both editions of his 'Services and Anthems,' 1663 and 1664; of 'Let us lift up our eyes': 'Most mighty and all-knowing'; and 'Thy mercies great'; in the second edition only.

### II. SERVICES.

An organ-book in the hand-writing of Adrian Batten, referred to by Rimbault, is said to contain six services (Morning and Evening) of which two (Evening) are at P.H. The following may be the same as some of them: —

A Morning and an Evening Service. D.C.L.
Commandment Responses and Creed; and Magnificat. Ch. Ch.
Morning Service (Ven. Te Deum, Jub.): Alto only. B.M. Add. MS. 29,289.
Evening Service, Organ part. Mr. Bumpus's Library.
Morning Service in Cosyn's Virginal Book. Buck. Pal.

III. INSTRUMENTAL PIECES.

Pieces for Viols *a* 5 (imperfect). R.C.M.
2 Pavans for Viols. *a* 5. B.M. Add. MSS. 17,792–6; one of them, with an unnamed piece for viols, is in Add. MSS. 17, 786–91.
2 In Nomines. *a* 5. MS. Mus Sch. C, 64–69.
The same, and In Nomine. *a* 4. MS. Mus. Sch. D, 212–6.
Lacrimae. *a* 5. B.M. Add. MSS. 30,480–4.

In this list B.M. = British Museum; R.C.M. = Royal College of Music; Mus. Sch. = the Music School Collection in the Bodleian Library, Oxford; Ch. Ch. = Christ Church, Oxford; P.H. = Peterhouse, Cambridge; D.C.L. = Durham Cathedral Library; E.C.L. = Ely Cathedral Library; FitzW. = Fitzwilliam Library, Cambridge; Buck. Pal. = Buckingham Palace. 'Rimbault' refers to MSS. mentioned in the Preface of the Mus. Ant. Society's edition of Weelkes's Madrigals, 1597.

G. E. P. A.

WEHLI, or WEHLE, KARL, a brilliant pianist known in London many years back, was the son of a merchant in Prague, and born March 17, 1825; learned the PF. under Moscheles and Kullak, composed very much, and exhibited his talent in Europe, America, Australia, India, etc. Paris was for long his headquarters. The list of his works given by Pougin comprises a Sonata (op. 38), Impromptus (10, 73), Ballades (11, 79), Nocturnes, Waltzes, and Allegro hongroise (81), etc., etc. He died in Paris, June 3, 1883. G.

WEICHSELL, MRS., a popular vocalist, mother of Mrs. Billington, and wife of Carl Weichsell, a German, who was principal oboist of the King's Theatre in the Haymarket, shortly after the middle of the 18th century. Mrs. Weichsell became a popular ballad-singer at Vauxhall as early as 1766, three years earlier than generally supposed. She continued singing at Vauxhall until 1784. Besides her daughter Elizabeth, who became MRS. BILLINGTON, she had a son, Charles, who was a talented violinist and led the band at the King's Theatre, occasionally conducting at Covent Garden when his sister was singing there. F. K.

WEIGL, JOSEPH, a native of Bavaria, born March 19, 1740, entered Prince Esterhazy's band at Eisenstadt as first violoncellist in 1761, left in 1769 for the orchestra of the Imperial Opera at Vienna, was admitted member of the Imperial Chapel 1792, and died Jan. 25, 1820, in his seventy-ninth year. He was a great friend of Joseph Haydn, who stood godfather to his eldest son,

JOSEPH, born at Eisenstadt, March 28, 1766. Joseph's first teacher was Sebastian Witzig, choirmaster of Korneuburg, and later he studied with Albrechtsberger and Salieri. At sixteen he wrote his first small opera 'Die betrogene Arglist,' which was produced at Gluck's recommendation, and secured him the favour of the Emperor Joseph, of which he had henceforth repeated proofs, including a present of 100 ducats (about £50) for his first Italian opera 'Il Pazzo per forza' (1788). A letter of congratulation written him by Haydn on the production of his 'Principessa d' Amalfi' is well known. Weigl was also fortunate enough to gain admittance to the performances of classical music under Mozart's direction, at Baron van Swieten's house. Salieri took a special interest in him, and employed him up to 1790 as assistant-conductor of the National Court Theatre. In 1792 he became composer to the Opera with a salary of 1000 florins, then Capellmeister, finally conductor. This post he resigned in 1823, and in 1827 was appointed Vice-Court-Capellmeister. Before that date he had composed a series of operas, German and Italian, and ballets, many of which became exceedingly popular. Amongst these, special mention must be made of the 'Schweizerfamilie' (1809), which long kept the boards, and by its pleasing melodies won all hearts. Reichardt[1] gives a pointed description of Weigl: 'He is a really charming, affectionate, good-hearted Viennese, and his eye and whole expression are thoroughly in keeping with his tender, graceful, pleasing melodies.' Other favourite operas were 'Das Waisenhaus,' 'Nachtigall und Rabe' (1818), 'Der Bergsturz,' 'L' Amor Marinaro' (1797), and 'L' Uniforme.' Beethoven has preserved the air 'Pria ch' io impegno' in the 'Amor Marinaro' from oblivion, by taking it as the theme for the Finale of his Clarinet Trio, op. 11. [See vol. i. p. 234*b*.] 'L' Uniforme' (libretto by Carpani) was composed at the request of Maria Theresa, produced at Schönbrunn (in 1798), and repeated in concert-form (1805) with the Empress in the principal part (Pauline). Treitschke translated it into German, and 'Die Uniform' was given at both court theatres, and in many foreign towns. Weigl was a special favourite of the Empress (to whom Beethoven dedicated his Septet), and had to preside at the piano at all chamber-concerts, besides composing cantatas and small ballets for many court festivities. He had an advantageous offer for Stuttgart, but the Empress, to retain him, made his appointment for life. Soon after her death (1807) he accepted the post of Capellmeister at Dresden, but the negotiations were broken off, and Morlacchi was appointed in his stead.[2] Weigl was twice invited to Milan to compose for the Scala — in 1807, when he produced two operas, 'Cleopatra,' and 'Il rivale di sè stesso,' and 1815, when he produced 'L' imboscata,' and a cantata, 'Il ritorno d' Astrea,' all with great success. Of his earlier cantatas, 'Minerva e Flora' was given at Prince Auersperg's in honour of a visit from the King and Queen of Sicily (1791), and 'Venere ed Adone' at Esterhaz in 1792, when the Archduke (afterwards Emperor) Joseph was staying with Prince Esterhazy at his country seat on the Neusiedlersee. Haydn was at the time in London, so Weigl was called upon to supply his place. This cantata figured several times in the programmes of the Tonkünstler-Societät concerts. Of his two oratorios, 'La Passione di Gesù Cristo' (libretto by Carpani) first produced at Court (1804), was performed at Prince Lobkowitz's, at the Burg Theatre

[1] *Vertraute Briefe*, i. 215.
[2] A letter from Griesinger, dated Dresden, Feb. 11, 1810.

(1811), at an extra concert of the Gesellschaft der Musikfreunde (1821), and in Prague and Milan. After 1827 he wrote only for the church, composing his last mass in his seventy-first year. Weigl received many distinctions, amongst others the large gold Ehrenmedaille (1839) and the freedom of the city of Vienna. He was an honorary member of the Conservatoire of Milan, the St. Cecilia Academy of Rome, the Gesellschaft der Musikfreunde, and other musical societies of Austria. He died Feb. 3, 1846. His works include 13 Italian and 18 German operas, 17 ballets, 2 oratorios, 12 Italian and 7 German cantatas, 9 masses, 6 graduales, 6 offertoires; *scenas* in various languages; airs for insertion in operas; songs, airs, and duets with PF. accompaniment; and various instrumental pieces. [See list in the *Quellen-Lexikon.*] His younger brother,

THADDÄUS, born 1776, wrote a number of operas and ballets for the Leopoldstadt Theatre and the two Court Theatres, and was at one time Capellmeister and director of the musical archives of the Court Theatre. His name lives, however, not as a musician, but as a music publisher. He set up in business in 1801, and devoted himself chiefly to supporting the Kunst- und Industrie-Comptoir in its endeavour to establish a home-trade in music, for which Haydn gave him a flattering testimonial (dated Eisenstadt, 1801). After the production of his last ballet, 'Bacchus und Ariadne' (Dec. 1803), he withdrew from the theatre, and occupied himself entirely with his business till 1826, when he resigned it to his second son Peter. Later it passed into Diabelli's hands. Thaddäus Weigl published Schubert's opp. 57, 58, 88, 95, and 130. C. F. P.

WEINGARTNER, PAUL FELIX (Edler von Münzberg), born June 2, 1863, at Zara in Dalmatia, studied composition at Graz under W. A. Remy, and entered the university of Leipzig in 1881 as a student of philosophy. He passed over very soon to the Conservatorium, being unable to resist the temptation to become a musician. He went to Liszt at Weimar in 1883, and there his first opera, 'Sakuntala,' was brought out in 1884, in which year he undertook the post of Capellmeister at Königsberg; in 1885–87 he was in the same capacity at Danzig, in 1887–89 at Hamburg, and in 1889–91 at Mannheim. In the latter year he was appointed Court Capellmeister of the Opera at Berlin, as well as director of symphony concerts of the royal band. Here he remained until 1898, when the opposition of old-fashioned musicians to his operatic conducting induced him to give up the theatrical appointment, though he kept that of the orchestral concerts. He went to live at Munich in that year and became conductor of the Kaim concerts there. In 1907 he was appointed to succeed Mahler as conductor of the Court Opera at Vienna, and was thus compelled to give up the Berlin concerts. He entered on his duties in January 1908. As a conductor he has visited England fairly frequently, coming to London for the first time in May 1898. His powers as a conductor were at once patent to every intelligent hearer; although he has no affectations and is no contortionist, he succeeds in getting exactly what he wants from his band, and as his musicianship is of the highest order his readings are sane and truly classical. His famous pamphlet *Ueber das Dirigiren* was published in 1895, in the same year with his *Lehre von der Wiedergeburt und das musikalische Drama.* In the following year appeared *Bayreuth, 1876–96*, and his most famous work, *Die Symphonie nach Beethoven*, first published in 1897, was reissued in 1901. This, as well as the book on conducting, has been published in an English translation. His activity as a conductor has not prevented Weingartner from producing a remarkable series of admirable compositions, some of which rank as high as any music of modern Germany. The following does not profess to be a complete list, as some of his early works appear to have been withdrawn: —

Op.
1. Sketches for piano (7).
2. Tonbilder zu 'Stifter's Studien,' for pf. (8).
3. Aus vergangener Zeit for pf. (6).
4. Lose Blätter, for pf. (8).
5. Phantasiebilder for pf. (5).
11. Harold. Nine songs.
13. Three Songs.
15. Eight songs.
16. Eight songs.
17. Gedichte aus Sinnen und Minnen, three songs.
18. Severa, 6 'ernste Lieder.'
19. Hilaria, 6 'heitere Lieder.'
20. King Lear, Symphonic Poem for orchestra.
21. Das Gefilde der Seligen, Symphonic Poem for orchestra.
22. Gedichte, twelve songs.
23. Symphony No. 1, G major.
24. String quartet, No. 1, D minor.
25. Six songs.
26. String quartet, No. 2, in F minor.
27. Gedichte aus Gottfried Kellers Jugendzeit, three songs.
28. Twelve songs.
29. Symphony, No. 2, E flat major.
30. Orestes, a dramatic Trilogy. Leipzig, 1902.
31. Four songs.
32. Six Mädchenlieder.
33. Sextet for piano and strings, E minor.
34. String quartet, No. 3, F major.
35. Two songs with orchestral accompaniment.
36. Four songs with orchestral accompaniment.
37. Two Ballades, for voice.
38. Two songs for 8-part choir and orchestra.
39. Aus fernen Welten (four songs with orchestra).
40. Quintet for strings in C.
41. Frühlings- und Liebeslieder. Twelve songs.
42. Two sonatas for violin and piano, in F minor and F sharp minor.

Without opus number: —
Die Wallfahrt nach Kevlaar, for voice and orchestra.
Lied des Hunold Singuf.
Two Gedichte.
Serenade for stringed orchestra.
Arrangement for orchestra of Weber's 'Invitation à la Valse' (see vol. ii. p. 481 ff.).

Operas: —
Sakuntala (Weimar, 1884).
Malawika (Munich, 1886).
Genesius (Berlin, 1893).

Many of the songs, such as 'Motten' from op. 25, 'Plauderwäsche' from op. 27, the three 'Handwerkerlieder' from op. 28, and others, have won a well-deserved popularity in England, but Weingartner's larger works have not yet attained the recognition to which they are entitled by their originality, beauty, and solidity of style. M.



PAUL FELIX WEINGARTNER

WEINLIG, CHRISTIAN THEODOR, born at Dresden, July 25, 1780, was instructed first by his uncle CHRISTIAN EHREGOTT (1743–1813) — who as a scholar of Homilius had the Bach traditions — and then by Padre Mattei at Bologna. In 1814–17 he was Cantor of the Kreuzschule at Dresden, and in 1823 he succeeded SCHICHT as Cantor of the Thomas-School at Leipzig, and remained there till his death, March 7, 1842. He published a German Magnificat for solos, chorus, and orchestra, some singing exercises, and a treatise of some value, *Anleitung zur Fuge für den Selbstunterricht* (2nd ed. 1852). But it is as a teacher of theory and as the master of Wagner for six months in 1830, that his name will be remembered. Wagner has left his recollections of Weinlig's teaching on record in words which deserve to be pondered by all teachers of theory. [See WAGNER, *ante*, p. 390.] G.

WEISS (*recte* SCHNEEWEISS), AMALIE, born at Marburg in Styria, May 10, 1839, made her stage-début at Troppau in 1853, in 1854 was engaged at Hermannstadt, and in the same year appeared at the Kärnthnerthor Theatre, Vienna, where she assumed the name by which she was known until her marriage with JOACHIM. She was engaged at the Opera at Hanover 1862, and her betrothal to Joachim, early in the following year, was artistically celebrated by a remarkable performance of Gluck's 'Orpheus,' in which she sang the title-part, Joachim conducting. Her farewell of the stage took place on May 30, 1863, in the part of Fidelio, and on June 10 the two great artists were married. After her marriage she had a career of the utmost brilliance and usefulness as a concert-singer and teacher, obtaining world-wide fame as a singer of Schumann's songs, and later on of those of Brahms. The tragic misunderstandings which resulted in a separation of the husband and wife in 1882, may have been the cause of her not visiting England after her successful appearances here in 1870 and 1878. She went to America for a short time about 1890 and taught there, but never quitted Germany as a residence. She accepted the post of professor of singing in the Klindworth-Scharwenka Conservatorium in Berlin, and died there Feb. 3, 1899. Perhaps the most memorable of her performances in England was that of the air from Bach's Matthew-Passion, 'Erbarme dich,' with Joachim's violin obbligato; but her singing of Schubert's 'Tod und das Mädchen' and of Beethoven's 'Faithfu' Johnie' was scarcely less perfect in its interpretative and emotional power. Her voice was a contralto of singular richness, her technique left nothing to be desired, and her musical temperament made her one of the greatest artists of the world. M.

WEISS, FRANZ, born in Silesia, Jan. 18, 1788, died at Vienna, Jan. 25, 1830, a distinguished viola-player, and long a member of the celebrated string-quartet maintained by Prince Rasoumowsky[1] at his palace in Vienna. By these distinguished players most of Beethoven's quartets were studied for the first time, Schuppanzigh[2] taking the first violin, the Prince himself the second, and Linke the violoncello. Weiss was also a composer of merit, and published, among other works, 'Variations brillantes' for violin and orchestra, op. 13 (Vienna, Artaria), quartet (Vienna, Haslinger, and Offenbach, André), duets for flutes and for violins, and PF. sonatas. A symphony of his for flute, bassoon, and trumpet *concertante* with orchestra, was played with great success by the brothers Alois, Joseph, and Anton Khayll. C. F. P.

WEISS, WILLOUGHBY HUNTER, born April 2, 1820, at Liverpool, son of Willoughby Gaspard Weiss, professor of the flute and music-publisher. He learnt singing from Sir George Smart and Balfe, and on May 5, 1842, made his first appearance in public at a concert of his own at Liverpool. He next sang in London at the concerts of Balfe, Thalberg, etc., and then joined the farewell tour of Miss Adelaide Kemble, and made a successful début on the stage at Dublin, July 2, as Oroveso in 'Norma.' On Dec. 26 he made his first London appearance in opera at the Princess's as the Count in an English version of 'Sonnambula.' He established a reputation both as an operatic and concert singer. In the former capacity he sang in the various English operatic enterprises of Bunn, Maddox, Jullien, Pyne & Harrison, and the English Opera Company, Limited, and in various operas of Auber, Balfe, Benedict, Hatton, Macfarren, etc. But he was best in oratorio, in which his rich voice and musicianly feeling showed to advantage. He made his first appearance in oratorio in 1844 at the Gloucester Festival, and was continually engaged at the London oratorio concerts and provincial festivals until close upon his death, Oct. 24, 1867. Weiss also composed songs and ballads, of which 'The Village Blacksmith' became very popular. He also arranged a PF. edition of Weber's Mass in G. His wife,

GEORGINA ANSELL, whose maiden name was Barrett, was born in 1826 at Gloucester, the daughter of a professor of music of that city. She was a pupil at the Royal Academy of Music (1842–45), and first attracted notice at the Gloucester Festival of 1844. On Sept. 15, 1845, she married Weiss. On Dec. 20, 1847, she made her first appearance on the stage at Drury Lane as Queen Elizabeth in Balfe's 'Maid of Honour,' and later sang with her husband at the Princess's and Covent Garden. In 1856 she sang at the Philharmonic, in the production of Schumann's 'Paradise and the Peri.' According to Chorley, who was not prejudiced in her favour, 'she had the honours

[1] See vol. iv. p. 28. [2] *Ibid.* p. 384.

of the evening' (*Athenaeum*). She married again, Feb. 13, 1872, Mr. C. Davis of New Malden, Surrey, and died at Brighton, Nov. 6, 1880. A. C.

WEIST-HILL, Thomas Henry, was born in London, Jan. 3, 1828; was taught violin-playing by Sainton at the Royal Academy of Music, and in 1845 was elected King's Scholar. He first appeared at an Academy Concert in 1847, in Spohr's 9th Concerto, and subsequently went to America, where he introduced Mendelssohn's Violin Concerto. He afterwards undertook a professional tour in Europe, and in 1849 became a member of Costa's band at the Royal Italian Opera and elsewhere. In 1871 he followed his old conductor to Drury Lane, where he filled the post of Director of the Ballet Music, and then to Her Majesty's till 1879.[1] In 1874–76 he was conductor at the Alexandra Palace, and displayed great energy in that department, giving performances of Handel's 'Esther' and 'Susanna,' Gade's 'Spring Fantasia,' Berlioz's 'Danse des Sylphes,' compositions of Saint-Saëns, etc. Mr. Hill introduced to the British public important works of Bizet and Massenet. British composers were invited by the Alexandra Palace Company to compete for the composition of the two best symphonies, and the prizes were awarded to Mr. F. W. Davenport and Mr. C. V. Stanford by Professors Joachim and G. A. Macfarren, as judges. In 1878–79 Hill was conductor of Mme. Viard-Louis's orchestral concerts, and gained much reputation for himself and his orchestra during the short life of the undertaking. In 1880 Mr. Weist-Hill was appointed Principal of the Guildhall School of Music. This post he retained till his death, Dec. 26, 1891, and under his energetic direction the number of pupils rose to upwards of 2500. Two sons of his, Ferdinand, a violinist, pupil of the Brussels Conservatoire, and Thomas, a violoncellist, scholar of the Royal College, have won success in London. A. C.

WEITZMANN, Karl Friedrich, a learned and excellent writer on musical subjects, born at Berlin, Aug. 10, 1808, was a pupil of Henning Klein, Spohr and Hauptmann. He rose by various posts and labours, till in 1848 he established himself as a teacher and writer in Berlin, where he resided till his death, Nov. 7, 1880. Three operas, 'Räuberliebe,' 'Walpurgisnacht,' and 'Lorbeer und Bettelstab' were performed at Reval: he published a volume of 1800 preludes and modulations. His literary works include: — *Der übermässige Dreiklang* (1853); *Der verminderte Septimenaccord* and *Geschichte des Septimenaccords* (1854); *Geschichte des griechischen Musik* (1855); *Geschichte der Harmonie* (1849); *Harmoniesystem* (1860); *Die neue Harmonielehre*; *Geschichte des Klavierspiels*, etc. (1863); *Der letzte der Virtuosen* (1868). A pupil, E. M. Bowman, published in 1877 in New York a work entitled *C. F. Weitzmann's Manual of Musical Theory*. (Riemann's *Lexikon*.) He contributed the fourth variation, in canon, to Liszt's 'Todtentanz.' G.

WEKERLIN, Jean Baptiste Théodore, born at Guebwiller in Alsace, Nov. 9, 1821, son of a manufacturer. So strong were his musical instincts, that though educated for trade, he ran away to Paris, and in 1844 entered the Conservatoire, where he learned harmony under Elwart, singing under Ponchard and composition under Halévy. Not succeeding in the Institut examinations, he left the school, and took to teaching and composition. Eager to produce, and very industrious, he let slip no opportunity of making himself known, and attempted all branches of composition, though soon finding that success at the theatre was out of the question, in spite of the fact that his one-act piece, 'L'organiste dans l'embarras,' was performed at the Théâtre Lyrique one hundred times in 1853. Musical bibliography was his main resource, and he brought to light many curious old compositions, such as the 'Ballet comique de la Royne,' which was given with others of the same class, at the concerts of the Société de Sainte Cécile, of which he was chorus-master from 1850 to 1855.[2] He also made a fine collection of scarce books of poetry, with airs in notation, and song-writers, which he turned to account in his Collections of national airs. In 1863 he was selected to form the library of the newly-founded 'Société des Compositeurs de Musique,' and in 1869 was placed by Auber in the Library of the Conservatoire, of which he became head-librarian Sept. 9, 1876 — a post which he filled with success for many years.

His vocal and operatic works include 6 operas; 2 ode-symphonies; 2 antique dramas; a large number of choruses for female voices and for male do.; 6 Quatuors de Salon; various extensive collections of pieces, and over 300 airs for voice and PF.; a Mass and sundry Motets. His instrumental works comprise a Symphony and Suite, both for full orchestra; arrangements, etc.

His bibliographical works are as follows: — 'Chansons populaires des provinces de la France' (1860), with Champfleury; 'Les Echos du Temps passé,' 3 vols.; 'Les Echos d'Angleterre,' 1877; 'Album de la Grandmaman,' twenty old melodies; 'Chansons et Rondes pour les enfants' (1885); 'Chansons de France pour les petits Français' (1885); 'Ballet comique de la Reine'; Cambert's operas 'Pomone,' and 'Les Peines et les Plaisirs de l'Amour'; 'Le Bourgeois Gentilhomme,' divertissements by Molière and Lully. Various articles in the 'Bulletin de la Société des Compositeurs';

[1] In 1878 he conducted at Her Majesty's the winter season of English opera.

[2] Seghers (1801–1881) was conductor.

'Chansons populaires de l'Alsace,' 2 vols. (1883); and 'La Bibliothèque du Conservatoire de musique,' 1 vol. 8vo (1885), a *catalogue raisonné* of the books in the Réserve. Books on French folk-song appeared in 1886, 1887, 1904, etc., and three series of *Musiciana* were published in 1877, 1890, and 1899.

He has still in MS. 400 airs and 25 operas, and an *Essai sur l'Histoire de l'Instrumentation*, commended by the Institut (1875). G. C.

WELCH, JOHN BACON, well-known teacher of singing, born at Pattishall Vicarage, Northampton, Dec. 26, 1839. He began his musical education in London, and in 1861 went to Milan, and studied for three years under Signor Nava. Ultimately he settled in London, where he had a large number of private pupils, and was Professor of singing at the Guildhall School of Music. Among his most successful pupils may be mentioned Miss Anna Williams, Miss A. Marriott, Miss Santley (now Hon. Mrs. R. Lyttelton), Mr. H. Blower, Mr. Bridson, Mr. Brereton, Mr. H. Piercy. Welch died July 1, 1887. G.

WELCKER, a family of London music-publishers in the latter half of the 18th century.

Peter Welcker was the first, and his shop was in Gerrard Street, St. Anne's, Soho; afterwards numbered 17. He was established before 1764, and published much of the instrumental music of the day. He died in (or about) 1775, leaving his widow, Mary, to continue the business.

His son, John Welcker, about this time leaving his mother's business, probably under the management of James Blundell, who had married one of his sisters, set up as music-seller and publisher at 9 (afterwards 10) Haymarket, four doors below the Opera House. Besides the class of music which came from the Gerrard Street house, John Welcker issued the opera dances and ballets performed at the Haymarket Theatre. He also reissued (with an added volume) 'Clio and Euterpe.' In 1780–81 he removed to 18 Coventry Street, where he still was in 1785–86. The Haymarket shop was taken over by James Blundell, his brother-in-law. As the imprints of the Welcker publications frequently merely give the surname it is sometimes difficult to place their period of issue. F. K.

WELCKER VON GONTERSHAUSEN, HEINRICH, Court pianoforte-maker to the Grand Duke of Hesse, and a writer on the construction and history of musical instruments, particularly the pianoforte, was born at Gontershausen, a village in the Grand Duchy of Hesse Darmstadt, in the year 1811. He died at Darmstadt, June 15, 1873. His published works include: —

1. Der Flügel oder die Beschaffenheit des Pianos in allen Formen. Eine umfassende Darstellung der Forte-Piano-Baukunst vom Entstehen bis zu den neuesten Verbesserungen mit specieller Hinweisung auf die rationelle Praxis für Bearbeitung und Zusammensetzung der Mechanismen, nebst gründlicher Anweisung zur Intonirung, Stimmung, und Saitenbemessung. Mit 75 Zeichnungen. Frankfurt am Main, 1853 (neue vermehrte Ausgabe, 1856).
2. Die musikalischen Tonwerkzeuge in technischen Zeichnungen aller Saiten-, Blas-, Schlag-, und Frictions-Instrumente, mit spezieller Beschreibung ihres Baues, Tonumfangs, und fasslicher Angabe ihrer Behandlung und Erhaltung. Mit 160 Abbildungen. Frankfurt am Main, 1855.
3. Der Ratgeber für Ankauf, Behandlung und Erhaltung der Pianoforte (1857).
4. Die Clavierbau in seiner Theorie, Technik und Geschichte, unter Hinweisung seiner Beziehungen zu den Gesetzen der Akustik. Mit 91 Abbildungen. Frankfurt am Main (vierte mit einem Nachtrag vermehrte Ausgabe, 1870).
5. Ueber den Bau der Saiteninstrumente und deren Akustik, nebst Uebersicht der Entstehung und Verbesserung der Orgel. Ein Anhang zum Clavierbau in seiner Theorie, Technik und Geschichte. Frankfurt am Main, 1876.

These very meritorious works bear witness to Welcker's great industry. They are not, however, to be always accepted as authorities, and a comparison of the fourth with the first shows that the earlier works, for which he had presumably his note-books at hand, are more trustworthy than the later ones. Where reference to them is made in this Dictionary it has been with due correction, if necessary. A. J. H.

WELDON, GEORGINA, was born at Clapham, May 24, 1837. Her maiden name was Thomas, which was afterwards changed to Treherne. On April 21, 1860, she married Captain Weldon, of the 18th Hussars. For many years she was known in society as the possessor of a lovely voice, and she afterwards adopted music as a profession on charitable grounds, and made her first appearance in public in 1870. She undertook a tour in Wales with her pupil, Miss Gwendoline Jones, and became a member of Leslie's choir, in which she sang the solo in Mendelssohn's 'Hear my prayer,' on March 9, 1871. She afterwards sang at the Popular Concerts, the Crystal Palace, the Philharmonic, and elsewhere. In 1872 she took the solo soprano part in Gounod's 'Gallia' at Notre Dame, the Opéra-Comique and the Conservatoire, Paris. Her romantic friendship with Gounod is well known. She assisted in training his choir in London, and established an orphanage at her residence, in order to give musical instruction to poor children, with objects and on principles which she fully described in a letter to the *Ménestrel*, and with a zeal and energy rarely equalled. She also published songs by Gounod and other composers in aid of her orphanage, among which mention must be made of Clay's beautiful setting of 'The Sands o' Dee.' She has also composed songs translated from the French by herself, viz. 'Choses du Soir,' 'Le Chant du Passereau,' 'Le petit Garçon et le Nid du Rougegorge'; also 'The Brook' (poetry by Tennyson), etc. In 1879 she sang at Rivière's Promenade Concerts, with a female choir trained and directed by herself. This transaction gave rise to a protracted law-suit, which was matter of considerable notoriety. Her last professional engagement was at a popular music hall in 1884, where her selection of songs was of a higher order than its habitués are accustomed to hear. Other points in Mrs. Weldon's chequered career, not being connected with music, cannot be touched upon in this Dictionary. A. C.

WELDON, JOHN, born at Chichester, Jan.

19, 1676, was educated at Eton College, and whilst there studied music under John Walton, the college organist. He afterwards became a pupil of Henry Purcell. In 1694 he was appointed organist of New College, Oxford. In 1700 he gained the first of the four prizes offered for the best compositions of Congreve's masque, 'The Judgment of Paris,' the others being awarded to JOHN ECCLES, DANIEL PURCELL, and GODFREY FINGER. [See those names.] Weldon's music was not printed, and is now unknown, with the exception of Juno's song, 'Let ambition fire thy mind,' the air of which was adapted by Arne to the opening duet of 'Love in a Village.' On June 6, 1701, Weldon was sworn in a Gentleman extraordinary of the Chapel Royal. In 1702 he resigned his appointment at New College. Upon the death of Dr. Blow in 1708, Weldon was appointed his successor as organist of the Chapel Royal, and on August 8, 1715, upon the establishment of a second composer's place there he was sworn into it. He was also organist of St. Bride's, Fleet Street, and in 1726 was appointed to the same office at St. Martin's-in-the-Fields. He died May 7, 1736, and was buried in the churchyard of St. Paul, Covent Garden. Weldon's principal compositions are for the Church; he published, under the title of 'Divine Harmony,' six solo anthems composed for Richard Elford, other anthems are printed in the collections of Boyce, Arnold, and Page, and many are still in manuscript in the books of the Chapel Royal and some of the cathedrals. The two anthems printed by Boyce — 'In Thee, O Lord,' and 'Hear my crying,' — are admirable compositions, combining pure melody, fine harmony, and just expression. Weldon published three books of his songs, and many other songs are contained in the collections of the period. A song by him, 'From grave lessons,' is printed in Hawkins's *History*. He wrote music for four 'operas,' besides the masque already mentioned: 'She would and she would not,' 1703; 'The Fair Unfortunate,' and 'Orpheus and Eurydice,' 1710; and 'The Agreeable Disappointment,' 1715. There is a portrait of Weldon among the Music School portraits in the Bodleian Library, Oxford. W. H. H.

WELL-TEMPERED CLAVIER. [See WOHLTEMPERIRTE KLAVIER.]

WELSH MUSIC. There is sufficient evidence to prove that at a very early period a musical culture existed in Wales; a culture far in advance of what might have been expected in a country of rugged character, whose political conditions were continually plunging it into war. It has been asserted that this especial cultivation of scientific music was mainly due to the fact that the harp, an instrument of more capability than most primitive ones, was in popular use. Also it may be added that Wales possessed in its bards a race of men whose profession was the production of poetry and music for the purpose of inciting their countrymen, by song and chant, to deeds of valour.

While much has been written regarding the bards, their poetry, and music, in the earliest period of Welsh history, it must be confessed that we have really little evidence of the kind of music in use in these early bardic times. Notwithstanding this, several Welsh writers have freely dealt with the musical history of Wales from very remote date, so remote, in fact, as to reach backward to druidical times. Lengthy lists of bards dating from A.D. 60 are given in Edward Jones's *Musical and Poetical Relicks of the Welsh Bards* (1794) and elsewhere, with translations of their songs, and prose narratives, musical laws, rules for the government of their order, and many other intimate matters, with little reservation. Later writers copy these, and accept statements which more cautious antiquaries might wish to see better verified.

It is impossible here to enter into this bewildering mass of quotation and assertion, and to sift the likely from the unlikely. There is no doubt much worthy of all credence, but its absolute value can only be estimated by Welsh scholars having access to the manuscript and other real evidence that may still remain. Several points, however, stand out from the mass, such as the association of Irish with Welsh harpers, and the great interest shown by early Welsh rulers in the progress of the musical art in the country.

Prince Gruffydd ab Cynan, who lived in the 11th and 12th centuries, is credited with having put the professional music of Wales into some order, and with having made laws for the guidance and government of the bards and harpers, and others of the minstrel class. He is said to have enacted that certain 'measures' should be played to particular kinds of lyrics, and to have given names to these.

Another proof of the existence of an early Welsh school of music is found in a much-quoted passage from Giraldus Cambrensis who, at the end of the 12th century, wrote of Welsh music thus: 'The Britons do not sing in unison like the inhabitants of other countries, but in many different parts. So that when a company of singers, among the common people, meet to sing, as is usual in this country, as many different parts are heard as there are performers, who all at length unite in consonance with organic sweetness.' (Other translations give 'unite in consonance under the softness of B flat.' Dr. Burney, as we know, comments unfavourably on the amount of skill implied in this passage.

Other proofs of Welsh musical activity are forthcoming in these early days, but space will not permit an entry into the difficult question, particularly where no example can be found

that will give the modern musician authentic and tangible evidence of the class of music cultivated. The reader who wishes to examine such details as are available is referred to the *Historical Dissertation* prefixed to John Parry's 'Antient British Music' (1742), to Edward Jones's *Relicks* (1794), and *Bardic Museum* (1802), Bunting's 'Ancient Music of Ireland' (1809 and 1840), and to other works contemporary with these. The more modern essays on the subject are mainly based upon the statements made in one or the other of these books, and much appears to be accepted without further independent research.

Of Welsh musical instruments we have better knowledge. The harp was pre-eminent, although it must not be forgotten that this instrument was equally in evidence among the Anglo-Saxons and among the Scots and Irish. Wales, however, retained it for a longer period, and probably to-day the harp is more frequently played there than elsewhere.

The other musical instruments of Wales were much the same as those in use at contemporary periods, in England, Ireland, and Scotland. There was, however, one exception, the crwth (see vol. i. p. 642), a stringed instrument played with a bow, although it had become practically obsolete at the end of the 18th century. Jones, in 1794, mentioned that he had possessed one, which was accidentally destroyed by fire; and the Rev. William Bingley, in his *North Wales* (1804), tells us that he found an old man who played one, and describes its tone as harsh and disagreeable. It had six strings, two of which were off the finger-board, but its flat bridge scarcely allowed any string to be touched singly by the bow, and the whole appears to have been chiefly played as an accompaniment for the harp, or for the voice.

The rest of the Welsh instruments, so far as we know, were the pibgorn or hornpipe (see Pibgorn, vol. iii. p. 679; Stock and Horn, vol. iv. p. 698), the bagpipe, the bugle horn, and the tabret, a small drum. The harps were of different sizes, some being three or four feet long, though the usual size was large, six or seven feet high, and all had a varying number of strings.

In Queen Elizabeth's reign some of the single harps had twenty-nine strings. There were also double harps with two sets of strings, as well as the triple harp (see below, Welsh Triple Harp) having three sets of strings; this seems to have been in use among the more skilful performers only. According to early laws certain kinds of harps were confined to learners, and one of these kinds was made of hardened leather. Jones gives a translation of a poem, said to belong to the 14th century, which condemns the leathern harps, and suggests that they bent, while being played upon; they were, the poem indicates, made of horse skin. A more credible reference is to be found in the remembrance of a person who told Jones that he used as a boy to play on a harp which was covered with ox skin. It is quite evident that the leathern harp, with the other instruments named (excepting the correct forms of harp) could not make very satisfactory music.

In furtherance of musical culture Welsh musicians have, from early times, held musical meetings at which harpers and other performers from different parts of the country attended. Here they played in competitions, and settled the affairs of the profession. The modern survival of these meetings is the Eisteddfod that is so prominent a feature of musical life in Wales at the present day.

While in bardic times the offices of the harper was to inspire the onslaught and to sing the deeds of valour done, as times grew more tranquil the professional harper wandered abroad and either took service with some wealthy family as domestic harper, or went from one country seat to another or to various fairs, markets, or gatherings, picking up his living by such donations as might come in his way. It is important to remember this when considering the airs which now constitute Welsh national music.

Many of the harpers were blind, as in Scotland and Ireland, and indeed the affliction seemed to fix the calling of the man. Among others, two blind harpers may be mentioned as connected with the issue of important collections of Welsh airs, viz. — John Parry of Rhuabon (died 1782), and Richard Roberts of Carnarvon (died 1855, aged eighty-six).

The first named was domestic harper to the Wynnstay family, and also at a later date to George III. Regarding the profession of a harper at a comparatively early date a curious commission may be quoted which was given by Queen Elizabeth to certain Welsh gentlemen in 1567. By it, it appears that 'vagrant and idle persons naming themselves Minstrels, Rythmers, and Bards are lately grown into such intolerable multitude within the principality of North Wales, that not only gentlemen and others by their shameless disorders are often disquieted in their habitations, but also the expert minstrels and musicians in tonge and cunynge thereby much discouraged to travaile in the exercise and practice of their knowledge'; etc., it was therefore enacted that the silver harp, which had been bestowed by Sir William Mostyn and his ancestors upon the best minstrel at the assemblies held at 'Cayroes in the county of Flynt,' should be given annually at the said town of Cayroes on the Monday after Trinity, commencing in 1568, upon the advice of 'expert men in the faculty of Welsh music,' and that all who were considered unfit should be compelled to 'return

to honest labour,' upon pain of being taken as sturdy and idle vagabonds. (See the whole quoted in Evans's *Specimens of the Poetry of the Ancient Welsh Bards*, 1760.) It may be now asked what authentic remnants of ancient Welsh music exist. In the 18th century there were several libraries of old Welsh manuscripts which, in at least two instances, suffered greatly by fires; it does not, however, appear that among those destroyed were any manuscript musical collections which (as among English manuscripts) gave indication of the vocal or instrumental music of Wales at an early date, with the exception of two MSS. to be presently dealt with. The most famous of these manuscripts is a volume, formerly in the possession of Lewis Morris and afterwards in that of the Welsh School, whence it passed to the British Museum in 1844. By an inscription it is judged to have been written about the middle of the 17th century. An early entry in the MS. states that 'this book was wrote by Robert ap Huw of Bodwigan in Anglesey in Charles ye First's time, some part of it copied out of William Penllyn's book.' William Penllyn was a harper who was one of the chief bards of North Wales in the ninth year of Elizabeth (see note by Burney, *History of Music*, vol. ii. p. 110). It purports to contain 'the music of the ancient Britons as settled by a congress of masters of music by order of Gruffydd ab Cynan about the year 1100, with some of the most ancient pieces of the Britons, supposed to have been handed down to us from the British Bards.' However this may be, there are twenty-four lessons, or 'measures' followed by twelve variations on a ground-bass. The whole is in a tablature used for organ music, in the 16th and 17th centuries, though, in ignorance of this fact, John Parry in the 'Welsh Harper,' vol. i. refers to it as 'the most ancient specimen of Welsh musical notation extant,' and that 'the characters used are those of the ancient bardic alphabet.' He also mentions an article by Sir Samuel Meyrick, *On the Musical Notation of the Ancient Britons*, in a Welsh antiquarian journal, evidently founded upon the same MS. and tablature. There is a description of the manuscript in Dr. Burney's *History of Music* (vol. ii., 1782, pp. 110–114) with facsimiles and translations. It is, however, transcribed in full, in the third volume of *Myvyrian Archaiology of Wales* (1807), and again reprinted with a full translation in the 1870 edition. The most recent consideration of the MS. is in Miss M. H. Glyn's *Evolution of Musical Form*, 1909, where an independent translation of 'The Prelude to the Salt' is given. She happily describes the whole of the music in the MS. as 'ceaseless reiteration of equal beat figures of a few notes, [which] suggest five-finger exercises rather than variation. Monotony pervades the whole range of the music, a fact which goes far to prove its authenticity.'

Burney, however, says of it: 'This counterpoint, artless as it may seem, is too modern for such remote antiquity as is given to it.' In the present article the age of the MS. need not be discussed, and the series of chords which make up the bulk of the music does not in any way resemble the popular Welsh airs. It has been suggested that the pieces contained in the MS. are for performance on the crwth, but this opinion is scarcely tenable; it appears quite evident that it is harp music. Regarding this manuscript, Brinley Richards, in the 1884 edition of 'Songs of Wales,' says that 'he feels obliged to modify his former statements concerning the so-called 11th-century MSS., and he now believes that they are of more recent date, as the accounts of the congress of Prince Gruffydd ab Cynan, at which they are said to have been written, are unsupported by any authentic evidence.'

In the *Myvyrian Archaiology of Wales* also appear a transcript and a translation of another early musical MS., that of Rhys Jones, but the character of the music resembles that of the manuscript previously described.

Besides these MSS. there does not appear to be preserved any collections of Welsh music (save one or more general treatises on the art of music written in Welsh) prior to the early part of last century. We are thus, unfortunately, in the dark as to the character of Welsh music before the harpers were influenced by the art of other countries. It is much to be regretted that we cannot trace, step by step, as we can in the music of England, by the aid of MSS. or printed books, the evolution of Welsh melody. Nevertheless, from a cause not now easy to discover, Welsh historians have claimed for Welsh melodies an antiquity far greater than that of any music current in the British Isles. So far as the present writer has been able to ascertain this claim first made its appearance shortly before the middle of the 18th century. If Lewis Morris, the Welsh antiquary then living in London, did not first broach this theory he certainly did much to foster it. How much or how little truth there may be in the statement, for instance, that certain now popular Welsh airs have come down traditionally from druidical times and are coeval with the Roman occupation of Britain, will always remain a matter of personal opinion. While not in any way disputing the fact that cultured music was commonly performed in Wales, it must be remembered that many of the old harpers were blind, and that therefore, to such, musical notation would be useless, also that it would require a very ample system and great skill to put down upon paper the florid music of which the harp, in the hands of a clever harper, is capable. There can be but little doubt that

the music of Wales would be played entirely by ear, and subject to extemporaneous adornment or alteration by each player.

It is not very clear when Welsh music, considered as national music, began to have attention paid to it. Towards the end of the 17th century stress began to be laid upon the fact that certain tunes were of Scottish origin, and that others were in the 'Scotch taste,' but the present writer cannot find (save in one minor instance) that any attempt was made before 1742 to offer to the public a collection of melodies professedly of Welsh birth, although some Welsh tunes, indicated as such, occur at earlier date in certain London country dance books.

Blind John Parry of Rhuabon, assisted by one Evan Williams, issued his 'Antient British Music' in London, in 1742. Lewis Morris, who, it is stated, first put the harp into the hands of Parry, had some share in this work, for he contributed an anonymous *Historical Dissertation*, and probably concocted the title which speaks of the melodies as 'supposed by the learned to be the remains of the music of the Antient Druids.' The airs (twenty-four in number) are unnamed, and were probably the general tunes then played by the harpers of North Wales.

Parry in London got some degree of fame, fostered by the belief that the tunes he played were of the highest antiquity. He was appointed harper to the king, and fired the poet Gray to write 'The Bard.' Gray, writing to a friend, says: 'Mr. Parry has been here and scratched out such ravishing blind harmony, such tunes of a thousand years old, with names enough to choke you.' No other musician after Parry's first volume ventured on a Welsh collection, but in 1781 (the year before he died) Parry issued a further collection, this time introducing a large number of variations for the harp. Edward Jones followed in 1784, 1794, and 1802, still claiming the melodies as 'Bardic tunes from very remote antiquity' and 'Ancient war tunes of the Bards,' also that they were 'never before published.'

This insistence on the great age of the Welsh airs continued throughout all later collections. Richard Roberts in 'Cambrian Harmony' (1829), speaks of his tunes as 'never before published, arranged as they were originally performed by the Ancient Britons.' The book, however, opens with 'The King's Joy,' which proves to be the well-known cavalier song 'When the King shall enjoy his own again,' and this is reprinted without remark in Parry's 'Welsh Harper' (1848).

All these editors, from Parry of 1781 to Parry of 1848, have given pages of elaborate variations for the harp. They probably do not claim these variations as 'ancient,' but they manifestly appear to be far more anxious to show off their talent in this matter than to print genuine melodies which might, with but little trouble, have been found yet remaining among harpers or peasants. In a recent publication, 'Cambrian Minstrelsie' (1893), great age for known Welsh melodies is asserted. Forexample, the note appended to 'Nos Galen' is, 'This melody is of very great antiquity, dating, as some maintain, from the days of the Druids. It must, therefore, be at least between 2000 and 3000 years old.' Many other quotations might be given from this and other works of a similar character.

With no wish to belittle either the beauty or the antiquity of the many charming Welsh melodies which the older collectors have placed before us, one is tempted to inquire more closely into the history of them, and here it becomes evident that there are many difficulties in reconciling these statements with facts. It is also quite clear that the earlier editors of Welsh collectors did not approach their subject with open minds, or with the method now expected in dealing with antiquarian subjects. Structure of melody was not considered; prior published collections of airs were not examined; and the sources of their own airs not given. Edward Jones was the most laborious of these editors, and while his books are full of interesting material, this is badly arranged and difficult to sift. He gives many quotations from MSS. having reference to the musical affairs of Wales, yet neither here nor elsewhere have we any tangible evidence of the early existence of the present-known Welsh melodies, either in notation or as definitely named by title.

The earliest Welsh tunes that exist (apart from the Rhys Jones, and the Penllyn MSS. referred to above, and these can scarcely be claimed as melodies) are found in Playford's 'Dancing Master,' from 1665 to 1718, a half dozen or so, and some few others in the London dance books. These, with the five in 'Aria di Camera' (*c.* 1727), are the only ones prior to John Parry's Collection of 1742. We are thus more severely handicapped in our study of Welsh national music than in that of English, which possesses the advantage of being traceable, step by step, from the 13th century onward by actual noted examples.

The tunes Jones and the two Parrys give have evidently been taken down from the playing of harpers in North Wales, where the harp seems to have been in greatest favour. They appear to have considered that this instrument was the sole one worthy of attention (this may be due to the fact that they were themselves skilled performers on it), and that Welsh vocal music was of but little interest. They filled their books with pages of variations. and one frequently wonders what is claimed as genuinely old and what is admittedly modern.

Also, sometimes a suspicion arises, as no sources are named, whether every tune inserted is purely traditional or whether the editors have been tempted silently to include compositions of their own.

In the early years of the 19th century it seems to have been recognised that, apart from the published Welsh tunes, a number of traditional Welsh melodies yet existed among the people, and at local eisteddfodau prizes were offered for MS. collections of these. Though no attempt at publication was made, one or two of these MS. collections fortunately still exist; John Parry, the later, having used one for material for his 'Welsh Harper.' Miss Maria Jane Williams collected folk-tunes in South Wales, and in 1838 submitted her collection at an eisteddfod. She, however, did more, and a selection of forty-three of them was published in 1844. Her collection is now extremely rare, and only a small number of copies can have been issued. She noted a number of modal tunes, and had the true instinct of a modern folk-song collector, being distinctly in advance of her time in the appreciation of pure folk melody. Her collecting was done in Glamorganshire. It was not until 1896 that a further book of traditional Welsh folk melodies was published. The late Mr. Nicholas Bennett in that year issued 'Alawon fy Ngwled, or Lays of my Land.' This has over 400 melodies, without words from traditional sources, though, as might be expected, there are in it a number of English folk-tunes, and some published English and other airs not folk tunes; it is, however, an honest attempt at a much-needed work. Carl Engel, in his *Literature of National music* (1879), drew attention to the desirability of searching Wales for traditional melodies, and he prints an air, 'Dixon's Hornpipe,' noted by himself at Llangollen, claiming it to be 'as fine as any of the finest Welsh tunes in popular favour.'

A 'Welsh Folk-Song Society' has recently been formed with the object of collecting and publishing this class of music; their first publication has just been issued.

Much of the recently collected vocal Welsh music is decidedly Celtic in character, and in the collection of 'Welsh Melodies,' edited by Lloyd Williams and Arthur Somervell (Boosey & Co.), are some examples of genuine old tunes of fine quality.

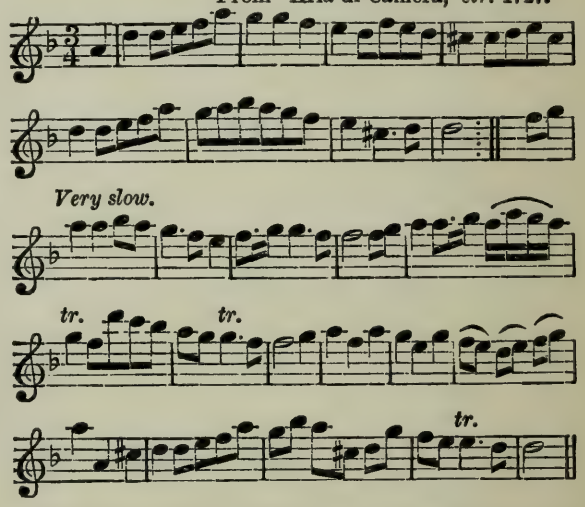
Consideration may now be given to the sources of many of the fine tunes which make up the national music of Wales. It is quite needless to say that among these there are a great number of fine bold melodies, of which any nation might be proud. The first printed sacred music of Welsh origin, or usage, occurs in Thomas Ravenscroft's 'Whole Booke of Psalmes,' etc., 1621 and 1633. Among the tunes marked as Welsh is 'Wrexham.' (See Psalter, vol. iii. p. 843.)

As before mentioned, Welsh secular airs began to be first printed in London books of country dances, and the earliest that may be referred to Wales that the present writer has discovered, is the tune 'Abergenie' in the 1665 and later editions of Playford's 'Dancing Master.' 'Abergenie' is probably Abergavenny in Monmouth, which is a sufficiently Welsh county in manner and customs to be musically included. Singularly enough, this air bears a strong resemblance to 'Cold and Raw.' 'The Bishop of Bangor's jig,' 'Lord of Carnarvon's jigg,' 'St. David's Day,' and 'Welch Whim' are all in different editions of the 'Dancing Master,' and may, from their titles, be presumed to be of Welsh origin, although not reprinted in any Welsh collection. The fine melody 'Morva Ryddlan' (The Marsh of Rhuddlan) is in 'Aria di Camera' (*c.* 1727), which also includes the characteristic 'Meillionen,' this latter occurs also in several country dance books about 1735–40.

As 'Aria di Camera' is a book of extreme rarity, the writer not having knowledge of any other copy than his own, the earliest version of the first-named famous Welsh melody may be given from it; it will be seen to have some difference from later copies.

*Morva Ryddlan.*

From 'Aria di Camera,' *cir.* 1727.



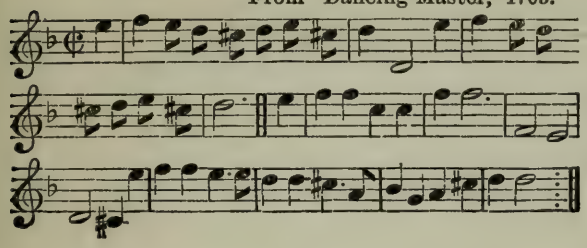

Another early version of it named 'An old Welsh Tune,' again having difference, is printed in Francis Peacock's 'Fifty Scotch Airs' (1762).

The striking tune named 'Of noble race was Shenkin' first occurs in connection with D'Urfey's comedy 'The Richmond Heiress,' acted 1693, where the song, in broken English, sung by Bowman, is put into the mouth of a comic Welshman, Rice ap Shenkin. The song is printed in Playford's 'Thesaurus Musicus,' book i. 1693, in different editions of 'Pills' and 'The Dancing Master,' as well as on half-sheets of the period. In 'Pills' there is also another song to the same air. Henry Purcell and John Eccles wrote the music for 'The Richmond Heiress,' but whether a genuine Welsh air was employed for

Shenkin's song is by no means certain. The tune, after being immensely popular in England, was first included in a Welsh collection in 1794 (Jones's), and named 'The Camp.' It

*Of Noble Race was Shenkin.*

From 'Dancing Master,' 1703.
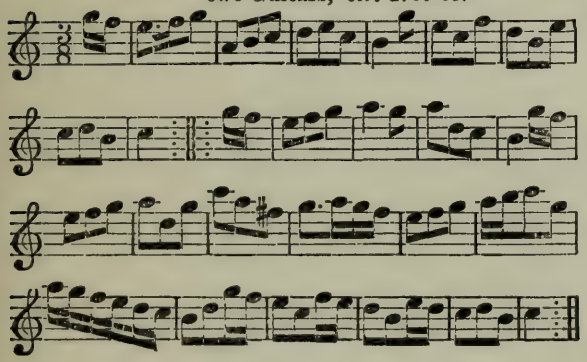


is rather strange that John Parry (Bardd Alaw), in including it in his 'Two Thousand Melodies' (1841), No. 1980, names it, without further comment, 'Danish Air.' Parry had inserted it in his first Welsh collection, 1809, and there states that he is unable to trace its origin.

Blind Parry's first collection of twenty-four 'Arias,' unnamed, includes 'Lady Owen's Delight,' which is again repeated without name in his later collection of 'Twelve Airs for one and two Guitars' (*c.* 1760–65). In his 1781 edition it first bears the name 'Difyswch Arglwyddes Owen's.'

[*Lady Owen's Delight.*]

From Parry's 'Twelve Airs for one and two Guitars,' *cir.* 1760-65.



'The Mock Nightingale' is also in the 1742 edition, repeated in the 1781, and 'Glân Meddwdod Mwyn' ('Good humoured and fairly tipsy'), after being in the 'Twelve Airs' (1760–1765), occurs in the 1781 edition.

Others in this last-named work of Parry's printed for the first time are 'Nos Galan,' 'Sir Harry Ddû,' 'Mentra Gwen,' 'Merch Megan,' and other familiar airs, comprising forty-two in all.

In Jones's first edition of *Musical and Poetical Relicks of the Welsh Bards* (1784) is included 'Captain Morgan's March,' 'The Dimpled Cheek,' 'The Bend of the Little Horseshoe,' 'Winifreda,' 'Ar hyd y nos,' 'Dafyddy Garreg Wen,' 'Pen Rhaw,' etc. In the 1794 edition the whole plates are reprinted, with additions, and for the first time. 'Men of Harlech,' with other now popular airs, sees the light for the first

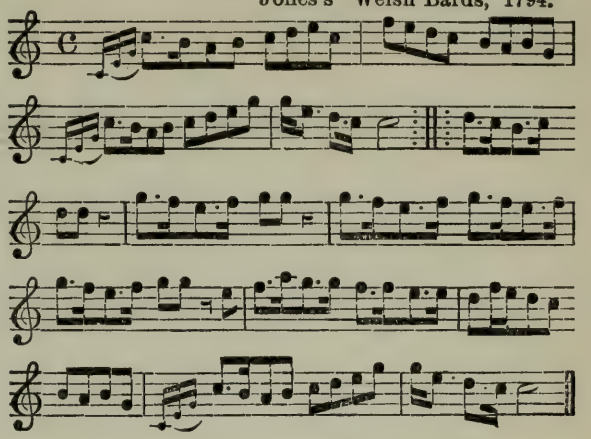




*Gorhoffedd Gwyr Harlech.*

(The March of the Men of Harlech.)

Jones's 'Welsh Bards,' 1794.

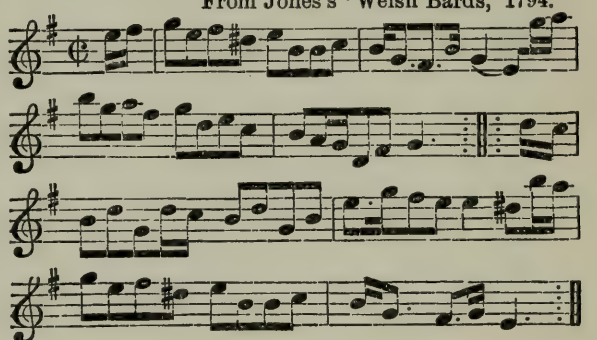


time. Among these is the following 'Eryri Wen' ('White Snowdon') from Jones's 'Welsh Bards' (1794).

*Eryri Wen.*

(White Snowdon.)

From Jones's 'Welsh Bards,' 1794.



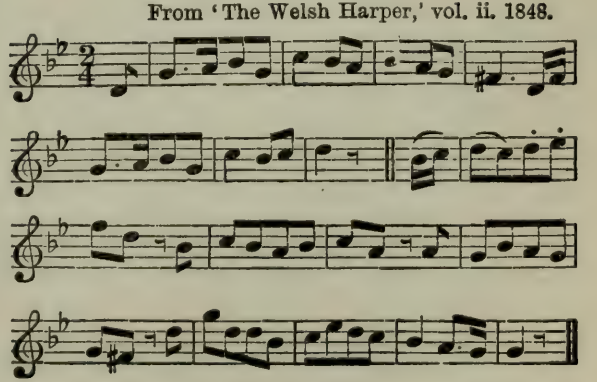
In Jones's *Bardic Museum* (1802) the pretty air 'Ash Grove' is first printed. In later works by different editors many fresh Welsh tunes find place; those of Parry (Barrd Alaw) and Miss Williams especially contributing largely.

It is probably not necessary to reprint here the well-known Welsh melodies which are to be found in the usual Welsh collections, but a couple of airs from Parry's 'Welsh Harper' will serve to give examples of two types of Welsh tunes.

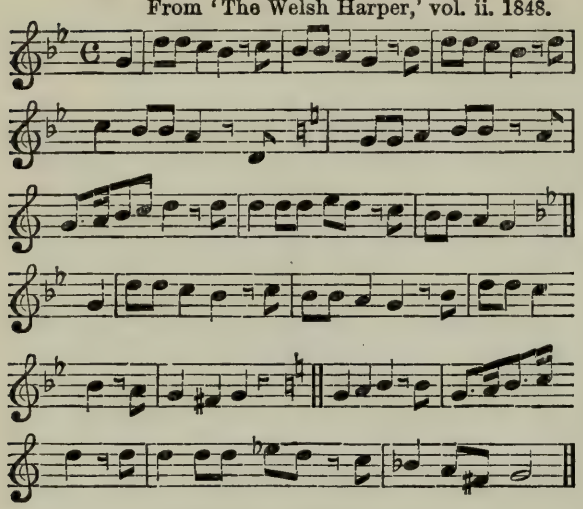
*Cywnvan y Wraig Weddw.*

(The Widow's Lamentations.)

From 'The Welsh Harper,' vol. ii. 1848.



*Divyrwch Gwyr Corwen.*
(The Pastime of the Men of Corwen.)
From 'The Welsh Harper,' vol. ii. 1848.



Doubtful Melodies.

It now becomes necessary to consider the great number of tunes which have been classed as Welsh upon insufficient grounds. As a preliminary it must be recollected that Wales has at all times produced a large number of skilful performers on the harp, who were accustomed to pick up a livelihood by travelling about the country in the exercise of their profession. It was from this class of men that the earlier collectors noted the melodies they published. It is impossible to assume that these wandering minstrels played nothing but Welsh tunes; they would, without doubt, please their audience or themselves with such airs as took their fancy. Those remaining among the mental stock in trade of harpers would become traditional and subject to such changes as affect traditional melody.

In a lengthy list of 'songs and melodies commonly used by the poets, and harpers, in Wales, collected by Richard Morris, 1779' (Brit. Mus. Add. MS. 14,939), are many titles of English melodies evidently, as the compiler of the list states, commonly used in Wales. Blind Parry, Jones, and others, without inquiring into this matter, noted down numbers of English and Irish airs, apparently without the knowledge that they were merely traditional Welsh forms of such airs. The inclusion in these early Welsh works, especially with the words on their title-pages 'Never before published,' has caused them to be ranked among genuine Welsh music. A few of these cases may be here named, though the list could be largely extended did space permit.

'Pen Rhaw,' first published as Welsh in 1784, has considerable affinity to 'John, come kiss me now,' a tune common in England and Scotland in the 16th and 17th centuries. 'Torried y dydd' ('The dawning of the day'), 1781, is a well-known air, 'Windsor Tarras' (or Terrace), printed with the song in 'Pills,' vol. i., in Walsh's Dances for 1714, and elsewhere. 'Brenhines Dido' ('Queen Dido'), 1781, is a very imperfect remembrance of the ballad air 'Queen Dido,' or 'Troy Town,' as it is sometimes named; this was printed as early as 1660. 'Margaret that lost her garter' (1781) has great likeness to 'Franklin has fled away' of 1669. 'Good humoured and fairly tipsy,' which occurs in John Parry's 'Twelve airs for one and two guittars,' *circa* 1760, and again in his 1781 edition, is a slight deviation from a once favourite song, 'The women all tell me I'm false to my lass,' sung originally at Vauxhall in 1750 and printed with the song and air in the June supplement of the *Universal Magazine* for 1751. 'Hunting the Hare' (1794) has no Welsh claim; it is 'The Green Gown,' printed as early as 1652 in 'Musick's Recreation on the Viol,' and later, in a great number of other places.

'The Rising Sun' was published by Jones in 1794, with the note 'The subject of this air Mr. Handel has borrowed and introduced into the duet "Happy We" in his oratorio of "Acis and Galatea."' The duet is said to have been added by Handel to his pastoral in 1739; 'The Rising Sun' was printed in country dance-books about 1735, but it was not considered as Welsh before Jones published it in 1794. In any case the phrase is unimportant and probably had long been common property.

In a similar way an illogical proposition is made to the effect that the tune, 'Cease your funning,' in the 'Beggar's Opera' (1727–28), is stolen from the air 'Llwyn Onn,' or 'Ash Grove,' which first appeared in the 'Bardic Museum' (1802), without any account of its source, except that it was named after 'Mr. Jones's mansion near Wrexham.' The original of 'Cease your funning' has been traced from the contemporary air 'Constant Billy' or 'Lofty Mountains'; but while the resemblance to the Welsh tune is of the slightest, it is inconceivable that it can be founded on one of which no trace appears until over seventy years have passed. The error has been persistently repeated, down to the date of Brinley Richards. 'Drive the world before me' (1794) is an Irish jig which is printed in Oswald's 'Caledonian Pocket Companion' and elsewhere about the middle of the 18th century as 'Kick the world before you.' 'The First of August' (1802) is a tune which figures in the 'Dancing Master' as 'Frisky Jenny,' and under other titles has long been a favourite in England. The title 'The First of August' was given to it by reason of its being sung to a song, so named, in commemoration of the Hanoverian succession, and not, as Jones suggests, in connection with Lammas Day or the payment of Welsh tithes. For a history of the air, which is probably Swedish, see article by the present writer in *The Musical Times*, Sept. 1895, p. 593, and in the *Proceedings of the Musical Association*, 34th session, p. 89.

'Flaunting Two' (1794) is the 17th-century country dance 'The Hemp Dresser,' and 'The Monks March,' conjectured to be so named as one sung by the monks of Bangor who were massacred in 613, is really one named after General Monk, which occurs in the 'Dancing Master' of 1665 as 'The L[ord] Monks March.'

The Melody of 'Cynwyd' (1794) is 'Dargason,' a tune of great antiquity, printed in the 'Dancing Master' (1651, etc.). 'The Delight of the Men of Dovey' (1781) is the Irish air 'Dear Catholic Brother,' and the list might be considerably prolonged. These tunes have, without evidence or comment, been included among Welsh national music at the dates above given. Succeeding editors have accepted the position, and where they have found them among earlier English music, have illogically suggested that they have been stolen from the Welsh. In one recent collection the editor has included 'The Princess Royal' [the Arethusa] without offering an explanation. Another illogical claim is for 'The Bells of Aberdovey' (1844), which has long been included in Welsh collections as native of the soil, but is really the composition of Charles Dibdin, who, writing a song for it in broken Welsh, used it in his opera 'Liberty Hall' (1785). Miss Williams, hearing it traditionally, published a version of it in her collection of 1844, and from that time onward it has been accepted as genuine Welsh. There is certainly no evidence to show that Dibdin used an existing tune (it was quite opposed to his practice), and no copy can be found except Dibdin's of a date prior to 1844.

A good example of the way in which great age is ascribed to tunes whose internal structure proclaims them of late date is seen in the air 'Captain Morgan's March' included in every Welsh collection, and deservedly a great favourite. It was originally published by Jones in his 1784 edition, again repeated in that of 1794, while its terminal notes were altered to its present form in Parry's 'Welsh Melodies' of 1809. The Welsh account of its origin, as given by Jane Williams, *History of Wales*, 1869, in mentioning the rising of Rhys ap Morgan, in Glamorganshire, in 1294, is that it 'was probably composed, or selected by this Prince to animate the march of his followers.' This early Morgan's connection with the air is more or less suggested by all writers on the subject from Jones onward, and the passage from Williams's *History* is quoted by the editor of 'Cambrian Minstrelsie' so late as 1893. It is somewhat strange that these historians skip all the Captain Morgans for five hundred years to fix upon this particular one renowned in Welsh history. The present writer makes the suggestion that the tune offers no structural evidence of a later date than the middle of the 18th century, and that it is most likely the composition of a regimental band-master, who has named it after some Captain Morgan associated with the regiment. Collectors of musical works do not need to be told that from about 1745 to 1790 there was quite a run on military music, and that great numbers of marches of a similar character, named after military personages, were included in the flute and violin collections of the period.

It is these wild statements which have caused so much doubt to be cast upon the subject of Welsh national music, and it is unfortunate that no Welsh scholar, sufficiently acquainted with the music of other countries, has yet arisen to weed out all foolish and romantic statements, and put the subject of Welsh music on the firm historical basis it deserves.[1] [Even if documentary evidence of a more trustworthy kind should be found in support of the theory that these tunes were of great antiquity, their internal evidence remains as a strong proof of their being, for the most part, of comparatively recent origin. In the two books of 'Welsh Melodies' edited by Dr. J. Lloyd Williams and Dr. Somervell (1907 and 1909) there are some fine tunes which are evidently old; the lullaby 'Suo-Gan' and 'The Shepherd of Hafod' ('Bu gail yr Hafod') are clearly older than any of the usually-recognised Welsh airs; and 'The Bard's Dream' ('Brenddwyd y Bardd') is so purely Dorian in character that it must date from a time when the modes were in practical use.]

Of modern Welsh music the recognised national airs are 'Land of my Fathers,' 'God bless the Prince of Wales,' and 'Jenny Jones.' 'Land of my Fathers' is the composition of James James, the Welsh words being written by Evan James of Pontypridd. They, with the tune, were printed in John Owen's 'Gems of Welsh Melody' (1860), 1st series. 'God bless the Prince of Wales' was composed (or compiled) by Brinley Richards in 1862. 'Jenny Jones' was originally an instrumental piece for the harp, composed by John Parry (Bardd Alaw) in 1803, when it was named 'Cader Idris.' Charles Matthews the elder wrote the song 'Jenny Jones' to the air and sang it in a musical play, 'He would be an actor,' since when its popularity has been great.

[The writer wishes to acknowledge the kindness of Miss Lucy Broadwood in transcribing certain material, and Mr. Alfred Moffat's in a similar direction.]

### Pennillion Singing.

There is one particular feature of Welsh music peculiar to the Principality; this is 'Pennillion Singing' — 'pennil' a stanza ('pennillion' plural). This has been practised all over Wales from early times, and is still in vogue. There are two forms of it, one being more common in North Wales than in the South; pennillion singing is generally a subject in musical competitions. The common method is this. A harper plays a well-known Welsh air — there

[1] Since the above was in type, a paper on 'Welsh National Melodies and Folk-Songs, read by Dr. J. Lloyd Williams before the Honourable Society of Cymmrodorion on Jan. 22, 1908, has been published; it is pleasant to find really sane views expressed in this valuable essay.

are several tunes usually employed for the purpose, 'Pen Rhaw,' being one — in strict time, over and over again. Each of the company in turn adapts to the tune extemporary words in rhyme, which are answered with a burden of 'fal lal la' by the rest between the lines. This impromptu poetry must fit the melody in time and tune, and the subject is almost always expected to be humorous or familiar.

The North Wales manner, which is claimed to be the more correct one, is of greater difficulty. The singer must not only sing to the melody, but he must neither begin with it, nor on the first beat of a bar. Idris Vychan, who wrote a treatise on the art in 1866, laid down certain rules which are authoritative. Among them are the following: He (the singer) may begin at any portion of a bar he chooses, but must end with the melody. The instrumentalist must play the air continuously and markedly, and in correct time, whether with or without variations. The harper plays the air over each time a fresh one is introduced to give the singer time to adapt his stanza. No competitor is to use a stanza previously employed. Many of the Welsh collections give specimens of Pennillion singing.

## A BIBLIOGRAPHY OF WELSH NATIONAL MUSIC.

### MANUSCRIPT.

The Rhys Jones Manuscript, of unknown date. This is transcribed in the *Myvyrian Archaiology of Wales*, vol. iii., 1807, and again with a translation in the 1870 edition. The music is in tablature and similar in character to that contained in the MS. next mentioned.

The Penllyn or The Robert ab Huw MS. in the British Museum, described more fully in the body of the present article; also transcribed and translated in the *Myvyrian Archaiology of Wales* 1807, and 1870.

The Havod MSS., Nos. 3 and 24. These are treatises on the theory of music in Welsh, translated from works not yet identified. They were written some time in the early 17th or late 16th centuries. MS. No. 24 bears dates 1605, 1606, and 1608. Both are in the Cardiff Public Library, and the writer wishes to express his thanks to Mr. Ifand Jones, the Welsh librarian, for his kindness in sending description, and part translation.

The Jenkins MS. This is a collection of 187 airs, noted down by the Rev. John Jenkins, of Ceri in Montgomeryshire, during thirty years. In 1820 he presented it to John Parry (Bardd Alaw), who used many of the airs in his 'Welsh Harper.' The present writer understands that it is still in existence.

The Davies MS. A collection of Welsh airs, offered in competition at the National Eisteddfod at Llangollen in 1858, where it took the second prize; the collector's name is not known. The sheets were unclaimed, and remained in the hands of the committee. Mr. Hartley, a commercial traveller of Bangor, bought them from some person for a shilling, had them bound, and afterwards presented them to Mr. Cadwaladr Davies in 1888. The MS. is now in possession of Mrs. Mary Davies, his widow, the well-known singer. Several other MSS. of a like character and of late period are in the possession of Welsh gentlemen and ladies; of these the writer lacks exact particulars.

### ENGRAVED AND PRINTED COLLECTIONS.

*c.* 1727. Aria di Camera, being a choice Collection of Scotch, Irish, and Welsh airs for the violin and German flute, by the following masters: Mr. Alex. Urquahart of Edinburgh, Mr. Dermot O'Connar of Limrick, Mr. Hugh Edwards of Carmarthen. London, printed for Dan Wright next the Sun Tavern in Holborn, and Dan Wright, junior, at the Golden Bass in St. Paul's Church Yard. 8vo. (In the library of Frank Kidson.)

[Among the contents are the following Welsh airs, 'Welch Richard,' 'Welch Morgan,' 'Meillionen and Ferlony'dd,' 'Morva Ryddlan,' and 'North Welch Morris.']

1742. Antient British Music or a Collection of tunes never before published, which are retained by the Cambro-Britons (more particularly in North Wales), and supposed by the learned to be the Remains of the music of the Antient Druids, so much famed in Roman History. Part I. containing twenty-four airs set for the harp, harpsicord, violin, and all within the compass of the German flute and figured for a thorough bass. To which is prefixed an Historical Account, etc. Printed for and sold by the compilers, John Parry . . . and Evan Williams. . . . MDCCXLII. Sm. folio, pp. 64.

[Contains 16 pp. music, having 24 airs, not named except as 'Aria I.,' etc. The dissertation was by Lewis Morris, and a copy in the British Museum has the Welsh names of the airs added in MS. evidently written in by Morris. Another copy, in the Euing Library, Glasgow, has also the names of the airs supplied in contemporary MS. The work includes 'Morva Ryddlan,' 'Lady Owen's Delight,' 'Mellion,' and others not so well known.]

*c.* 1760–65. A Collection of Welsh, English, and Scotch Airs with new variations, also four new Lessons for the Harp or Harpsichord. Composed by John Parry, to which are added twelve airs for the Guittar. London, printed for and sold by John Johnson opposite Bow Church in Cheapside. Folio.

[The Welsh Music included in this work is limited to 'Sweet Richard,' 'Rhyddlan Marsh,' 'Of noble race was Shenkin,' 'Meillionen, or Sir Watkin's Delight,' and the twelve airs for the guitar which are untitled. John Parry (Bardd Alaw) and those who have copied him refer to the above two works as 'Parts I. and II.,' and the 1781 work by Parry of Rhuabon, as 'Part III.' There is no justification for this either on title-page or elsewhere; they are quite independent works.]

*c.* 1760–65. Twelve Airs for one and two Guittars composed by John Parry, harper to his Majesty. London, printed for H. Thorowgood under the North Piazza of the Royal Exchange, obl. 4to, in library of Frank Kidson.

[This is a book of 5 pp., and contains the twelve airs mentioned in the title-page. There are only four out of the twelve arranged for two guitars, and the airs (unnamed) include those two which are known as 'Lady Owen's Delight,' and 'Good humoured and fairly tipsy' (not harmonised). It is therefore a question whether Parry, by his title-page, did not profess himself the composer of them.]

1781. British Harmony; being a collection of Antient Welsh Airs, the traditional remains of those originally sung by the Bards of Wales; carefully compiled and now first published with some additional variations by John Parry. . . . Printed for and sold by John Parry, Rhuabon, Denbighshire, and by P. Hodgson. . . . London, 1781. Folio. This is the last work issued by Parry; he died in 1782. It contains 42 airs with Welsh titles, and is arranged with basses, and in some instances, with variations. It was afterwards reprinted from the old plates by Preston (see Cambrian Harmony).

1784. The Musical and Poetical Relicks of the Welsh Bards, preserved by tradition and authentic MSS. from very remote antiquity, never before published. To the bardic tunes are added variations for the harp, harpsichord, violin, or flute . . . by Edward Jones. London, 1784. Folio.

1794. Ditto (second edition) with a larger number of tunes.

1800–1808. Ditto, reprints of the 1794 edition. Also a Dublin pirated edition.

*c.* 1800. A Collection of Original Welsh Music for the harp, pianoforte, flute, or violin . . . dedicated to the Prince of Wales. Published by S. Holden, 26 Parliament Street, Dublin. Folio. (In the Dundee Public Library.)

1802. The Bardic Museum of primitive British Literature . . . forming the second volume of the musical, poetical, and historical Relicks of the Welsh Bards and Druids, with great pains now rescued from oblivion and never before published . . . by Edward Jones. London, 1802. Folio.

[These two works have formed the basis of most subsequent collections. The first volume of 'The Welsh Harper,' 1839, was chiefly a reprint from these original plates.]

*c.* 1804–5. Cambro-British Melodies, or the National Songs and Airs of Wales, enriched with curious historical illustrations of the airs. Harmonised with new basses . . . by Edward Jones. London. Folio.

[A continuation of Jones's first two books.]

*c.* 1800. Six Welsh Airs with English words . . . by Mrs. Opie, harmonised for 2, 3, and 4 voices . . . by Ed. Smith Biggs. London, Birchall. Fol. (2 sets).

1804. North Wales, including its Scenery, Antiquities, Customs, and some sketches of its Natural History, by the Rev. W. Bingley. London, 2 vols. 8 vo.

[Contains, in the 2nd volume, 16 Welsh airs mainly from Jones.]

1807. Myvyrian Archæology of Wales, vol. iii. 1807.

[This contains transcripts of the Rhys Jones, and Penllyn MSS. The 1870 edition reprints the transcripts and gives translations and an article on the MSS. by John Thomas.]

*c.* 1806–7. Specimens of various styles of music referred to in a course of lectures at Oxford and London . . . by W. Crotch, vol. i. Folio.

[Contains 42 tunes, some noted by Malchair, others principally from Jones and Parry of Rhuabon.]

*c.* 1809. A Selection of Welsh melodies with appropriate English words . . . with symphonies and accompaniments . . . by John Parry. London, Bland & Weller. Folio.

[This was reprinted 1817–20 by Goulding and D'Almaine. This John Parry is 'Bardd Alaw' (1776–1851). In addition to those enumerated in this bibliography he issued many minor arrangements of Welsh melodies.]

1809–1811–1814. A Select Collection of Original Welsh Airs adapted for the voice, united to characteristic English Poetry, never before published . . . accompaniments . . . chiefly by Joseph Haydn. Vol. i. [ii. and iii.] London, Preston, and by G. Thomson, the editor and proprietor, Edinburgh. Folio.

[George Thomson's collection in 3 vols., bearing the above dates respectively; practically all the airs are from printed sources.]

*c.* 1810. Cambrian Harmony, being a Collection of ancient Welsh airs, the traditional remains of those originally sung by the Bards of Wales . . . by John Parry [of Rhuabon]. London, Preston. 2 books. Folio.

[A reprint of Parry's 'British Harmony,' 1781.]

1810. Sixty of the most admired Welsh airs collected principally during his excursion into Wales, by the Rev. W. Bingley . . . the basses and variations arranged . . . by William Russell, junior, organist of the Foundling Hospital. London. Folio, 1810.

*c.* 1813–14. Twelve Favourite Welch Airs and melodies, arranged with variations as solos for the German Flute by Louis Jansen. London, G. Walker. Folio.

1817–1820. A Selection of British Melodies, with symphonies and accompaniments by Mr. Clifton, and appropriate words by John F. M. Dovaston [1817]. Dublin, W. Power. Folio.

[Second book, published by Clementi. London, dated (on cover only), 1820.]

1822. A Selection of Welsh Melodies, with symphonies and accompaniments, by John Parry, and characteristic words by Mrs. Hemans. London, J. Power. Folio.

1829. A Third Volume of Welsh Melodies. The poetry by Mrs. Cornwall, Baron, Wilson; the symphonies and accompaniments by John Parry. London, Goulding and D'Almaine.

[The first of this series was published 1809, see above, and reprinted.]

*c.* 1825. A Collection of Welsh Airs arranged on a plan never before attempted . . . also notes and observations on the mode of playing and singing the Welsh music . . . by John Parry. London, Goulding and D'Almaine. Folio.

1828. Cambrian Wreath, a selection of English poems on Welsh subjects . . . including Welsh melodies, illustrated by T. J. Llewelyn Pritchard. 12mo. Aberystwith, 1828.

[1829.] Cambrian Harmony, being a collection of Welch airs never before published, arranged as they were originally performed by the Ancient Britons . . . by Richard Roberts. Dublin, for the author, and to be had at his residence, Carnarvon. Folio.

1839. British Melodies, the composition of Master Hughes from the fourth to the ninth year of his age, with variations for the pianoforte, etc. and a collection of Cambrian Melodies. Folio.

[1839] and [1848]. The Welsh Harper, being an extensive collection of Welsh music including most of the contents of the three volumes published by the late Edward Jones. . . . Also several airs from the publications of the late Mr. Parry of Ruabon . . . with many others never before published . . . by John Parry (Bardd Alaw). London, D'Almaine & Co. Folio, 2 vols.

[The first volume, issued 1839, is a reprint from many of Jones's plates; the 2nd, issued 1848, is a miscellaneous collection from various sources.]

1844. Ancient National Airs of Gwent and Morganwg, being a collection of original Welsh melodies hitherto unpublished, which obtained the prize at the Eisteddfod held . . . Oct. 1838. To which are added the words usually sung thereto. Collected and arranged . . . by M. Jane Williams, Llandovery. London, 1844. Folio.

[A valuable collection, independent of the earlier works; it contains forty-three airs which Miss Maria Jane Williams obtained from direct oral tradition.]

1845. The Cambrian Minstrel, being a collection of the melodies of Cambria with original words in English and Welsh, together with several original airs by John Thomas. Merthyr Tydvil, for the author, 1845. 4to.

[The preface gives a list of some forty songs noted by himself from four people.]

*c.* 1850–55. A Choice Collection of Welsh Airs by Edward Jones, harper to his late Majesty King George IV. when Prince of Wales. Carnarvon. Obl. 4to.

[Two editions; one contains twenty-five tunes, a later, forty-four taken from the original edition.]

1860–64. Gems of Welsh Melody. A selection of Popular Welsh Songs with English and Welsh words. Specimens of Pennillion singing after the manner of North Wales and Welsh National Airs, ancient and modern, arranged by John Owen (Owain Alaw). London, large 4to. First series 1860, second series 1861, third series 1862, fourth series 1864.

[A later edition, 1873.]

1862–74. Welsh Melodies with Welsh and English Poetry . . . harmonised by John Thomas, Follo, 4 vols. First and second vols. 1862, third 1870, fourth 1874.

1873. The Songs of Wales, edited by Brinley Richards. London, Boosey & Co. 8vo. [Fourth edition, 1879; a later, 1884.]

1893. Cambrian Minstrelsie, edited by Dr. Joseph Parry. Edinburgh, 6 vols., large 4to.

1896. Alawon fy Ngwlad; Lays of My Land, collected by N. Bennett of Glanyrafon. Folio.

[A collection of traditional melodies.]

1906. The Minstrelsy of Wales, a collection of Welsh Songs, adapted to their traditional airs, arranged . . . by Alfred Moffat. London, 8vo. Augener.

1907, 1909. Welsh Melodies, edited by J. Lloyd Williams and Arthur Somervell (two books, Boosey & Co.), contain many of the best Welsh tunes, and several that have not previously been included in collections.

1908. Welsh National Melodies and Folk-Song: a paper read before the Society of Cymmrodorion, Jan. 22, 1908, by J. Lloyd Williams, D. Sc., Director of Music, University College of North Wales.

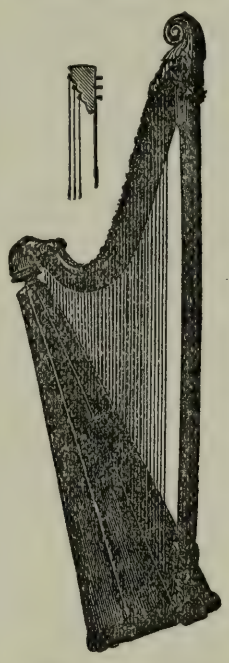
1909. The publications of the Welsh Folk-Song Society.

[To the above list might be added many collections of Welsh airs compiled from the books above named; also many other publications by John Parry [Bardd Alaw], among which is his early work, 'The British Fifer,' two parts, *circa* 1800. Also his musical plays, 'A Trip to Wales,' 1826, and 'The Welsh Girl,' 1833. In these some Welsh airs were used, as also in Attwood's opera, 'St. David's Day,' 1801.] F. K.

WELSH TRIPLE HARP (*Telyn dair-rhes*). This instrument has three rows of strings; the two outside rows being tuned in unison, according to the diatonic scale, and the inner row tuned so as to supply the flats and sharps required to complete the chromatic scale.

The Welsh Triple Harp is the only instrument of its kind that has ever been known with the strings on the right side of the comb; thereby necessitating its being tuned with the tuning-hammer in the left hand, which is exceedingly awkward to any one who is not left-handed. This also explains why it is held on the left shoulder, and played upon with the left hand in the treble and the right hand in the bass, so as to leave a full view of the strings; otherwise the comb would inconveniently intercept the view.

Vincentio Galileo, in his *Dissertation on Ancient and Modern Music*, published in Florence in 1581, states that a double harp (or harp with two rows of strings) was common in Italy in his day. It consisted of a diatonic scale on the right side from the upper part down to the centre of the instrument, with another row of accidentals on the opposite side, to be played, when required, by putting the finger through; and the diatonic scale continued on the left side from the centre to the lower part of the instrument, with the accidentals on the other row on the opposite side. This shows that it was played on with the right hand in the treble and the left in the bass.



The great difficulty of playing accidentals on the inner row of strings in rapid passages, and the impossibility of modulating out of the key in which the instrument was tuned, gave rise to the invention of the Pedal Harp, which is an immense improvement, in a musical sense, upon any former invention, as it admits of the most rapid modulation into every key, and enables the performer to execute passages and combinations that would not have been dreamt of previously. In the double-action harp, as perfected by Erard, each note has its flat, natural, and sharp, which is not the case with any other stringed instrument; and this enables the modern harpist to produce those beautiful enharmonic effects which are peculiar to the instrument. Another remarkable advantage is the reduction in the number of strings to one row, which enables the performer not only to keep the instrument in better tune, but to use a thicker string, and thus attain a quality of tone which, for mellowness and richness, may be advantageously compared with that of any other instrument. J. T.

WELSH, THOMAS, born at Wells, Somersetshire, about 1780, became, when six years old, a chorister in the cathedral there. He made such rapid progress that in the course of a few years Wells became the resort of lovers of music attracted by the beauty of his voice and excellence of his singing. His fame at length drew the attention of Sheridan and Linley, and he appeared in 1792 at the Bath concerts, in the concerts given at the King's Theatre during the rebuilding of Drury Lane, and also on the stage in Attwood's 'Prisoner.' He subsequently performed at Drury Lane in Attwood's 'Adopted Child,' Storace's 'Lodöiska,' and other pieces. John Kemble thought highly of his abilities as an actor, and taught him to perform the part of Prince Arthur in Shakespeare's 'King John.' After the breaking of his boyish voice Welsh pursued his studies under C. F. Horn, John Cramer, and Baumgarten. In 1802, his voice having become a deep and powerful bass, he was admitted a gentleman of the Chapel Royal. A few years later he essayed dramatic composition, and produced 'Twenty Years Ago,' a melodramatic entertainment, 1810; 'The Green-eyed Monster,' musical farce, and 'Kamtchatka,' musical drama, 1811. But his greatest reputation was gained as a singing master and instructor of pupils for the stage. Foremost among those whom he taught were John Sinclair, C. E. Horn, Miss Stephens, and Miss Wilson. He joined Hawes in carrying on the Royal Harmonic Institution. [See ARGYLL ROOMS.] He published some glees and pianoforte pieces and a 'Vocal Instructor.' He married Miss Wilson, who had been his pupil, (she died in 1867) and had issue an only child, who became the wife of Alfredo Piatti, the eminent violoncellist. Welsh died Jan. 24, 1848. [See WILSON, MARY ANN, p. 532.] W. H. H.

WENNERBERG, GUNNAR, a Swedish poet and composer, born Oct. 2, 1817, in Lidköping, and educated at the Upsala university. For many years he was a member of the Swedish legislature. As a musician he was entirely self-taught, and he published his first composition 'Frihetssänger' ('Songs of Freedom'), in 1847. This was followed by several works of which the best known is 'Gluntarne' (duets for male voices, descriptive of student life in Upsala). He subsequently wrote an oratorio entitled 'The Birth of Christ' and a Stabat Mater; and set the Psalms of David in a simple and melodious fórm for soli and chorus with accompaniment. These Psalms are universally popular in Sweden, and they are sung both in North Germany and Scotland. In 1867 he became a member of the Swedish Academy. His collected writings appeared in four volumes, 1881–85, and he died at Leckö, August 22, 1901. A. H. W.

WERCKMEISTER, ANDREAS, a clever organist and sound musician, devoted his energies to elucidating the difficult problem of the correct tuning of organs and claviers.

His *Musicae mathematicae Hodegus curiosus* in 1686 deals mathematically with everything used in the construction of music, with intervals, beats, and temperament. This was followed by another mathematical work, *Musikalische Temperatur*, in 1691. The comprehensive survey of Werckmeister's theories given in Mattheson's *Das forschende Orchestre*, 1721, shows the influence they exercised on his contemporaries.

As a composer Werckmeister is practically unknown, for although in the catalogues of new books published at Leipzig by Gross and at Frankfort by Latomi in 1686, a volume of his compositions is announced: 'Andrea Werckmeister's musikalische Privatkunst, bestehend in Sonatinen, Allemanden, Cour, etc. Quedlinburg, Th. Ph. Calvisius,' no copy of it seems to be now in existence.

The son of Joachim Werckmeister, he was born Nov. 30, 1645, at Benneckenstein. In 1658 he went to school at Benningen, his uncle Christian, the organist there, teaching him music. On August 15, 1660, he joined the school at Nordhausen under the Rector Hildebrand, and at the end of two years entered the Gymnasium at Quedlinburg, where his uncle Victor Werckmeister occupied the position of Cantor. On Dec. 24, 1664, he was appointed organist at Hasselfelde, Brunswick, where he remained for ten years. He refused posts offered to him at Ellrich in 1670, and at Elbingerode in 1674, but accepted one as Hoforganist at Quedlinburg in 1675.

He was twice married, first on July 16, 1667, to a wife who died in 1680, and again on Feb. 14, 1682; he had a family of two sons and four daughters. It was not until 1696 that he received his most important appointment, as organist at St. Martin's Church at Halberstadt, and as Inspector of all organs constructed in the principality of Halberstadt.

He died at Halberstadt on Oct. 26, 1706; a detailed account of his life is to be found in the funeral oration given by Johann Melchior Goetzen, which was published in 1707 under the title *Der weit-berühmte Musicus und Organista*, etc.

Hawkins says of Werckmeister in his *History of Music*: 'Mr. Handel, who was well acquainted with him, was used to speak of him in terms of great respect, and he was doubtless a learned and very skilful musician.'

Werckmeister published in 1699–1700 at Quedlinburg, a German translation of Agostino Steffani's *Quanta certezza habbia da suoi principii la musica, et in qual pregio fosse perciò presso gli Antichi* (Amsterdam, 1695).

Under the title of *D. A. Steffani . . . Sendschreiben*, it was reissued with additions by J. L. Albrecht at Mühlhausen in 1760.

The list of his published works opens with the well-known *Orgelprobe*, on the construction, testing, and tuning of organs, of which there were several editions.

Orgelprobe oder kurtze Beschreibung wie und welcher Gestalt man die Orgel-Wercke von den Orgelmachern annehmen, probiren, untersuchen, und der Kirchen liefern könne und solle, benebenst einem kurtzen jedoch gründlichen Unterricht wie durch Anweiss und Hülffe des Monochordi, ein Clavier wohl zu temperiren und zu stimmen sei, etc. Frankfurt and Leipzig. 1681, 12mo.

Second edition: Andreae Werckmeisters Benic. Cherusci, p.t. Musici und Organ. zu S. Martini in Halberstadt, erweiterte und verbesserte Orgel-Probe, oder: Eigentliche Beschreibung, etc. Jetzo von dem Autore selbst übersehen, etc. Quedlinburg. In Verlegung Th. Ph. Calvisii, 1698. 4to, 32 chapters, pp. 82.

Third edition: Quedlinburg und Aschersleben. In Verlegung G. E. Struntz, 1716. 4to, Gedruckt bey J. Th. Heinsio, Waldenburg. 32 chapters, pp. 82.

Fourth edition: Leipzig, J. M. Teubner, 1754. 8vo, 32 chapters, pp. 110.

Another edition: Augsburg, J. J. Lotter, 1783. 32 chapters, pp. 112.

A Dutch translation was also published: Orgel-Proef of naauwkeurige beschrjving, etc. uit het Hoogduitsche vertaald door Jacob Wilhelm Lustig. T'Amsteldam, A. Olofsen, 1755. 12mo, pp. 151. Another edition, 1775.

Musicae mathematicae Hodegus curiosus, oder richtiger musikalischer Weg-Weiser, das ist, wie man nicht alleine die natürlichen Eigenschafften der musikalischen Proportionen, durch das Monochordum, und Ausrechnung erlangen, sondern auch vermittels derselb en, natürliche und richtige Rationes über eine musikalische Composition vorbringen Könne, etc. Von A. W. itziger Zeit Hoff-Organisten zu Quedlinburg. Franckfurt und Leipzig. In Verlegung Th. Ph. Calvisii. Merseburg, gedruckt bey Christian Gottschicken, 1686. 4to, pp. 160. Another edition, 1689.

Der edlen Music-Kunst Würde, Gebrauch und Missbrauch, so wohl aus der Heiligen Schrifft, als auch aus etlichen alten und neubewährten reinen Kirchen-Lehrern, und dann aus den Music-Gründen selbst eröffnet und vorgestellet von A. W. Stiffts-Hof-Organisten in Quedlinburg. Franckfurt und Leipzig. Th. Ph. Calvisius 1691. 4to, 12 chapters, pp. 41.

Musikalische Temperatur, oder deutlicher und warer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinetten, und dergleichen wol temperirt stimmen könne, etc. Franckfurt und Leipzig. Th. Ph. Calvisii, 1691. 4to, 34 chapters, pp. 91.

Hypomnemata musica oder musikalisches Memorial, welches bestehet in kurtzer erinnerung dessen, so bishero unter guten Freunden discurs-weise, insonderheit von der Composition und Temperatur möchte vorgangen seyn, etc. Von A. W. Benicosteinensi Cherusc.; Jezziger Zeit bey der Haupt-Pfarr Kirche St. Martini in Halberstat, bestallten Musico, und Organisten. Quedlinburg. Th. Ph. Calvisius, 1697. 4to, 12 chapters. pp. 44.

Die nothwendigsten Anmerckungen, und Regeln wie der Bassus continuus, oder General-Bass wol könne tractiret werden, und ein jeder, so nur ein wenig Wissenschaft von der Music und Clavier hat, denselben von sich selbst erlernen könne, etc. Aschersleben, 1698, 4to.

Andere Auflage. Aschersleben, G. E. Struntz, Buchhändler, Waldenburg druckts Joh. Th. Heinsius, 1715. pp. 75. The *Catalogus universalis*, published at Leipzig, 1714–1715, calls this the second edition.

An undated edition: 'anjezzo mercklich vermehret . . . durch Andreas Werckmeistern, M.u.O.z. S.M.i.H. Aschersleben, Verlegts G. E. Struntz.'

A. W. Benic. Cherusci, p.t. Musici und Organ. zu. S. Martini in Halberstadt Cribrum musicum oder musikalisches Sieb. darinnen einige Mängel eines halb gelehrten Componisten vorgestellet, und das Böse von dem Guten gleichsam ausgesiebet und abgesondert worden, etc. Durch Johann Georg Carl, bestalten Stadt-Musicum in Halberstadt. Quedlinburg und Leipzig. Th. Ph. Calvisius, 1700. Jena, gedruckt bey Paul Ehrichen. 4to, 16 chapters, pp. 60.

Harmonologia musica oder kurtze Anleitung zur musikalischen Composition, wie man vermittels der Regeln und Anmerckungen bey den General-Bass einen Contrapunctum simplicem mit sonderbahrem Vortheil durch drey Sätze oder Griffe componiren, und extempore spielen, etc.: wie man einen gedoppelten Contrapunkt und mancherley Canones oder Fugas Ligatas, durch sonderbahre Griffe und Vortheile setzten und einrichten möge, aus denen mathematischen und musikalischen Gründen aufgesetzet, etc. Durch A. W. Benicosteinensem Cheruscum, p.t. Organisten in der Haupt-Pfarr Kirche zu S. Martini in Halberstadt. Franckfurth und Leipzig. Th. Ph. Calvisius, 1702. Jena, gedruckt bey Paul Ehrichen. 4to, pp. 142. Dietrich Buxtehude, the celebrated organist at Lübeck, a friend of Werckmeister's, greatly esteemed this work. (*Vierteljahrsschrift*, v. 573.)

Organum Gruningense redivivum, oder kurtze Beschreibung des in der Grüningischen Schloss-Kirchen berühmten Orgel-Wercks, wie dasselbe anfangs erbauet und beschaffen gewesen: und wie es anitzo auf allergnädigsten Befehl Sr. Kön. Preussis. Magistät, ist renovirt und mercklich verbessert worden . . . von A.W. Quedlinburg und Aschersleben. G. E. Struntz, 4to. The dedication is dated: 'Halberstadt, den 16 Augusti, 1705.

Musikalische Paradoxal-Discourse oder ungemeine Vorstellungen, wie die Musica einen hohen und göttlichen Uhrsprung habe, und wie hingegen dieselbe so sehr gemissbrauchtwird: etc. von A.W. musico und organ. zu S. Martini in Halberstadt, Quedlinburg. Th. Ph. Calvisius, 1707. 4to, pp. 120. Published after Werckmeister's death.

C. S.

## WERRECORE, or VERECOREN, Hermann Matthias (1523–1555).

One of the puzzling cases in which it is difficult to decide if there is more than one composer in question, and if so, how many. The above is a different person from Mattheus Le Maistre, first heard of in 1554; but his identity with the 'Matthias Hermannus,' the 'Hermannus,' and 'Matthias,' whose compositions appear in various collections between 1538 and 1569, although probable, remains undecided.

In the British Museum are the four part-books of Wolffgang Schmeltzel's collection of songs: *Guter seltzamer, vñ künstreicher teutscher Gesang, sonderlich ettliche künstliche Quodlibet, Schlacht, vñ der gleichen, mit vier oder fünff Stimmen, biss her, im truck nicht gesehen. Nürnberg, J. Petreius, 1544.* This contains the earliest known copy of Werrecore's descriptive composition, celebrating Francesco Sforza's victory in the struggle as to the fate of Milan. The music is simply written for four voices, Soprano, Alto, Tenor and Bass, without instrumental accompaniment, and is in three movements.

The appearance of Werrecore's composition in this work seems to require some explanation, for Schmeltzel was Cantor or Schulmeister in the Schottenkloster at Vienna; how did he hear of this piece of music, which could hardly have travelled so far afield?

Dr. Elsa Bienenfeld answers this question in her able paper on Schmeltzel's Liederbuch (see *Sammelbände* of the Int. Mus. Ges. vi. 1904–5); the connecting link is formed by Conrad Weichselbaum, a keen fighter, who had been through the campaign which culminated in the battles of Bicocca and Pavia. He was afterwards, 1528–42, Abbot of the Schottenkloster in Vienna, and would come into touch with Schmeltzel, who was certainly working there before 1540. In all probability Werrecore composed the music soon after his return from the war; it is here called 'Die Schlacht vor Pavia.' In each of the part-books this is followed by the words, 'Matthias Herman Verecoiensis, qui et ipse in acie quaeque miserrima vidit, me obiter composuit' (Matthias Herman of Vereco, who was himself in the ranks and witnessed the utmost of the disaster, composed this on his way). The term Verecoiensis led Eitner to assume that Verecore or Werrecore was the composer's native place, and that either Matthias or Hermann was his surname, but it will be seen that in every other instance the word Verecore is used as a surname, and though this of course does not prevent its being derived from the name of a birthplace, it is a curious thing that in spite of many plausible suggestions no town with a similar name has yet been discovered. As evidence that the family name existed, Van der Straeten (*Pays-Bas*, vii. 143) refers to a Pieter Werrekoren, printer at Sint-Martensdijk, Zeland, in 1478.

In 1549 the same composition was published under the title: 'La Bataglia Taliana composta

da M. Mathias Fiamengo maestro di capella del domo di Milano, con alcune Villotte piacevole novamente con ogni diligentia stampate e corrette. A quatro voci. In Venetia apresso Antonio Gardane, 1549.' The four part-books are in the Wolfenbüttel herzogl. Bibl. Gardane in writing the dedication says, 'hora ho deliberato meco stesso d'indirizzare à lei una battaglia Italiana, composta dall' eccellente M. Mathias e ho voluto aggiungere alcune altre compositioni,' etc. (Parisini, *Cat. Bibl. Liceo Musicale*, Bologna, iii. 243). A second edition ('ristampate & corrette. Aggiontovi anchora una Villotta alla Padoana con quatro parte. A quatro voci') was published by Gardane in 1552; there is a complete copy in the Munich Library. An anonymous composition in three movements for four voices, found in a manuscript Cantional of the year 1558 (see Becker's *Hausmusik in Deutschland*, 1840, p. 14), and inscribed 'Conflictus ad Ticinium,' was probably Werrecore's *Bataglic Italiana*; it commenced with the same words 'Signori e cavalieri,' etc. Muoni, in his list of *Maestri di cappella del duomo di Milano* (1883), states that, Jan. 5, 1523, 'Armanno Verecore detto Maestro Matthias fiammingo' was elected with a monthly salary of 12 lire, that he reorganised the cappella, which started on its new footing on Dec. 9, 1534. The next maestro is not mentioned before 1558, in that year, therefore, Werrecore was no longer in possession of the post.

His only other complete work was published in 1555: *Cantuum quinque vocum (quos motetta vocant) Hermanni Matthiae Werrecoren musici excellentissimi. Liber primus. Nunc primum in lucem editus. Mediolani apud Franciscum et Simonem Moschenios.* The five part-books are in the Hamburg Stadtbibliothek. Haberl (*Monatshefte für Musikgeschichte*, 1871–72) described them and their contents in his excellent article on 'Matthias Hermann Werrecorensis' and gave Werrecore's dedication in full, also the score of the two movements of the motet 'Populo meus' (see the *Musikbeilage*). He states that the work is a most beautiful specimen of 16th-century music-printing. Two of the motets, 'O altitudo divitiarum' and 'Veni sancte spiritus,' are in manuscripts dated respectively 1573 and 1571, in the Proske Library. It will be noticed that this work was published at Milan. This alone would make one hesitate as to the identity of Le Maistre and M. Mathias fiammengo, which was assumed by Fétis (*Biog. univ.*) and by Otto Kade (*Mattheus Le Maistre*, 1862) and leads to the theory that M. Mathias left Milan in 1554 to fill the post of Capellmeister at Dresden. For nearly all Le Maistre's works were published at Dresden; and Kade, after giving a facsimile of a receipt for the 'Gesangbücher meines gnädigsten Herrn Hertzogen Augusts,' signed Mattheus Le Maistre and written after his appointment as Capellmeister at Dresden on Oct. 7, 1554, adds that Le Maistre never varied from this signature; in no case had he found in his writing or in his printed works anything signed by his Christian name only. From this it seems justifiable to conclude that the single compositions by 'Matthias' already alluded to were by Werrecore and not by Le Maistre. Kade in his work published the first part, in score, of 'La Bataglia,' assuming that Mathias, the composer, was Le Maistre; although, in his admirable account of the music, he repeatedly accentuates the difference in quality between this and everything else afterwards composed by Le Maistre, and also notices that the three Villotte included are totally different from his later style.

There is an interesting little allusion to Werrecore in Petrus Schoeffer's edition of *Cantiones quinque vocum selectissimae*, Argentorati, 1539. In the dedication Schoeffer mentions the valuable thesaurus of songs sent to him from Italy by Hermann Matthias Verrecoren, the learned master of music in the Cathedral of Milan: 'Jam vero tandem praeter spem quidem, ut non sine felici quodam auspicio thesaurus cantionum summi pretij ex Italia ad me perlatus est, quem D. Hermannus Mathias Verrecoren negocij musici primariae Ecclesiae Mediolani magister, vir, praeter alias virtutes, in ea arte maximopere doctus, nuper ad me misit,' etc. (see Parisini's *Catalogo*, ii. 359).

The following works are those containing compositions under Werrecore's name:

1. 'Selectissimae necnon familiarissimae Cantiones. Augsburg, Kriesstein. 1540.'
   No. 1, Sex vocum: 'Congregati sunt.' Ad aequales voces, By 'Hermann Matthias Verrecoren.'
   No. 47, Quinque vocum, 'Ne vous chaille.' Ad aequales voces. 'Her. Math. Wer.'
2. 'Mutetarum divinitatis liber primus quae quinque absolutae vocibus ex multis praestantissimorum musicorum academiis collectae sunt. Mediolani, 1543' (and again in 1569). The motets 'Adsit nobis,' 'Beati omnes,' and 'In nomine Jesu,' by 'Her. Math. Vuer.' A manuscript copy of 'Beati omnes,' inscribed, 'Hermannus Cū,' and dated 1538, is in the Proske Library.
3. 'Secunda pars magni operis musici . . . Noribergae, 1559.' Four motets by 'Herm. Math. Werrecoren.' These were taken from his work published in 1555.
4. Thesauri musici Tomus quartus. Noribergae, 1564. Seven motets (from the 1555 work) and the 'In nomine Jesu' already published in 1543, by 'Matthias Hermannus Werrecoren,' and 'Hermanni Mat. Werre.'

Compositions by 'Matthias' will be found in the second and fourth book of motets published by Attaingnant in Paris, 1534; in the third book of motets, 'Motetti del fiore' (Lugduni, Modernus, 1538 and 1542); and in the third book, 'Selectissimarum sacrarum cantionum' (Lovanii, Phalesius, 1569). Also in 'Il primo libro dei madrigali di Maistre Jhan,' 1541, and in 'Il primo libro di madrigali d' Archadelt,' 1559, but it is doubtful if this Matthias is to be identified with Werrecore. A Motet for five voices, 'Surrexit pastor bonus,' by 'Hermannus,' is in the 'Secundus tomus novi operis musici, 6, 5 et 4 vocum' (Noribergae, J. Otto, 1538), and this might possibly be Werrecore's work. Manuscript copies of it are in the Breslau Library, dated 1573.

It is generally thought that the two settings

of 'Mein hertz und gmüt' for five voices, by Mathias Hermanus in G. Forster's work, 'Der fünffte theil schöner, frölicher, frischer, alter und newer teutscher Liedlein,' Nürnberg, 1556, were composed by Werrecore. C. S.

WERT, GIACHES DE (JACHES WERT), or as he more usually signs himself in his works, Giaches Vuert, was born about 1536, probably at Antwerp. He was sent to Italy at a very early age as a chorister in the house of Maria di Cardona, Marchese della Padulla, and when nine years old he became a member of the Novellara choir formed by Alfonso Gonzaga of Reggio. Thirteen years later he published the first of his long series of volumes of madrigals, and must have taken up his residence in Mantua very shortly afterwards. His musical work in Mantua was principally in connection with the church of Santa Barbara; he is known to have composed music for the celebration of a church festival in October 1564, and in 1565 he succeeded Giovanni Contino as maestro di cappella there; to this was added the position of composer and maestro di cappella to the Duke Guglielmo Gonzaga, a post he retained until his death on May 23, 1596.

Canal's work, *Della musica in Mantova*, 1881 (see also Haberl's paper in the *Kirchenmusikalisches Jahrbuch*, 1886), throws a good deal of light on the details of Wert's life in Mantua, and on the various small journeys that he made. From July 3 to Sept. 19, 1565, he obtained leave of absence in order to visit 'la casa sua' at Novellara, where his wife was still living. In the spring of 1566 he accompanied the Duke of Mantua to Augsburg, where the Italian and German princes had been convoked by the Emperor Maximilian II. to decide on defensive measures against Soliman and the Turks. Wert's musical gifts received general recognition, and the Emperor wished him to remain in his service, but Wert declined the offer and returned to Mantua in the autumn. On Feb. 3, 1567, another journey was made in the company of the Duke and other personages to Venice. Wert also passed some time at the court of Ferrara; he makes reference to this in dedicating the eighth volume of his madrigals (1586) to Alfonso II. of Ferrara.

Wert's residence at Mantua does not appear to have been altogether peaceful, although on July 1, 1580, his long and faithful services were recognised by the presentation of the freedom of the city to him and his heirs for ever, and by the gift of a large sum of money. A letter of his, written from Novellara, on August 27, 1567, contains bitter complaints of the intrigues and annoyance to which he was subjected by Italian musicians owing to his being a foreigner; and another, addressed to the Duke, dated March 27, 1570, makes a more specific complaint as to the relations of one Agostino Bonvicino with Wert's wife; Bonvicino eventually was dismissed from the ducal cappella. Another letter, quoted by Haberl, was written by Alfonso of Novellara, on Jan. 3, 1568, and asked for the loan of Wert for a few days to prepare singers and players for the performance of the Intermedii in a Commedia he had just written.

Duke Guglielmo Gonzaga, a great lover of music, was a personal friend of Palestrina, whom he met in Rome in 1572, and with whom he had been previously in correspondence. This probably brought Palestrina into touch with Wert, with whose music he was at any rate familiar, for in writing to the Duke in Feb. 1568, he referred to Wert as 'un virtuoso veramente raro.'

Theoretical writers contemporary with Wert and those writing early in the following century, find nothing but praise for his musicianship and especially for his skill in counterpoint. Under the name of Jacques de Vert he appears in Thomas Morley's *Plaine and Easie Introduction*, 1597, among the 'Practicioners, the moste parte of whose works we have diligently perused, for finding the true use of the Moods.' Artusi mentions Wert in his treatise *Delle imperfettioni della moderna musica*, 1600, p. 42; and Zacconi (*Prattica di musica*, 1622, p. 130) writes 'Io ho cognosciuto quatro musici singolarissimi ne contrapunti, Costanza Porta, Jaches Vuert, . . . Jaches Vuert venne anch' egli in detta professione altro tanto singolare; perche essendo egli maestro di cappella di Guglielmo, serenissimo duca di Mantova, facendo detto duca profession di musico, e componendo molte cose, lo tenea suegghiato sì, nelle cose de sudetti contrapunti, che bene spesso come dire il proverbio li facea sudar il fronte,' etc.

Again G. B. Doni (*Annotazioni*, 1640, p. 141) refers to Wert's madrigal for three voices 'Qual dall' usato,' 'il quale è mirabilmente soave.' Another interesting reference to Wert is to be found in the preface to the fine volume of sacred music by Francisco Sale, of which a copy is in the British Museum, the 'Tomus I. Missarum solenniorum,' published by Adam Berg at Munich in 1589, the passage is as follows: 'Aut aliquo intervallo, ad quintam puta, vel altiore vel demissiore, qua in re doctissimum nostra aetate musicum D. Jacobum Werthium, Belgam, utrumque imitari libuit, qui jam olim in comitiis Augustanis, coram divi Maximiliani Caesaris, et aliorum principum musicis, cum summa omnium admiratione ejus artis specimen ex tempore dedit.'

Nearly every collection of either sacred or secular music from 1564 up to the middle of the 17th century contained compositions by Wert. Although the earliest known edition of Wert's madrigals for four voices, of which there is a copy in the Munich Royal Library, is dated 1561, one of the most popular madrigals in it

had already been included in the 'Secondo libro delle muse a quattro voci,' Roma, 1558, 'Chi salira,' recently published in the 'Ausgewählte Madrigale,' edited by W. Barclay Squire. In the same way, although Wert did not publish his first book of motets for five voices till 1566, the 'Motetta de Cipriani de Rore et aliorum auctorum quatuor vocibus,' Venice, 1563, contained 'Diligite justiciam' by Jaches de Vuerth. The fine motets 'Egressus Jesus' for seven voices, and 'Transeunte Domino' for five voices, were published in Joannellus's 'Novi thesauri musici,' 1568; these have been reprinted by Commer ('Collectio operum mus.,' vols. ii. and iv.), but with the composer's name given as Jaches Vaet. In Stafford Smith's 'Musica antiqua,' i. p. 92, will be found 'Virgo Maria hodie,' scored from Wert's first book of motets for six voices, 1581, and in S. W. Dehn's 'Sammlung älterer Musik,' vi. Lieferung, 1836, the six-part motet 'Quiescat vox tua a ploratu.'

List of works: —

1558. Il primo libro de madrigali a cinque voci. Venetia, Scotto. Dedicated to Alfonso Gonzaga. Other editions were published by Gardane at Venice in 1564, 1571, and 1583.
1561. Il primo libro de madrigali a quattro voci di Giaches de Wert. Venetia, Scotto. Dedicated to the Marchese di Pescara. Other editions were published by Gardane in 1562, 1564, 1570, and 1583.
1561. Il secondo libro de madrigali a cinque voci. Venetia, Scotto. Dedicated to Octavio Farnese, Duca di Parma e Piacenza. Reissued by Gardane in 1564, 1571, 1575, and 1596. Scotto also published both this and the first book with the title of 'Madrigali del fiore,' in 1561.
1563. Il terzo libro. Published by Gardane, and again in 1572 and 1592. The dedication to Consalvo Fernandes di Cordova, Duca di Sessa, states: 'havendomi V. E. degnata del governo di sua cappella e del nome di suo creato,' etc.
1567. Il quarto libro. Gardane, and in 1568 and 1583. Dedicated to Guglielmo Gonzaga, Duca di Mantova.
1571. Il quinto libro de madrigali a cinque, sei et sette voci. Gardane, and in 1580. Dedicated to the 'Signori academici di Verona detti Filharmonici . . . protettrici et amichi della musica.'
1577. Il sesto libro. Scotto, and in 1584 and 1592. Dedicated to the 'Principe di Mantova et Monferrato, mio signore.'
1581. Il settimo libro. Gardano. Dedicated to Margherita Farnesa Gonzaga, Principessa di Mantova, with the date 'Di Mantova il di 10 di Aprile, 1581. Giaches Vuert.'
1586. L' ottavo libro. Gardano, and in 1596. The dedication to the Duca di Ferrara states that many of these madrigals were composed in Ferrara, and mentions 'Tanti altri eccellenti & musici & cantori, che sono nella sua numerosissima e perfettissima cappella' and the 'Si rare qualità delle tre nobilissime giovanidame della sereniss. Signora Duchessa di Ferrara.'
1588. Il nono libro. Gardano. Dedicated to Vicenzo Gonzaga, Duca di Mantova e Monferrato.
1591. Il decimo libro. Gardano. Dedicated to Donna Ines d' Argotti Carretta, Marchese di Grana, dated from Venice, Sept. 10, 1591, signed Giaches Vuert.
1595. L' undecimo libro. Gardano, and in 1600. The dedication to Francesco Gonzaga, Principe di Mantova, has the following passage referring to Wert's age: 'Vecchio però tanto che non isperi di poter consacrare a suo tempo qualche nuovo lavoro anche ad un figlio di Francesco, come n' ha consecrato all' avo, al padre, e alla madre; sicche ad ogni modo non doveva essere più là dal sessant' anni, perchè al principino non ne avea che nove.'
1566. Jaches Wert musici suavissimi ac chori illustriss. et excellentiss. Ducis Mantuae magistri musices, vel ut dicunt motectorum quinque vocum liber primus. Venetiis, 1566, apud Claudium Coregiatum et Faustum Bethanium Socios. The dedication to Guglielmo, Duca di Mantova, is signed Giaches de Vuert. A later edition was published at 'Noribergae apud Theodoricum Gerlatzenum,' 1569. This work with the two books following was included in the collected edition of 1583.
1581. Modulationum cum sex vocibus liber primus. Venetiis apud haeredem Hieronymi Scoti, 1581. Dedicated to the Prince Cardinal Alessandro Farnesse.
1581. Di Jaches de Wert il secondo libro de motetti a cinque voci. In Vineggia appresso l'herede di Gir. Scotto. 1581.
1583. Jaches Wert musici suavissimi modulationum sacrarum quinque et sex vocum libri tres, in unum volumen redacti. Noribergae excudebant Catharina Gerlachin & haeredes Johannis Montani, 1583. In six separate part-books.
1589. Il primo libro delle canzonette, Villanelle a cinque voci. Venetia, Gardano. Dedicated to Leonora Medici Gonzaga, Duchessa di Mantova, and dated from 'Venetia il di 20 Genaro, 1589.' This work includes three French, two Spanish compositions and one Greek.
1653. Vana mundi beatitudo quam vocibus quatuor decantavit Giaches de Wert. Typis recudit Joannes Reusnerus acad. Regimontanae typogr. anno 1653. 'Sunt sumnio beati,' in four separate part-books in the Königsberg Library.

MANUSCRIPTS.

*Augsburg Library.* — Seven motets.
*British Museum.* — Add. MS. 12,532, madrigals for five and six voices. Add. MSS. 31,407 and 31,412, 'Io non son pero' for five voices. Add. MS. 31,992, f. 67b, in lute tablature 'Speremus meliora.'
*Basle Library.* — 'Egressus Jesus,' in German organ tablature, written about 1593.
*Breslau Stadtbibliothek.* — Motets for five, six and seven voices, including 'Egressus Jesus' and 'Transeunte Domino.'
*Brieg Library.* — MS. 49, dated 1579, 'Egressus Jesus'; MS. 28, 'Speremus meliora' for five voices.
*Dresden Royal Library.* — 'Angelus domini' for five voices.
*Frankfort Gymnasium-Bibliothek.* — 'Egressus Jesus.'
*Grimma Library.* — Four motets.
*Liegnitz Ritteracademie-Bibliothek.* — Motets for five and seven voices.
*Milan Conservatoire Library.* — A mass for four voices, and another for six voices, inscribed with Wert's name.
*Modena Bibl. palatina.* — Some of Wert's compositions arranged for one or two voices with lute accompaniment.
*Munich Royal Library.* — Motets, some in organ tablature, and two madrigals.
*New York Library.* — 'Ninfe' madrigal for six voices, by Giaches de Vuert.
*Nuremberg Lorenzkirche Bibliothek.* — In MSS. dated 1582, three motets for five voices.
*Proske Library.* — Fifteen motets.
*Vienna Royal Library.* — MS. 16,704, 'Transeunte Domino,' and in MS. 16,705, 'O sacrum convivium,' motets for five voices.
*Zwickau Library.* — Five motets for five voices. C. S.

WERTHER. Lyric drama in four acts (after Goethe), text by Edouard Blau, Paul Milliet and Georges Hartmann, music by Jules Massenet. Produced at the Imperial Opera, Vienna, Feb. 16, 1892, at Paris, Opéra-Comique, Jan. 16, 1893, and at Covent Garden, June 11, 1894.

WESLEY, CHARLES, son of the Rev. Charles Wesley and nephew of the celebrated Rev. John Wesley, was born at Bristol, Dec. 11, 1757. His musical instinct displayed itself in early infancy, and at two years and three-quarters old he could play 'a tune on the harpsichord readily and in just time,' and 'always put a true bass to it.' He was taken to London, and Beard offered to get him admitted as a child of the Chapel Royal, but his father declined it, having then no intention of educating him as a musician. He was also introduced to Stanley and Worgan, who expressed themselves very strongly as to his abilities. After receiving instruction from Kelway and Boyce [to the latter of whom he dedicated a set of string quartets and upon whose death he wrote a hymn, beginning 'Father of heroes'] he embraced music as his profession, and became an excellent performer on both organ and harpsichord. He held at various times the appointment of organist at South Street Chapel, Welbeck Chapel, Chelsea Hospital, and St. Marylebone Church. Having attained to a certain degree of excellence as a performer he made no further progress. He composed a set of 'Six Concertos for the Organ or Harpsichord, op. 1,' a set of Eight Songs, a Concerto grosso, 1784, some anthems (one printed in Page's 'Harmonia Sacra'), music for 'Caractacus,' a drama, and other pieces. He died May 23, 1834.

His younger brother, SAMUEL, born at Bristol, Feb. 24, 1766, although also a precocious per-

former, did not develop his faculties quite so early, for he was three years old before he played a tune, and did not attempt to put a bass to one until he had learned his notes. He proved to be, notwithstanding, the more gifted of the two brothers. [See *Mus. Times*, 1902, p. 524.] From his cradle he had the advantage of hearing his brother's performances upon the organ, to which, perhaps, his superiority might be partly ascribed. Before he was five years old he learned to read words by poring over Handel's oratorio, 'Samson,' and soon afterwards learned, without instruction, to write. When between six and seven years of age he was taught to play by note by David Williams, a young organist of Bath. Before then [September and October 1774] he had composed some parts of an oratorio, 'Ruth,' [now in the Brit. Mus. Add. MS. 34,997] which he completed and penned down when about eight years old, and which was highly commended by Dr. Boyce. About the same time he learned to play the violin, of which he became a master, but his chief delight was in the organ. He was now introduced into company as a prodigy, and excited general admiration. [See the Hon. Daines Barrington's *Miscellanies*, 1781, p. 291. The brothers gave concerts in their house in London from 1779. See Add. MS. 35,017, *Musical Times*, 1902, p. 525, etc.] In 1777 he published 'Eight Lessons for the Harpsichord,' and about the same time appeared an engraved portrait of him when eight years old. Before he attained his majority he had become a good classical scholar, acquired some knowledge of modern languages, successfully cultivated a taste for literature, and obtained distinction as an extemporaneous performer upon the organ and pianoforte. In 1784 he joined the Roman Catholic Church. In 1787 an accident befell him, the consequences of which more or less affected him during the remainder of his life, and from which undoubtedly sprung those erratic and eccentric habits for which he became remarkable. Passing along Snow Hill one evening, he fell into a deep excavation prepared for the foundation of a new building, and severely injured his skull. He refused to undergo the operation of trepanning, and suffered for seven years from despondency and nervous irritability, which occasioned him to lay aside all his pursuits, even his favourite music. On his recovery he resumed his usual avocations, and became acquainted with the works of John Sebastian Bach, the study of which he pursued with enthusiasm, and to propagate a knowledge of which among English musicians he laboured assiduously. During 1808 and 1809 he addressed a remarkable series of letters to Benjamin Jacob upon the subject of the works of his favourite author, which was edited by his daughter, and published in 1875. [See JACOB, vol. ii. p. 521, and *Musical Times*, 1902, pp. 798 ff.] In 1810 he put forward, in conjunction with C. F. Horn, an arrangement of Bach's organ trios, and in 1813 an edition of the 'Wohltemperirtes Clavier,' and promoted the publication of an English translation of Forkel's *Life of Bach* (1820). In 1811 he was engaged as conductor and solo organist at Birmingham Festival, and lectured at the Royal Institution and elsewhere. In 1816 he suffered a relapse of his malady, and was compelled to abandon the exercise of his profession until 1823, when he resumed his pursuits until 1830, becoming in 1824 organist of Camden Chapel, Camden Town; but a further attack again disabled him, and he was afterwards unable to do more than make occasional appearances. One of his latest public performances was at the concert of the Sacred Harmonic Society on August 7, 1834, when at the organ he accompanied the anthem, 'All go unto one place,' which he had composed upon the death of his brother Charles. His actual last appearance was at Christ Church, Newgate Street, on Sept. 12, 1837. He had gone there to hear Mendelssohn play upon the organ, and was himself prevailed upon to perform. He died within a month afterwards, Oct. 11, and was buried Oct. 17, in the vault in the graveyard of Old St. Marylebone Church, in which the remains of his father, mother, sister, and brother had been previously deposited. Wesley was indisputably the greatest English organist of his day, and both in his extemporaneous playing and in his performance of the fugues of Bach and Handel he was unrivalled. His compositions were numerous and varied, and of the highest excellence. By the kindness of Miss Wesley, his daughter, we are enabled to give a complete list of them. S. Wesley's religious tenets have been matter of doubt. At a late period of his life he disclaimed having ever been a convert to the Roman Catholic faith, observing that 'although the Gregorian music had seduced him to their chapels, the tenets of the Romanists never obtained any influence over his mind.' But the letter from Pope Pius V. in acknowledgment of a mass (now in the Brit. Mus. Add. MS. 35,000) is direct evidence that he had joined that church. He left several children; his eldest son, Rev. Charles Wesley, D.D. (born 1795, died Sept. 14, 1859), was Sub-dean of the Chapel Royal, and editor of a collection of words of anthems. [An obituary notice appeared in the *Gentleman's Magazine* of Nov. 1837: see also *Dict. of Nat. Biog.* and *Musical Times*, 1902, pp. 524 ff. and 798. A list of the MSS. in the British Museum relating to him and containing his works is given in the *Dict. Nat. Biog.*]

*List of Samuel Wesley's Compositions.*

Those marked with * are published.

*Oratorios.* Ruth (composed at 8 years old). Death of Abel. Parts 2 and 3 complete.

*Masses.* Missa solemnis (Gregorian) for voices only; Missa, Kyrie eleison; Missa de S. Trinitate; Missa pro Angelis.
*Motets.* *In exitu Israel *a* 8; *Exultate Deo, *a* 5; *Dixi Dominus; *Omnia Vanitas; Tu es Sacerdos; Te decet hymnus; Hosanna in excelsis; Domine salvum fac (org. obblig.) all *a* 4; *Confitebor for solos, chorus, and orchestra; *IV., In Nativitate Domini; V.; VI.; VII.; VIII.; IX.; X., In Epiphania; XI.; XII.; In Festo Corporis Christi; XIV., In Epiphania; XVI., Ad Benedictum, for Corpus Christi; XVII., XVIII., in Festo Corp. Christi; Dixit Dominus; Salve Regina; Ad Magnificat; Qualem sinistrum; Agnus Dei, in D (1812); Agnus Dei (1812); Hymnus in Festo Ascensionis. Versus 3 de Ps. cxxxvi. Ave Maria Stella (1786); Salve Regina; Magna opera; Omnes gentes. [Deus Majestatis for double choir with accompaniment of strings and organ, dated Sept. 26, 1799; autograph in the collection of Dr. W. H. Cummings.]
*Services.* *Morning and Evening Church Service in F *a* 4; also Te Deum, Sanctos, Kyrie Nunc Dimittis, and Burial Service *a* 4; Jubilate Deo; Sanctus in F.
*Anthems.* *All go unto one place, Funeral Anthem for Charles Wesley; *I am well pleased; Behold how good (org. obblig.); Thou, O God, art praised; Who can tell? (July 4, 1823); Hear, O Thou Shepherd; Be pleased, O Lord; I will take heed.
*Choruses.* My delight (Ap. 11, 1816); Thus through successive ages; On the death of W. Kingsbury (1782); Why should we shrink? (Orch, May 1813).
*Parochial Psalm-tunes,* with interludes, *Bk. I. only; Chorales or Psalm-tunes, 600 or more.
*Ode* on S. Cecilia's Day, for solos, chorus and Orch. Words by Rev. S. Wesley.
*Glees.* For 4 voices: — Circle the bowl; *O sing unto my roundelaie (Madr.): No more to earth; Now the trumpet's (1815); While every short-lived (1822); *Father of Light; Here shall the morn; Join with thee; No more to earth's. For 3 voices: — Thou happy wretch; These are by fond mama (1778); Harsh and untuneful (1873); *Goosy, goosy, gander (1781); Adieu, ye soft; When Orpheus went down; When first thy soft lips (1783); What bliss to life (1807); When Friendship; On the salt wave (1793); Roses their sharp spines (1822); Say can power (1791); The rights of man; Blushete mio caro; How grand in age; *from Anacreon; Nella cara. [Life's a jest, dated Jan 17, 1807. Autograph in the collection of Dr. W. H. Cummings.]
*Duets.* Beneath, a sleeping infant lies; Belle Gabrielle (1792); Since powerful love (1783); Sweet constellations (1782).
*Songs.* *True Blue; Within a cowslip's; England, the spell; Gentle warbling (1799); What shaft of Fate's relentless power; In gentle slumbers; Farewell, if ever fondest prayer; Think of me; Behold where Dryden; Louisa, view; *Come all my brave boys; Election squib; *The House that Jack built; *Love and Folly; *The Autophagos; Adieu, ye jovial youths (1783); The world, my dear Mira (1784); Yes, Daphne! (1781); When we see a lover languish (1783); Too late for redress (1783); Pale mirror of resplendent night; Love's but the frailty; Oh how to bid; Parting to death (1783); The white-robed hours (1783); Armin's lamentation (1784); Flutt'ring spread (1783); Might I in Thy sight appear (1807).
*Symphonies.* In D (1784); in E♭ (1784); in B♭ (1802); in A; in D, unfinished.
*Overtures.* In D (1778); in C (1780); in D; 'To the 2nd Act,' unfinished.
*Organ Concertos.* In E♭ (1776); in D (1781); in G (1782); in B♭ (1785), On Rule Britania; in G; in B♭; in E♭; in G; in C; in D (hornpipe).
*Grand Duet,* *No. 1; Do. No. 2; *Do. in 3 movements, insc. to F. Marshall.
*Voluntaries.* In D, in C, in C minor, in C, in E♭, in G minor, in F, in C (all in *op. 6); *Do. in G, in D, in D, in A, in F; *3 Voluntaries ded. to W. Harding; a 2nd set of do.; *6 Voluntaries for young Organists; *One do. insc. to Thos. Attwood; *Do. in G minor insc. to W. Linley; *Do. in G, insc. to H. J. Gauntlett; *One do. insc. to W. Drummer, Esq.; *A 2nd in D. insc. to the same; *Easy Voluntaries; *6 do.; *A short and familiar Voluntary in A; *12 short pieces with full Voluntary added; *12 short pieces with Grand Fugue; *A Book of Interludes; *Fugue in D; *Preludes and Fugues or Exercises; *6 Introductory movements, and Fugue in D; *Characteristic airs for the Seraphine; Concerto in D for organ and Violin (1800). [Many of these have been reprinted, some adapted for pedal organ.]
*Pianoforte.* *Eight lessons (1777); *Duet March in D, No 25; 3 Sonatas, op. 3; 4 Sonatas and 2 Duets, op. 5; Sonata with fugue on subject of Salomon's; 2 Sonatas for PF. or Harpischord with acc. for Violin, op. 2; *Sonatina, ded. to Miss Meeking; *Do. on air in Tekell, in G; Rondo in D. Off she goes; *Do. in D, Lady Mary Douglas; Do., Fly not yet; Orphan Mary; Patty Kavannah; The young May moon; *Do. in G minor, Kitty alone and I; *Do. in A, I attempt from Love's sickness; Do., Will Putty; *Bellissima Signora; Pastorellis Polacca; *Do. in B♭, the Lass of Richmond Hill; Do. in D, Old Towler; *Do. from an Organ Concerto; *Do. on Polish Air, in D minor; *Do. in G; *Bay of Biscay (B♭); *Christmas Carol (E min.); *Moll Pately (in F); *Widow Waddle (in A); *La Melange; *Scots wha hae; *The Deserter's Meditations; *A favourite Air from 'Der Freischütz'; *Jacky Horner, with flute; Adagio, March, and Waltz; *Duet in 'La Cosa rara'; Divertimento, ded. to Miss Walker; *Siege of Badajoz, with March in D; Rondo in A (1778); Waltz, the Skyrocket; *Do. the Coburg; Introd. and Air, insc. to Mrs. Stirling; Sweet Enslaver, with Vars.; *Hornpipe and variations with Introd.; *Variations on a fav. Italian air, in F; *Grand Fugue with March from Ode on S. Cecilia's Day; Grand Coronation March; *Do in D; New March as performed on Parade; Preludes throughout the 8ve both major and minor; *Fugue, insc. to J. B. Logier.
*String Quintet,* in A; Do. Fugue in B♭ (1800). *Quartet* (1780); Do. (1799). Trio, Aria for Strings; for Oboe, Violin and Violoncello; *for PF. and 2 Flutes; for 3 PF.'s. *Duet,* Volin and Violoncello. *Sonata* a Violino Solo in A. *Solo* per Violino e Basso. *March,* Corni, Oboi, Bassoni, Serpent (1777).

W. H. H.

WESLEY, Samuel Sebastian, Mus.D., natural son of the above, whose genius he inherited, was born August 14, 1810. In his 10th year he was elected chorister of the Chapel Royal, St. James's; in 1826 organist at St. James's, Hampstead Road; in 1829 organist of St. Giles's, Camberwell, of St. John's, Waterloo Road, and in 1830 of Hampton-on-Thames, holding three of these appointments simultaneously. [During these early years he had some experience as a theatrical conductor and purveyor of incidental music. See *Musical Times,* 1900, pp. 298–299.] In 1832 he became organist of Hereford Cathedral, conducting the festival there in 1834, and a year later marrying the sister of Dean Merewether, when he migrated to Exeter, and remained at that cathedral for six years, during which period his reputation as the first English church composer and organist of his country became established. [In 1839 he accumulated the degrees of Mus.B. and Mus.D. at Oxford.] In 1842 he was induced by a good offer from Dr. Hook to accept the organistship of Leeds Parish Church. [He had played at the opening of the organ in Oct. 1841; according to the Parish Church records he was engaged in 1839, but the *Leeds Intelligencer* of Oct. 16, 1841, speaks of the post as then vacant. During his tenure of the post he delivered lectures at the Liverpool Collegiate Institution. He wrote his famous service in E, and sold it in 1845 to Martin Cawood, an ironmaster, to whose wife he dedicated a set of satirical 'Jeux d'Esprit: Quadrilles à la Herz' in 1846.] In 1844 he was a candidate for the Professorship of Music in the University of Edinburgh, then vacant by the resignation of Sir Henry Bishop. Among Wesley's testimonials on that occasion was the following from Spohr: — 'His works show, without exception, that he is master of both style and form of the different species of composition, and keeps himself closely to the boundaries which the several kinds demand, not only in sacred art, but also in glees, and in music for the pianoforte. His sacred music is chiefly distinguished by a noble, often even an antique style, and by rich harmonies as well as by surprisingly beautiful modulations.' [On leaving Leeds in 1849, he entered into a contract with R. S. Burton, to sell the 'goodwill' of his Leeds practice for 500 guineas. See *Leeds Mercury* and *Leeds Intelligencer,* July 17, 1852, and *The Times,* July 16, for the report of the action which followed.] In 1849 he was appointed to Winchester Cathedral, where the school offered facilities for the education of his sons. [On August 10, 1850, he was appointed professor of the organ at the Royal Academy of Music.] After fifteen years in Cathedral and School Chapel, Wesley, being consulted by the Dean and Chapter of Gloucester as to the claims of candidates for that organistship then (1865) vacant, intimated that he would himself accept it, an offer which was naturally taken advantage of. This post brought him more prominently forward in the musical world, as conductor *ex*

*officio*, once in three years, of the Three-Choir Festivals, and the change seemed for a time to reanimate energies and powers which had not received adequate public recognition. In Jan. 1873 he received a Civil List pension of £100 per annum.

But the best years had been spent of a life which, to a less sensitive nature, might have been happier and more eventful; and long-deferred hopes for restorations of founders' intentions, and for thorough reforms in Cathedral matters generally — reforms which, both with pen and voice, he warmly and constantly advocated — combined with other disappointments and cares, shortened his days, and after some ten years' tenure of his Gloucester post, he died there April 19, 1876, and his last words were 'Let me see the sky' — words appropriate for one whose motto as a composer seemed always 'Excelsior.' According to his own wish he was buried at Exeter in the old cemetery by the side of an only daughter, who died in 1840. A tablet to his memory was placed on the north wall of the nave of the Cathedral, on which these words are inscribed — 'This monument has been placed here by friends as an expression of high esteem for his personal worth, and admiration of his great musical genius.' But a more lasting monument, of his own creation, exists in his works. For as composer for the Church of England, Dr. Wesley may fairly be placed in the highest rank. In his elaborate Service in E major, published, with an interesting and caustic preface in 1845, whilst he was at Leeds, advantage is taken of modern resources of harmony and modulation, without departure, now so often the case, from the lines of that true church school to which the composer had been so long habituated. And this judicious combination of ancient and modern is characteristic of his church music, in which he gives practical illustration of the reform which he was always urging. His fame will chiefly rest on his volume of twelve anthems, published in 1853. Two of these, composed at Hereford, 'Blessed be the God and Father' [see *Mus. Times*, 1900, p. 522] and 'The Wilderness' [see *Mus. Times*, 1899, p. 164, and 1900, pp. 300, 301], are now universally recognised as standard works of excellence. Later in life Wesley soared even higher — for instance, in his noble 'O Lord, Thou art my God,' for eight voices, in his 'Ascribe unto the Lord,' composed in the Winchester period, and also in the exquisite little anthem, 'Thou wilt keep him in perfect peace,' wherein knowledge and the dignity of the true church style are so conspicuous, and which is one of the brightest gems in a collection of choral jewels.

As an organist, Wesley was for a considerable period acknowledged the first in this country. His touch was eminently *legato*, his style always noble and elevated. At Winchester he was heard to great advantage on Willis's fine organ. His extempore playing after the Psalms, before the Anthem, or after the Service, is a thing to be remembered, and various players after hearing him changed their style for the better, some of them catching a ray of the *afflatus divinus* which, as organist, may be fairly ascribed to him. His views, formed from early habit, on two important points in the construction of organs were curiously divergent from opinions widely held, for he was an advocate both of unequal temperament and of a 'G,' or 'F' compass — two *bêtes noires* to most organists and organ-builders. But in supporting such exceptional views, he could give not unpractical reasons for the belief that was in him.

Those well acquainted with Wesley could not fail, notwithstanding a manner at times reserved, retiring, or even eccentric, to appreciate his kindness and sympathy. To those he liked and trusted he could be an agreeable and interesting companion and friend, and these will not forget their pleasant intercourse with him, even on occasions when music formed little or no part of conversation. That he felt deeply and aimed high is proved in the devotional and masterly works with which, at a period when our ecclesiastical music was at a low ebb, he enriched the choral repertory of the Church of England. [The *Musical Times*, 1900, pp. 297, 369, and 452; anecdotes, etc., in the same, 1899, pp. 453, 485; *Dict. of Nat. Biog.*, etc. Information from Herbert Thompson, Esq., and others.]

The following is a list of Dr. Wesley's published compositions.

ANTHEMS, ETC.

Ascribe unto the Lord.
All go unto one place. (Funeral.) S.A.T.B.
Blessed be the Lord God of Israel. (Christmas.) 4 voices.
Blessed be the God and Father. SS.A.T.B.
Cast me not away from thy presence. SS.A.TT.B.
Give the King Thy judgments. S.AA.TT.B.
Glory be to God on high. Full. 4 voices.
God be merciful unto us. (Marriage.) 4 voices.
I am Thine, O save me. Full. 5 voices.
I will arise; and O remember not.
Let us lift up our heart. 8 voices.
Man that is born of a woman. S.A.T.B.
O give thanks unto the Lord. S.A.T.B.
O God, Whose nature and property. Full. 4 voices.
O how amiable. (Weekes.)
O Lord, my God (Solomon's Prayer). S.A.T.B.
O Lord, Thou art my God. 8 voices.
Praise the Lord, O my soul. S.A.T.B.
The Face of the Lord. 8 voices.
The Lord is my shepherd. (Weekes.)
The Wilderness. S.A.T.B.
Thou wilt keep him in perfect peace. S.A.TT.B.
Three Collects for the first three Sundays in Advent. Two for Treble, and one for Bass.
Wash me throughly. S.A.T.B.
The Hundredth Psalm, arranged with various harmony for choirs. Foundation-stone of Netley Hospital, 1856.
By the rivers of Babylon (Soprano solo).
Ditto. (Alto solo.)

SERVICES, ETC.

(In E.) Te Deum. Jubilate. Kyrie, Sanctus, and Creed. Magnificat and Nunc Dimittis.
(In F.) Chant Service. Te Deum and Jubilate; Magnificat and Nunc Dimittis.
(In F.) Chant Service. Letter B. Te Deum, Jubilate, Magnificat, and Nunc Dimittis.
In G.) Chant Service. Te Deum, Jubilate, Magnificat, and Nunc Dimittis.
(In C.) Glory be to God on high. (Early work.)

FOR ORGAN.

Six Pieces for a Chamber Organ (Set 1 and 2).
Introduction and Fugue, in C♯ minor.
Andante in G.
,, in A (posthumous).
,, in E minor (do.)
National anthem, with variations.
An Air, varied, composed for Holsworthy church bells (do.).
'Studio' for Organ.
Grave and Andante for *The Organist's Quarterly Journal*, and some other contributions to collections.

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The Psalter, pointed for Chanting.

The European Psalmist. 1872.
Ode to Labour, for the opening of an Industrial Exhibition, words by W. H. Bellamy. Agricultural Hall, Islington, Oct. 17, 1864.
The praise of Music, for Gounod's Choir at Albert Hall, 1873.
Numerous Chants and Hymn tunes.

GLEES.

I wish to tune my quiv'ring lyre. A.TT.BB.
When fierce conflicting passions.
Shall I tell you whom I love?

SONGS.

Shall I tell you whom I love? (with Violoncello ad lib.).
When from the great Creator's hand (from the Ode).
Strong in heart and strong in hand (Ditto).
Silently, silently (from the Ode).
There be none of beauty's daughters.
Wert thou like me.
The Butterfly.
Orphan hours, the year is dead.
Hoher Muth und süsse Minne (with Violoncello ad lib.).

FOR PF.

Air and variations in E.
March in C minor, and Rondo in C.

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Also a pamphlet entitled 'A Few Words on Cathedral Music and the Musical System of the Church, with a plan of Reform.' (Rivingtons, 1849.)
[Reply to the Inquiries of the Cathedral Commissioners relating to Improvement in the Music of Divine worship in Cathedral. 1854.]

A few MS. sketches are preserved at Leeds Church and elsewhere. H. S. O.; with additions from *Dict. of Nat. Biog.*, *Musical Times*, etc.

WESSEL, CHRISTIAN RUDOLPH, born in 1797, at Bremen, came to England in 1825, and established, with an amateur named Stodart, at No. 1 Soho Square, the firm of music-publishers Wessel & Stodart, for the popularisation of foreign music in this country. In 1838 Stodart retired and Wessel continued the business until 1839, when he took in Stapleton as a partner, and removed to 67 Frith Street, Soho. About this time the firm entered into a contract with Chopin for the exclusive right to publish his works in England, paying him £12 for each fresh composition. In 1845 Stapleton left the firm, and Wessel again carried on business by himself, from 1846 at 229 Regent Street, and from 1856 at 19 Hanover Square, until 1860, when he retired in favour of Messrs. Edwin ASHDOWN and Henry John PARRY, both of them long in his employ. In 1882 Mr. Parry retired, and from that time it was in the hands of Mr. Ashdown alone. At the present time the business is a company, 'Edwin Ashdown, Limited.'

Wessel was a great benefactor to the spread of music in England. Among composers whose works were introduced by him are Schubert, Schumann, Mendelssohn, Abt, Kücken, Gade, Schulhof, Heller, etc. Of the works of Heller, as of those of Chopin, Wessel and his successors held the exclusive copyright in England, though by a decision of the Court of Chancery in 1853, several important works were lost to them. [See BOOSEY & Co.] Since that period they have turned their attention to the publication of the works of resident composers. In 1867 they established a monthly musical magazine, *Hanover Square*. Mr. Wessel died at Eastbourne, March 15, 1885. A. C.

WESSELY, HANS, violinist, was born on Dec. 23, 1862, at Vienna. Beginning to learn the violin when nine years of age he received his musical training at the Vienna Conservatorium, and completed his studies there with the leading professor of that institution, J. M. Grün. His first important appearance in public was made at the age of twenty-one years, when he gave two orchestral concerts in his native city, and was subsequently engaged to play Spohr's 7th Concerto at the Philharmonic Society (of Vienna) under Richter. He subsequently visited various countries in Europe and eventually found his way to London, making his début at the Crystal Palace concerts under Manns on April 7, 1888. In 1889 he became a professor at the Royal Academy of Music, and has attained the position of leading violin professor in that institution. His repertory as a soloist includes all the great violin concertos, but it is as a quartet leader that he is best known, the Quartet bearing his name giving a series of concerts annually, which forms a feature of the London musical season. He has a good technique, much force, and a serious conception of the masterpieces of chamber music which he is mainly engaged in interpreting. He plays on a Stradivari violin of the best period. W. W. C.

WESTBROOK, WILLIAM JOSEPH, Mus.D., born in London, Jan. 1, 1831. His instructor was R. Temple, a blind organist. In 1848 he became organist of St. Bartholomew's, Bethnal Green, which he exchanged in 1851 for St. Bartholomew's, Sydenham, where he remained until his death, March 24, 1894. He took his degree of Mus.B. at Cambridge in February 1876, the exercise being a setting of Psalm xxiii. for chorus, solo voices, and orchestra; and his Doctor of Music degree in May 1878, his exercise, 'Jesus, an oratoriette,' for solo voices, eight-part chorus, and orchestra, having been performed with great success in the chapel of Queen's College, Cambridge. He was Examiner in Music to the College of Preceptors; was sub-organist at the Crystal Palace for some three years, and conductor for thirteen years of the South Norwood Musical Society, with which he gave many concerts of high-class music.

Dr. Westbrook published much in various branches: very many organ-pieces, original or arranged; songs, part-songs, madrigals, canons; English text to many songs of Mozart, Schubert, Fesca, etc.; in part or entirely the English text of De Bériot's, Dancla's, and Alard's Violin Schools; Organ Tutors; a large portion of the first 12 volumes of the 'Musical Standard'; very many pieces for the harmonium, etc. etc. G.

WESTERN MADRIGAL SOCIETY, THE, was one of the results of that impulse to the study of ancient music which began in England in the latter part of the first half of the 19th century, and which produced the Musical Antiquarian, Handel, and Motet Societies, V. Novello's Purcell, and editions of Boyce's Cathedral Music, Burns's Services and Anthems, the Parish Choir, and other monuments.

It was founded at a meeting held at 27 Soho Square, Feb. 24, 1840; its first president was Mr. Joseph Calkin, and its first conductor Mr. W. Hawes, who was succeeded by Messrs. J. Turle and James Coward, Dr. E. J. Hopkins

and Dr. J. F. Bridge. Ten practice-meetings are held annually, from October to April, at the house of the Royal Society of Musicians, Lisle Street, Leicester Square. The annual subscription is two guineas, and the number of ordinary members forty. Prizes are occasionally given for the composition of madrigals. The Society has accumulated a fine library. G.

WESTLAKE, Frederick, pianist and composer, born Feb. 25, 1840, at Romsey, Hants. In 1855–59 he was a student at the Royal Academy of Music, of which institution in 1860 he was made Sub-professor, then Associate, and in 1863 Professor. He played in public with success until the demands made on his time for teaching became too great. He reappeared, Oct. 22, 1873, at Mr. W. H. Holmes's concert, and played, with his pupil Miss Agnes Channel, Chopin's Rondo for two Pianofortes, probably for the first time in England. He was a member of the Philharmonic Society and the Society of Musicians. His compositions include a Mass in E♭, an O Salutaris; a Kyrie and Gloria (with orchestra); hymns included in 'Hymns Ancient and Modern'; a Duo Concertante for Piano and Violoncello; an Allegro con forza, a set of nine 'Episodes,' and a Fugue in Octaves for Piano Solo: Songs and Part Songs, 'Lyra Studentium,' etc. He also completed Sterndale Bennett's edition of Bach's 48 Preludes and Fugues. He died in London, Feb. 12, 1898. A. C.

WESTMORELAND, John Fane, eleventh Earl (of the creation of 1624) — better known in the musical world by the courtesy title of Lord Burghersh, which he bore before his succession to the earldom — was born Feb. 3, 1784. He entered the army and served in the various campaigns from 1805 to 1815, and was subsequently envoy at Florence, and ambassador successively at Berlin and Vienna. His love for music manifested itself in early youth, and he became a good violinist. Whilst a student at Cambridge he obtained instruction from Dr. Hague, the University professor; he also studied under Zeidler at Berlin and Mayseder at Vienna. He essayed composition, and produced 6 Italian operas: 'Bajazet,' 'Il Torneo,' 'Fedra,' 'L'Eroe di Lancastro,' 'Il Ratto di Proserpina,' and 'Lo Scompiglio teatrale'; an English opera, 'Catherine'; a resetting of Cobb's 'Siege of Belgrade'; a Grand Mass, a Service, a Magnificat, and two anthems, besides hymns, madrigals, songs, duets, etc. In 1817 he was one of the unsuccessful competitors for the prize offered for the best setting of William Linley's Ode on the death of Samuel Webbe. His real claim to distinction, however, is not his musicianship, but the energy, perseverance, and success with which he advocated, and ultimately succeeded in procuring, the establishment of an Academy of Music in London, and the zeal with which, as its President, he strove at all times to advance its interests. [See Royal Academy of Music.] In 1832 he was appointed a Director of the Concert of Antient Music. He succeeded to the earldom on the death of his father, Dec. 15, 1844, and died Oct. 16, 1859. W. H. H.

WESTROP, Henry, born July 22, 1812, at Lavenham, Suffolk, is said to have made his first appearance at concerts in Norwich at ten years old, and at thirteen appeared at the Sudbury Theatre as pianist, violinist, and singer. He afterwards became organist at St. Stephen's, Norwich; in 1831 at Little Stanmore; 1832, at Fitzroy Chapel, and April 3, 1834, at St. Edmund, Lombard Street, which he held till his death. He was conductor of the Choral Harmonists' Society, and sub-conductor to Costa at the Sacred Harmonic; he led the second violins at the Royal Italian opera and the Philharmonic Society.[1] He was a member of the Society of British Musicians and of the Philharmonic Society. Westrop's abilities as a composer were greater than his reception by musicians and the public would imply. His compositions include a symphony performed by the Society of British Musicians, but accidentally destroyed afterwards; a string quintet of which the MS. is lost; op. 3, a quintet in E flat for pf. and strings; op. 5, ditto in C minor for the same; two string quartets (one published); a quartet in A flat for pf. and strings; a trio in F for piano and strings, op. 1; a pf. sonata in B flat, op. 4; a sonata in E flat for viola and piano; a sonata (op. 6) for piano and flute in F; descriptive scena for baritone, 'Winter'; an anthem, 'O taste and see'; a valse for orchestra; pianoforte solos and duets, several songs, and an opera, 'The Maid of Bremen,' libretto by Fitzball, written for the Pyne and Harrison company (but not performed owing to the collapse of the undertaking); another opera, 'The Mariners,' was unfinished at his death, which took place in London, Sept. 23, 1879. His daughter,

Kate (Mrs. Allender), a pianist, succeeded to his post of organist, and was an associate of the Philharmonic Society. His younger brothers, East John (1804–56) and Thomas (1816–81) were also musicians. A. C.; with additions from W. A. Shaw, Esq.

WEYRAUCH, August Heinrich von, born at Riga, April 30, 1788, was a composer whose name must be mentioned because he was the author of a song 'Adieu,' or 'Lebe wohl,' often attributed to Schubert, and at one time very much sung. It was published by the author in 1824, under his own name, with the title of 'Nach Osten,' to words by Wetzel. Its attribution to Schubert is due to Paris, where it was published about 1840, as 'Adieu! Paroles françaises de M. Bélanger,' etc. A transcription of it as Schubert's by Döhler (op. 45, No. 3),

[1] See Mr. C. E. Stephens in the *Musical World*, Oct. 11. 1879, to whom we are indebted for our information.

appeared in Germany in 1843, and lastly it was published in Schubert's name by Schlesinger of Berlin as a song with German text, in 1845. Weyrauch is not mentioned in any Dictionary, nor even in Whistling's *Handbuch*, and the above information is taken from Nottebohm's Thematic Catalogue of Schubert, p. 254.

Whistling (1828) mentions a SOPHIE VON WEYRAUCH as the composer of an Overture (op. 3), and two books of Dances for PF. G.

WEYSE, CHRISTOPH ERNST FRIEDRICH, born at Altona, March 5, 1774, was sent in 1789 to Copenhagen to complete his musical instruction under J. A. P. Schulz. From 1792 to his death, Oct. 7, 1842, he was settled at Copenhagen as organist and music-teacher. He is chiefly known as the composer of Danish operas and operettas, in which there is a considerable infusion of the spirit of national romanticism. Along with Friedrich Kuhlau Weyse indeed is credited as one of the first to introduce the element of romanticism into Danish artistic music. He occupied himself in collecting and harmonising old Danish folk-songs, a work which was continued and so far completed by his pupil A. P. Berggreen. Weyse also wrote several books of studies, sonatas, and Allegri di Bravura for the pianoforte. Moscheles considered some of his Books of Studies as giving Weyse a claim to rank among the best pianoforte writers of the time; and Schumann has also a very appreciative review of them in his *Gesammelte Schriften* of 1854, reprinted from the *Neue Zeitschrift* of 1836 and 1838. Some of these Books of Studies, and one of the sonatas, have more recently been reprinted, edited by August Winding. J. R. M.

WHEALE. See WEALE.

WHEATSTONE, a family of music-publishers, and instrument-makers, said to have been established in business in 1750. Of this family was Sir Charles Wheatstone, the inventor of the Concertina, which he patented in June 1829.

He was born at Gloucester, in Feb. 1802, and was the son of a music-seller there.

He came to London, evidently to relatives in the music trade, and professionally was a music instrument-maker, but soon turned his attention to scientific subjects, which included light, optics, sound vibrations, and electricity. As above stated he invented the concertina, and the patent was held by the Wheatstone firm for many years.

Other matters absorbing his attention, Wheatstone took little active interest in the music trade, but became famous for his improvements and inventions in telegraphic matters. He was knighted in 1868, and died in Paris, Oct. 19, 1875. His portrait is in the National Portrait Gallery.

The London music firms of Wheatstone were Charles Wheatstone and William Wheatstone, who, having separate businesses at first, appear to have amalgamated.

Charles Wheatstone was a music-engraver, and was publishing sheet music about 1790 at 9 Whitehall. Other early addresses were 31 Newgate Street; 20 Panton Street, Haymarket; 83 St. James Street; 14 Castle Street, Leicester Square; and 3 Bedford Court, Covent Garden. All these addresses were held at different times prior to 1806. After this date he was at 436 Strand, and from here most of his publications were issued down to about 1830. The firm was now a partnership, and was established at 20 Conduit Street, where it remained until recent times. Besides a mass of sheet music, Wheatstone & Co. published many interesting collections of Glees, etc., one being 'The Harmonist' in 9 vols. (*c.* 1805–1810).

They have also been makers and dealers, extensively, in musical instruments. William Wheatstone was a professor and manufacturer of German flutes, in the improvement of which he held patents. He was at 128 Pall Mall in 1821, and shortly after removed to Chester Street, St. James's, and about 1826 to 118 Jermyn Street. He published some books of airs for the flute, and possibly became a partner with the Charles Wheatstone above. F. K.

WHICHELLO (or WICHELLO), ABIELL. A popular composer of songs in the early part of the 18th century. He was at one time deputy-organist to Philip Hart, and afterwards organist at St. Edmund the King. Hawkins refers to him as being a teacher of the harpsichord, and a performer at the concerts organised by Thomas Britton. He published a set of 'Lessons for the Harpsichord, or Spinett,' *circa* 1720, a cantata named 'Apollo and Daphne,' *circa* 1730. Another named 'Vertumnus and Pomona,' and a large number of songs, many of which appear in such works as Watts's 'Musical Miscellany,' 1729–1731, Bickham's 'Musical Entertainer,' 1737, etc., also on single engraved half-sheets of about the same period. His song 'Contentment' ('No glory I covet') appears to have survived long after the rest of his compositions were forgotten. Years of birth and death not ascertained; Hawkins states that he died about 1745. F. K.

WHISTLE. The simplest form of flageolet, or flûte-à-bec. It may be made of wood, cane, or metal; modern specimens are sometimes of celluloid. The principle is that of a tube plugged, or otherwise arranged, at the mouth so that a narrow slit only remains. A short distance below is a notch having a portion of the tube cut slantingly away, or if of metal deflected inwards, upon which the breath impinges and so produces a shrill sound dependent on the length and width of the tube for its pitch and power.

The short whistle, of the dog-whistle type, is not open at the end, and only produces one note. The old parish clerk's pitch-pipe (made of wood) was merely a whistle plugged at the end by a movable stopper, which, pushed upwards to certain fixed places, gave the required notes as a pitch for singing. The ordinary musical whistle (the 'tin' or 'penny' whistle) has six vents which are stopped by the fingers of both hands, and the fingering follows the same rule as for the fife, or flute without keys. The bird whistle (directions for playing which were published by Walsh early in the 18th century) is very short, and as a consequence shrill. The whistles of savage nations are generally of cane, and sometimes blown with the nose instead of the mouth. F. K.

WHISTLING AND HOFMEISTER'S HANDBUCH. The origin of this useful work is due to C. F. Whistling, a Leipzig publisher, who in 1817 brought out the first volume, under the title *Handbuch der musikalischen Literatur, oder allgemeines systematisch geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeige des Verlegers und Preises*, 8vo. This work was published anonymously by A. Meysel, and contains a tolerably complete list of the music published in Germany, with some additions from neighbouring countries, between the years 1780 and 1817. In 1819 the publication was bought by the elder Hofmeister (also a Leipzig publisher), but in 1825 it was resold to Whistling. The 1817 volume was followed by ten yearly supplements, carrying the work down to 1827. In 1828 the second volume (or rather a new edition of that of 1817) appeared. This work, to which Whistling's name appears, is an 8vo volume of 1158 pages; it is divided into three parts, and was followed by a supplement, containing a list of the works published while the book was in the press. In 1829 Whistling sold his whole business to the Hofmeisters, who thus again obtained possession of the work, and brought out two more supplements, carrying it down to 1833 and 1838 respectively. In 1844 a third edition appeared under the following title: *C. F. Whistling's Handbuch der musikalischen Literatur, oder allgemeines systematisch-geordnetes Verzeichniss der in Deutschland und in den angrenzenden Ländern gedruckten Musikalien auch musikalischen Schriften und Abbildungen, mit Anzeige der Verleger und Preise. Dritte, bis zum Anfang des Jahres* 1844 *ergänzte Auflage. Bearbeitet und herausgegeben von A. Hofmeister.* This edition (a 4to volume) was published by Friedrich Hofmeister. It consists of three parts with separate pagination (Part I. pp. 144; Part II. pp. 336; Part III. pp. 340); the third part is dated 1845, and is preceded by a list of the changes which had taken place in the various firms of music-publishers during the period covered by the volume. In 1852 another volume (382 pp.) of the 4to edition carried the collection on from Jan. 1844 until the end of 1851. In 1860 a second volume (470 pp.) carried it down to the end of 1859, in 1868 a third (561 pp.) down to the end of 1867, in 1876 a fourth (575 pp.) down to the end of 1873, and in 1881 a fifth (684 pp.) down to the end of 1879, since when this series has been discontinued. The earlier of these volumes were edited by Adolph Hofmeister, and published by Friedrich Hofmeister, but since 1876 the work has been both edited and published by the latter. The titles the quarto volumes bear, according to which the 1860 issue appears as 'Fünfter Band oder Zweiter Ergänzungsband,' seem a little ambiguous, unless it is remembered that the editions of 1817, 1828, 1844, and 1852 are treated as the first four volumes, though the issue of 1852 is at the same time regarded as the first supplement to its predecessors. In 1881 a series of yearly octavo volumes was begun, containing lists of the music published during the year preceding that of each publication. This series, numbered according to the 'Jahrgang' and divided into 'Reihen' of six volumes, was continued until 1898, when the size was changed to quarto. The volume last issued (that for 1908) is the seventy-fifth 'Jahrgang' and fifth volume of the ninth 'Reihe.' W. B. S.

WHITAKER, JOHN, born 1776, was organist of St. Clement, East Cheap, and composer of the music of many popular dramatic pieces, amongst which were 'The Outside Passenger,' 1811; 'Orange Boven,' 1813; 'A Chip of the Old Block,' and 'My Spouse and I,' 1815; 'The Broken Sword,' 1816; 'A Friend in Need,' 1817; 'Three Miles from Paris,' 1818; 'A Figure of Fun,' 1821; 'The Apprentice's Opera,' 'The Rake's Progress,' 'Sixes and Sevens,' etc. He joined Reeve in composing music for 'Who's to have her?' and contributed some songs to 'Guy Mannering' (1816), amongst them the popular 'Oh, slumber, my darling.' 'Dog Tray,' and 'O say not woman's heart is bought,' were among his most popular songs. He also composed the music for several pantomimes, in one of which (produced at Sadler's Wells on Easter Monday, April 12, 1819) occurred the famous Clown's song, 'Hot Codlins,' written for Grimaldi. His comic songs ('Darby Kelly,' 'Paddy Carey,' and others adapted from Irish airs) were highly popular. He composed some anthems, music for English versions of the Odes of Anacreon and Æsop's Fables, The Seraph Collection of Sacred Music, 2 vols. (1818), and 12 Pedal Exercises for the Organ. He died in London, Dec. 4, 1847. He was a music publisher, being a partner in the firm of Button & Whitaker (see vol. i. p. 427). W. H. H.

WHITE, Alice Mary Meadows, see Smith, Alice Mary, vol. iv. p. 486*b*.

WHITE, John, organist and composer, was born at York in 1779, and studied for the medical profession, but his performance on the violin, when a boy, showed that he had considerable musical ability, and medicine was therefore abandoned for music. As 'Master White,' he played at concerts in York, Leeds, and other Yorkshire towns. In 1794 he came under the patronage of the Earl of Harewood, who employed him as leader and director of his private concerts, and teacher to the family. Visiting London with the family, he took lessons on the pianoforte from Dussek, singing and the organ from John Ashley, violin from Raimondi, and the harp from Philip Meyer.

At some of the London concerts he played the violoncello in the absence of Lindley and Dahmen. He became organist of Harewood Church in 1804, and settled at Leeds in 1807, as organist of St. Paul's Church. He was leader of the Doncaster Meeting of 1812, and one of the assistant conductors of the great York festivals of 1823, 1825, and 1828.

From 1793 to nearly the period of his death he was the main organiser and leader of concerts in the West Riding.

In 1821 he held, in addition to his Leeds appointment, the post of organist of Wakefield Parish Church. He was the writer of a few unimportant musical compositions, some of which were published by Muff of Leeds, and was probably the White who was in a partnership with the Knaptons of York as music-sellers there during the early twenties. White died at Leeds, August 22, 1831. His son was also in the musical profession, and in later years assisted his father. The wife of John White played the harp and published some compositions. F. K.

WHITE, Luke, a famous Dublin publisher and bookseller in the last quarter of the 18th century. In 1779 he issued, from 18 Crampton Court, the second English edition of Rousseau's *Dictionary of Music*, translated by William Waring. This work has numerous musical illustrations, in addition to two large engraved plates. Six years later he published Dr. Burney's 'Account of the Musical Performances in Westminster Abbey and the Pantheon.' However, his best-known musical work is the fine quarto edition of J. C. Walker's *Irish Bards*, issued from 86 Dame Street in 1786. In 1790 he gave up publishing and became a lottery-broker, at 42 Dawson Street. In 1791 he removed to 19 Dawson Street, and between his success as publisher and as a lottery-broker he was reputed a millionaire in 1810. He subsequently purchased a seat for Leitrim and, in 1823, got his son, Thomas, elected M.P. for Dublin City. He died in London, Feb. 25, 1824, and became the founder of the Annaly peerage. W. H. G. F.

WHITE, Matthew, was gentleman of the Chapel Royal in 1603 (see Rimbault, *Old Cheque-book of the Chapel Royal*, 1872). In 1613, when he was admitted Gospeller in the place of Robert Stone, he is described as 'Minister, and a Basse (from Welles).' He resigned his place in 1614. He no doubt is the 'Matthew Wight of London,' who on July 18, 1619, received a share in a grant of the surveyorship of lands, etc., belonging to rectories, vicarages, and rural prebends in England and Wales. On July 18, 1629, he accumulated the degrees of Bachelor and Doctor of Music at Oxford. Tudway calls him Organist of Christ Church, Oxford, in 1611, and ascribes to him anthems really composed by Robert White. He has been assumed to be the 'Mr. White whose catches are printed in Hilton's 'Catch that catch can,' and in Playford's 'Musical Companion,' 1667, but there is nothing to show that they are his. It is very questionable whether any of the Anthems to which his name is attached is rightly assigned to him, unless perhaps the fragmentary full anthem 'Zache stood forth,' which bears his name in Barnard's MS. collection (R.C.M. Husk, 1642), is his and not Robert White's. G. E. P. A.

WHITE, Maude Valérie, born of English parents at Dieppe, June 23, 1855. After acquiring the rudiments of harmony and composition from W. S. Rockstro and Oliver May, she entered the Royal Academy of Music in Oct. 1876, and studied composition under Sir G. A. Macfarren. In Feb. 1879 she was elected to the Mendelssohn Scholarship, which she held for two years, studying the while under Macfarren and F. Davenport. In April 1881, ill health compelled her to give up the scholarship and reside for a time in South America. Previously, however, to her departure, a portion of a Mass of hers was performed at a Royal Academy Students' Orchestral Concert. In the winter of 1883 she completed her musical studies in Vienna, since which she has resided in England.

It is as a song-writer that Miss White is known; her songs are often graceful, melodious, well written, and well adapted to the voice. Among the most popular of her early lyrics are 'Absent yet present,' 'The devout lover,' 'Ye Cupids,' and 'When passion's trance.' Her best songs are to words by Herrick and Shelley. For instance, for 'To Blossoms,' 'To Daffodils,' 'To Electra,' 'To Music, to becalm his fever,' she has written pure, quaint, and measured music in thorough accord with Herrick's delicate and somewhat archaic turns of thought and language. But a song of greater scope and merit than any of these is to Shelley's words, 'My soul is an enchanted boat,' from 'Prometheus Unbound.' Here she has completely

caught the spirit of Shelley's beautiful song, and has proved herself to be an adequate interpreter of a most exquisite lyric: and it is not too much to say that the song is one of the best in our language. And worthy of all praise is her thorough appreciation of the importance of the words of songs, an appreciation attested alike by the excellence of the poetry she sets to music, and by her own careful attention to the metre and accents of the verse.

Of Miss White's German and French songs we may mention Heine's 'Wenn ich in deine Augen seh',' and 'Im wunderschönen Monat Mai,' Victor Hugo's 'Chantez, chantez, jeune inspirée,' and 'Heureux qui peut aimer,' also a fine setting of Schiller's 'Ich habe gelebt und geliebet,' for soprano and orchestra.

Among her later compositions may be mentioned a vocal quintet, 'Du bist wie eine Blume,' a setting of Browning's 'King Charles,' some songs on Sicilian themes, and a few piano pieces. An opera, 'Jocelyn,' was projected, but seems not to have been finished. A. H. W.

WHITE, Robert, was, next to Tye and Tallis, the most important English composer of the mid-16th century. The date of his birth has not been discovered, but it cannot be placed earlier than 1530. His father, also called Robert White, has been identified, with great probability, with an organ-builder 'Magister White,' whose name is known through payments having been made to him between 1531 and 1545 for work done to the organ at Magdalen College, Oxford (*Dict. Nat. Biog.*). A certain amount of support is given to this identification by some entries in the Churchwarden's Books of the Parish of St. Andrew's, Holborn (*Mus. Times*, March 1905), whence it appears that in the first year of Mary (1553–4) 'the parish gave young Whyte £5 for y^e^ great orgaynes which his father gave to y^e^ church.' In 1572 'young Whyte' pulled down these organs without the leave of the parish, and sold them for £10: 10s. to Westminster Abbey 'wher they now stand and cannot be bought for any money so highly are they esteemed for their goodness.' Among the Westminster Abbey Muniments is a bond dated Dec. 29, 1572, which is connected with the sale of the St. Andrew's organs to 'Robert Whyte gentleman of Westminster,' and one John Thomas, yeoman. As Robert White the composer was then Master of the Choristers at Westminster Abbey, and his father had been living with him for some time before 1574, the last-named Robert White may perhaps be identified with either the father or the son. The whole transaction is difficult to understand, but it seems highly probable that 'young Whyte' of the St. Andrew's documents was the composer.

The first certain fact recorded about Robert White is that he took his Degree of Mus. B. at Cambridge, Dec. 13, 1560. The Grace speaks of his ten years' study in music, and he was required under penalty of a 40s. fine, to compose a Communion Service, to be performed at St. Mary's Church on Commencement Day; 'omnia peregit' is added in the Grace-Book. Soon afterwards he was appointed Master of the Choristers at Ely Cathedral, in succession (as it seems) to Dr. Tye, who retired in the early part of 1561. The series of Treasurers' Rolls at Ely is incomplete, but that for Michaelmas 1563 (in which is recorded the payment of White's yearly stipend of £10) proves that he had entered on his duties not later than Michaelmas, 1562. He remained at Ely till the beginning of 1566: for John Farrant had succeeded to his place of Magister Choristarum by Michaelmas, 1566; and that White was still at Ely on Dec. 23, 1565, is proved by the entry of the Baptism of Margery, daughter of Robert White in the Registers of Trinity Church, Ely. His wife, Ellen Tye, was probably the daughter of Dr. Tye (*q.v.*).

There is evidence tending to show that White, on leaving Ely, went to Chester. In a copy of Morley's *Plaine and Easie Introduction*, 1597, which once belonged to Thomas Tomkins and is now in the library of Dr. A. H. Mann, King's College, Cambridge, against the name of White, in the list of English Practitioners, is written in Tomkins's hand 'First of West Chester & Westminster.' It had been known from the researches of Dr. J. C. Bridge, that a musician named White was Magister Choristarum at Chester at this date, but hitherto no evidence has been found (such as that supplied by the Tomkins *Morley*) to connect him with Robert White. It appears from the Chester Cathedral Treasurers' Accounts that 'Mr. White' (without any official title) was paid £4: 3: 4 in March 1567, the Magister Choristarum then being Richard Saywell, with a salary of £1: 13: 4. In June 1567 White appears as Magister Choristarum, and contributes 13s. 4d. to Saywell's salary. In 1567 and 1568 'Mr. Whyte' took part in the Chester Whitsun plays, and on each occasion received 4s. for his services, which was higher pay than any of the other musicians received. The evidence of the account books in fact is held to show that 'Whyte' was thought a person of importance. His name is not found at Chester later than 1568, but the exact date of his disappearance from Chester is unknown, as the series of Treasurers' Account Books is incomplete. (Information kindly contributed by Dr. J. C. Bridge: cf. also his paper on 'The Chester Miracle Plays,' *Chester Archæological Society's Journal*, 1903.)

It would seem that Robert White was appointed Master of the Choristers at Westminster Abbey in 1570. The Abbey Muniments throw no light on the subject, but the entries in the Registers of St. Margaret's, Westminster, relating to his family, begin in

this year with the baptism of 'Margaret Whyte daughter of Robert,' June 7, 1570. 'Elizabeth daughter of Robert' was baptized Feb. 24, 1571; and 'Prudence daughter of Robert,' August 23, 1573. All these children were buried in the end of 1574, when the plague was raging in Westminster, and nearly all the family was carried off. Robert White himself was buried at St. Margaret's, Nov. 11, 1574, and his widow died between the following Nov. 21 and Dec. 8. Only two daughters, Margery and Anne, survived their parents.

The will of Robert White, 'Bacheler of Musicke and Master of the Queristers of the Cathedrall Churche of St. Peter in the Cittie of Westminster,' is dated Nov. 7, 1574. He desires to be buried at St. Margaret's, Westminster, 'near unto my childrin': he leaves £3 to his father Robert White, 'and all such his household stufe and goodes $w^{ch}$ he did bringe vnto me at or before his cominge to me': he makes bequests to his daughters Margery, Anne, and Prudence, leaving to the first 'a mazer $w^{ch}$ was her late graundmother's.' To his wife Ellen he leaves property called 'Swallowfelde and Wilsnowes' at Nuthurst, Sussex, and he makes her executrix; and gives 'to every of my skollers to eche of them iiijd.' Prudence White was buried Nov. 7, the day on which her father's will was made. The will of Ellen White, the widow, is dated Nov. 21, 1574. She wishes to be buried at St. Margaret's, 'nere unto my late husband and children.' Among a number of small bequests is one to her father-in-law, Robert White; to Richard Granwell, one of the Gentlemen of the Queen's Chapel, to whom she owed 20s.; to her aunt, Anne Dingley; her sisters, Susan Fulke and Mary Rowley, and her brother-in-law Thomas Hawkes, citizen and pewterer of London; and her mother Katherine Tye, who is to have charge of the daughters Margery and Anne; or if she die, then Henry Barnarde, and after him John Croste, neighbours to the testatrix, are to have charge of them. A list of debts owing to Ellen White and her late husband includes the sum of £6, owed by 'Gabriell Cawood, Citizen and Stacyoner of London': Edwarde Parston Esquier 'owed $xxx^{s.}$ $viij^{d.}$, and she hathe in Pawne a Jewell of golde': Robert Kene and John White are also named. It has been suggested with great probability that the large sum owing to White from Gabriel Cawood the printer was in payment for some of his musical compositions (Mr. Barclay Squire in Grove, Appx. to 1st edition). An Edward Paston is known as the owner of 16th-century MSS., such as the Lute-Book in the R.C.M. Library (Husk, 1964). It is possible that White added to his income by copying music, and that Paston was among his employers.

White's contemporaries held him in the highest esteem. In the MS. Part-Books, dated 1581, now in the Ch. Ch. Library (984–8), the copyist has written at the end of White's Lamentations: —

Non ita mœsta sonant plangentis verba prophetæ
Quam sonat authoris musica mœsta mei.

[Sad as the mourning Prophet's words fall on the ear,
More sad to me the music's tones appear.]

Again, at the end of the Precamur, is written: —

Maxima musarum nostrarum gloria White
Tu peris, æternum sed tua musa manet.

[Thou diest, White, chief splendour of our art,
But what thy art hath wrought shall nevermore depart.]

The Buckingham Palace Library contains a MS. written in 1591 by John Baldwine, 'singing man of Windsor,' who says, in recounting the principal composers of his age: —

I will begine with White, Shepper, Tye, and Tallis,
Parsons, Gyles, Mundie, th'oulde one of the queenes pallis.

Morley, 1597, quotes him among 'those famous English men, who have beene nothing inferiour in Art' to various foreign writers; and gives him, with Orlando de Lassus, as an authority for beginning a composition 'upon the sixt.' His name, however, seems to have been forgotten by the end of the 17th century, when his works are nearly always assigned to Matthew White (see below). It was not until he was discovered by Burney that his merit was fully recognised, but ever since Burney's time he has taken his proper place in English histories of Music, though even now but little of his music has been printed. His printed compositions are 'Lord, who shall dwell' (Burney, *Hist.* iii. 67); 'The Lord bless us' (Barnard, 1641; and *Old English Edition*, No. xxi.); 'O how glorious art Thou' (*Old English Edition*, No. xxi.). The 8-part 'O praise God in His holiness' is printed in Burns's 'Anthems and Services,' 2nd series, *c.* 1847. The second half of the 4-part version of this anthem, beginning 'Praise Him in the cymbals,' is given in vol. ii. of the *Oxford Hist. of Music*. The 'Lamentations' are now (1909) being prepared for the press under the editorship of Mr. R. R. Terry.

It is not easy to prepare an accurate list of White's MS. works, partly because early copyists have been free in supplying new words to his music, and partly because great confusion exists between Robert White and two 17th-century musicians named Matthew White, and William White.

The following list of compositions is based on that compiled by Dr. J. H. Mee for the first edition of this Dictionary.

I. LATIN MOTETS AND SERVICES.

Ad Te levavi, *a* 6. Ch. Ch., wanting tenor.
Appropinquet deprecatio, *a* 5. Ch. Ch.
Cantate Domino, *a* 3. R.C.M. (Husk, 1737), a piece without words (? part of Ps. 96). It is identical with the opening of Exaudiat te.
Christe Qui Lux. B.M. Addl. MSS. 18,936-9. A piece without words. Two lute arrangements, Addl. MS. 29,246.

Deus misereatur, *a* 6. Ch. Ch., wanting tenor; MS. Mus. Sch., E, 423, tenor only; Buck. Pal.

Domine non est exaltatum, *a* 6. Bodl. MS. Mus., e, 1-5; Ch. Ch., wanting tenor; MS. Mus. Sch., E, 423, tenor only. Extracts, 'Domine non est' and 'Sicut ablactatus.' Ch. Ch. 45.

Domine quis habitabit. Three settings, Ch. Ch., wanting tenor. One of them is in MS. Mus. Sch., E, 423, bassus only.

Ecce Mater. Ch. Ch., wants tenor.

Exaudiat te, *a* 5. Ch. Ch.; Bodl. MS. Mus., e, 1-5; B.M. Addl. MSS. 18,936-9. See 'Cantate' above.

Justus es, *a* 5. Bodl. MS. Mus., e, 1-5.

Letentur cœli. Buck. Pal., fragment? of 'Cantate.

Lamentations, *a* 5. Heth, peccatum peccavit, etc. Ch. Ch. (twice); Bodl. MS. Mus., e, 1-5; B.M. Addl. MSS. 17,792-6; MS. Mus. Sch., E, 423, contra-tenor only. Fragments, 'De excelso misit,' Addl. MSS. 18,936-6.

Libera me, *a* 4. B.M. Addl. MSS. 17,802-5.

Magnificat. MS. Mus. Sch., E, 423, tenor only, dated 1570 and ascribed to William Whyte. Tenbury MSS. Fragments, 'Quia fecit'; 'Et sanctum nomen'; 'Sicut locutus est'; and 'Sicut erat,' Ch. Ch. 45.

Manus Tuæ, *a* 5, Ch. Ch. (twice); Bodl, MS. Mus., e, 1-5; B.M. Addl. MSS. 18,936-9. Lute arrangement, Addl. MS. 29,246; MS. Mus. Sch., E, 423, contra-tenor only. Extracts in R.C.M., Husk, 1737 (twice); Buck. Pal.; and Ch. Ch. 45 (Veniant mihi).

Miserere mei, *a* 5 with second part.

Cor mundum. Bodl. MS. Mus., e, 1-5; Ch. Ch.

Peccatum peccavit, *a* 5 (not the same as the Lamentations above). Lute MSS., Addl. MS. 29,246; and R.C.M., Husk, 1737 (twice) and without name; B.M. Addl. MS. 34,049 (cantus only).

Porcio mea, *a* 5. Ch. Ch. (twice).

Precamur sancte Domine, *a* 5. Ch. Ch. Four settings in Ch. Ch. MSS. 984-8 (Nos. 3, 4, 5, and 38): three settings in Ch. Ch. MSS. 979-83, wanting tenor. (The 2nd and 3rd settings in 984-8 are Nos. 78 and 76 in 979–83.) MS. Mus. Sch., E, 423, contra-tenor only. An arrangement for lute, R.C.M. (Husk, 1964).

Regina cœli for men, *a* 5. Ch. Ch., imperfect.

Tota pulchra, *a* 5. Ch. Ch., wanting tenor.

II. ENGLISH ANTHEMS, ETC.

Behold now, praise the Lord. B.M. Addl. MSS. 30,478-9; P.H., ascribed to Matthew White.

If you love Me. B.M. Addl. MS. 29,289, alto only.

Lord, who shall dwell, *a* 5. Ch. Ch. Printed by Burney.

O, how glorious art Thou, *a* 5. Printed in Old English Edition. Bodl. MS. Mus., f, 11-15; B.M. Addl. MSS. 30,478-9; P.H., ascribed to Matthew White; Ch. Ch. (two organ scores).

O Lord, deliver me from mine enemies. Ch. Ch. wanting bass.

O Lord our governor. R.C.M. (Husk, 1642), by 'R. W.,' perhaps an adaptation from a Latin motet.

O praise God in His holiness, *a* 4. The 2nd half is printed in the *Oxford Hist. of Music*, vol. ii. B.M. Addl. MSS. 30,480-4; Ch. Ch., organ score, differing somewhat from the last, and from the 8-part version.

O praise God in His holiness, *a* 8. An enlarged version of the last: printed by Burns. E.C.L., Hawkins's score, tenor-book, and organ score; P.H., ascribed to Matthew White; B.M. Addl. MSS. 30,478-9; B.M. Harl. 7339 (Tudway), ascribed to Matthew White.

The Lord bless us, *a* 5. Printed by Barnard, and in Old English Edition, Ch. Ch.; B.M. Harl. 7339 (Tudway) ascribed to Matthew White; E.C.L., Hawkins's score and organ-book (Matthew White); Fitzw.; R.C.M. (Husk, 1642); B.M. Addl. MSS. 30,478-9 and 22,597.

To these, possibly, should be added (see above, under Matthew WHITE)

Zache stood forth. R.C.M. (Husk, 1642); Barnard's MSS., ascribed to Matthew White.

Doubtful anthems and adaptations are: —

I will wash my hands. Ch. Ch. 1205. An adaptation (by Aldrich?) of 'O how glorious.'

Let Thy merciful ears. Ch. Ch., 1220-4 Cantus wanting and also in Fitzw., without composer's name. Words in B.M. Harl. 4142. It is merely an adaptation of 'O how glorious.'

O God, the heathen are come, referred to as in 'York Catalogue,' in the article WHITE in the first edition of this Dictionary. Nothing is known of this at York.

O Lord, rebuke me not. B.M. Harl. 7338 (Tudway), 'set to English words by the Rev. Dr. Aldrich,' also in Addl. MS. 17,842, as 'Husbands' from R. White. This is 'The Lord bless us,' with new words.

O sing unto the Lord, in Husk's Catalogue (R.C.M., 1642, Barnard MSS.), is apparently entered by mistake. There seems to be no such Anthem in the MS.

Praise the Lord, O my soul. R.C.M. (Husk, 1642) is an adaptation of 'Speret Israel,' from 'Domine non est.'

III. IN NOMINES, ETC.

In Nomine, *a* 5. Ch. Ch.; MS. Mus. Sch., D, 212-16; B.M. Addl. MSS. 29,401-5; Lute Addl. MS. 29,246.

Three In Nomines, *a* 4. MS. Mus. Sch., D, 212-16. The first of these is in Lute MS. B.M. Addl., 29,246. In Nomine for lute (different), B.M. Addl. MS. 29,246. 6 Fantasias for lute, B.M. Addl. MS. 29,246.

Ut re mi fa sol la, for organ. Ch. Ch. 371.

Mr. Whyte his songe, *a* 5. B.M. Addl. MS. 31,390. 'Bitts of 3 part songs in Partition with ditties 11 without ditties 16.' Burney, vol. iii. p. 71. It is not known where this MS. is.

In this list B.M. = British Museum; Buck. Pal. = Buckingham Palace; R.C.M. = Royal College of Music; Bodl. = Bodleian Library, Oxford; Ch. Ch. = Christ Church, Oxford; MS. Mus. Sch. = the Oxford Music School Collection; P.H. = Peterhouse, Cambridge; Fitzw. = The Fitzwilliam Museum, Cambridge; E.C.L. = Ely Cathedral Library; Tenbury = St. Michael's Coll., Tenbury. G. E. P. A.

WHITE, WILLIAM, who lived in the first half of the 17th century, was the composer of fantasias, pavans, etc., for viols, of which many exist in MS. in the Music School, Oxford, Collection (with the date 1641); in the Christ Church Library; and elsewhere. To him may be assigned the fantasias, etc., in B.M. Addl. MSS. 17,792–6. A verse anthem, *a* 6, in two parts, 'Almighty Lord' and 'Bend down,' is in Myriell's collection, 1616 (B.M. Addl. MSS. 29,372–7). Thomas Tomkins dedicated to him a five-part song in his set published in 1622. The name of William White with the date 1570 is attached to a Latin 'Magnificat' in MS. Mus. Sch., E, 423. This may be the work of an early William White, but the name is generally supposed to be a mistake for Robert White.

William White is named among the 'singing men' of Westminster, to whom mourning was granted for the funeral of Queen Elizabeth. (See *The King's Musick*, pp. 44.) G. E. P. A.

WHITEHOUSE, WILLIAM EDWARD, violoncellist, was born in London on May 20, 1859. After some early study of the violin, he took to the violoncello at the age of thirteen, studying for four years under Walter Pettitt. Entered the Royal Academy in 1877, receiving tuition from Piatti and Pezze, won the Bonamy Dobree prize in 1878, and joined the teaching staff in 1882. With a purity of style modelled on that of Piatti, his greatest successes have been made in chamber music. He has travelled in the provinces with Joachim, and is violoncellist to the Ludwig Quartet, the Bath Quartet Society (the oldest in England), and the 'London Trio' (Amina Goodwin, Simonetti, Whitehouse) with whom he has toured in France and Italy. At the present day he holds the appointments of Professor at the Royal Academy, Royal College, and Trinity College, and Examiner for the Associated Board, and has formed many distinguished pupils. The violoncello upon which he plays is a fine specimen of Francesco Ruggeri. W. W. C.

WHITFELD, CLARKE-[See CLARKE, JOHN, vol. i. p. 547].

WHITING, GEORGE ELBRIDGE, an eminent American musician, born Sept. 14, 1842, at Holliston, near Boston, U.S. His mother had been a fine vocalist during her youth. Two of his brothers adopted music as a profession, and with one of them, Amos, then organist at Springfield, Mass., he began to learn the piano when but five years old. At thirteen he had attained such skill on the organ as to make his first appearance at a concert in Worcester, Mass. Two years later he succeeded Dudley Buck as organist of the North Congregational Church at Hartford, Conn. There he founded the Beethoven Musical Society for church practice. In 1862 he began his Boston career, playing at Dr. Kirk's church, and afterwards at Tremont

Temple, and giving concerts on the Music Hall organ, and on many other large organs, and meanwhile studying with G. W. Morgan, organist in New York. In 1863 he visited England to study with Mr. W. T. Best, and while there often deputised for Mr. Best in church. Returning to America he became organist of St. Joseph's Church, Albany, where Emma Lajeunesse (Madame Albani) was a member of his choir. After three years he returned to Boston, where he was organist and director of music at King's Chapel for five years, and at the Music Hall for one year. In 1874 he visited Berlin, and studied harmony with Haupt, and orchestration with Radecke. Returning to Boston again, he became principal organ-instructor in the New England Conservatory. He was also organist at the Cathedral of the Holy Cross, and conductor of the Foster Club, Boston. While Mr. Whiting was its director the club sang a number of his compositions, among others a setting of the prologue to Longfellow's 'Golden Legend,' and the first sketch of a cantata, 'The Tale of the Viking.' In 1879 he accepted a call from Theodore Thomas to take charge of the organ department in the College of Music at Cincinnati, of which Thomas was then director. In 1882 Mr. Whiting returned to Boston and the New England Conservatory.

Besides many organ studies and concert pieces, and the large works already mentioned, Mr. Whiting has written a number of songs; a Mass in C minor for voices, orchestra, and organ (performed in 1872); a do. in F minor; a grand Te Deum in C major (written for the opening of the Cathedral in Boston and performed in 1874); 'Dream Pictures,' a cantata (performed in 1876); another cantata, 'Lenore'; several sets of Vespers; a number of four-part songs; a symphony in C and suite in E for orchestra; a piano concerto in D minor; an Allegro brillant for orchestra; suite for violoncello and piano, op. 38; overture for orchestra to Tennyson's 'Princess'; 'March of the Monks of Bangor,' for male chorus and orchestra, op. 40; 'Free Lances,' for male chorus and military band; 'Midnight,' cantata for four solo voices and piano solo; 'Henry of Navarre,' ballad for male chorus and orchestra. W. H. D.

WHITMORE, Charles Shapland, born 1805, at Colchester, educated at Rugby and Cambridge; called to the Bar 1830; Q.C. 1855; County Court Judge 1857. He was an enthusiastic amateur, and composed various songs viz. 'Oh Sorrow' (Barry Cornwall), 'Oh, the merry days,' 'Farewell, I know thy future days'; and, in 1830, 'Isle of Beauty, fare thee well.' This last, with accompaniments by Rawlings, enjoyed very great popularity, and as recently as 1878 was republished with fresh accompaniments, as 'a celebrated English ditty of the olden time.' Mr. Whitmore died in 1877, and on his deathbed composed a Kyrie, which is good enough to be included in the Temple Church Service Collection. His brother, Lt.-Gen. Francis Locker Whitmore, was director of the Military Music School at Kneller Hall, which he left in 1880. [See Kneller Hall.] A. C.

WHYTE. See White.

WHYTE, William. An Edinburgh music-publisher, 'at the sign of the Organ,' 1 South St. Andrew Street (this number was changed to 17 and then to 12), where he remained until 1826. In this year he removed to 13 George Street, having entered into partnership. He published great quantities of half-sheet and whole-sheet Scots songs, but he is best known as having engaged Haydn to arrange two collections of Scots songs, in rivalry of George Thomson's similar publication; Thomson was much hurt at Haydn undertaking the work. The arrangements for Whyte were done in 1802–1803, and were sixty-five in number; they were issued in two folio volumes in 1806 and 1807, and for this Haydn received 500 florins. F. K.

WHYTHORNE, or WHITEHORNE, Thomas, born in 1528, is known only as the composer of a collection of part-songs which issued from the press of John Day in 1571, bearing the quaint title of 'Songes for three, fower and five voyces, composed and made by Thomas Whythorne, Gent., the which songes be of sundrie sortes, that is to say, some long, some short, some hard, some easie to be sung, and some between both; also some solemne and some pleasant or mery, so that according to the skill of the singers (not being musicians) and disposition and delite of the hearers, they may here find songes to their contentation and liking.' [Another collection called 'Duos,' fifty-two in number, for voices or instruments, appeared in 1590 with the composer's portrait in each part-book.] A portrait of Whythorne, painted in 1569, is in the possession of Dr. W. H. Cummings. W. H. H.

WIDERSPÄNSTIGEN ZÄHMUNG, DER —The Taming of the Shrew. An opera in 4 acts, adapted by J. V. Widmann from Shakespeare, and set to music by Hermann Goetz. It was produced at Mannheim, Oct. 11, 1874. In English (Rev. J. Troutbeck), by Carl Rosa, at Her Majesty's Theatre, Jan. 20, 1880. The English version is published by Augener & Co. G.

WIDOR, Charles Marie, organist and composer, born Feb. 22, 1845, at Lyons, where his father was organist of St. François. After an early training at home he was sent to Belgium, where he studied the organ with Lemmens, and composition with Fétis. He then returned to Lyons, and in Jan. 1870 became organist at St. Sulpice in Paris. He succeeded César Franck as professor of the organ in the Paris Conservatoire, and in 1896 took Dubois's place as professor of composition there.

M. Widor's intellectual activity and position in good society did not tempt him to be a mere virtuoso; he soon won himself a place among the composers and writers on music. His duties as critic of the *Estafette*, under the two signatures of 'Tibicen' and 'Aulétès,' left him ample time for composition. His works include a quantity of PF. pieces; songs with PF. accompaniment; duets for soprano and alto, etc.; 2 orchestral symphonies (in F and A); 'Nuit du Sabbat,' caprice symphonique in 3 parts; 3 concertos for PF. and orchestra, violoncello and orchestra, and violin and orchestra; PF. quintet in D minor; PF. trio; sonata for PF. and violin; suite for flute, and 6 duets for PF. and organ. He has also published a Mass for two choirs and two organs; Psalm cxii. for chorus, orchestra, and organ; several motets, and two collections of 'Symphonies' for organ. His op. 79 is a sonata for violin and piano, and his op. 80 a sonata for violoncello and piano. His ballet in 2 acts, called 'La Korrigane,' was produced at the Opéra, Dec. 1, 1880, with success, though his 'Maître Ambros,' an opera in 3 acts and 4 tableaux to a libretto by Coppée and Auguste Dorchain, produced at the Opéra-Comique in May 1886, was not so fortunate. [In Dec. 1905 his 4-act opera, 'Les Pêcheurs de Saint-Jean,' was given with success at the Opéra-Comique.] His Symphony in A was played at the Crystal Palace, March 19, 1887. [In 1888 he came to England and conducted his 'Music to a Walpurgis Night' at the Philharmonic Concert of April 19. On May 4, 1909, he conducted a concert of representative compositions of his own in the Queen's Hall, consisting of the third symphony, op. 69, the fantaisie, op. 62, for piano and orchestra, a number from the 'Nuit de Walpurgis,' and songs.] G. C.

WIECK, Friedrich, a remarkable pianoforte teacher, and father of Madame Schumann, was born August 18, 1785, at Pretsch, near Torgau, in Saxony, began life as a student of theology at Wittenberg, preacher and private tutor, and was for some time engaged in a piano factory and library at Leipzig. His first wife was named Tromlitz, and was the mother of Clara Josephine, his famous daughter (see Schumann, Clara), and of two sons, Alwyn and Gustav. This union, however, was severed and the lady married Bargiel, father of Woldemar Bargiel. Wieck married again, July 31, 1828, Clementine Fechner, by whom he had a daughter, Marie. About 1844 he removed from Leipzig to Dresden, where he resided till his death, Oct. 6, 1873, spending the summer at Löschwitz, and leading a very musical life, his house a rendezvous for artists. Mendelssohn endeavoured to secure him as Professor of the Piano in the Leipzig Conservatorium, but without success, and Moscheles was appointed instead.

Wieck began to teach the piano on Logier's system, but soon abandoned it for a method of his own, if that can be called a method which seems to have consisted of the application of the greatest care, sense, and intelligence possible to the teaching of technique and expression. He embodied his views on the piano and singing in a pamphlet entitled *Clavier und Gesang* (1853, 2nd ed., Leipzig, 1875), translated by H. Krüger, of Aberdeen, with three portraits. Among Wieck's pupils may be mentioned Hans von Bülow, who, in a letter quoted in the translation just mentioned, speaks of him with respect and gratitude. But his daughter Clara was his best pupil, and his greatest glory.

An institution called the 'Wieck-Stiftung' was founded in Dresden on August 18, 1871, his eighty-sixth birthday, partly by funds of his own. He continued to see his friends almost up to the end of his life, and an amusing account of a visit to him in 1872 is given by Miss Amy Fay (*Music Study in Germany*, London, 1886, p. 147). He published some Studies and Dances for the piano, Exercises in Singing, and a few pamphlets, *Verfall der Gesangkunst* (Decay of the Art of Singing), etc. He edited a number of classical pianoforte works which are published anonymously, but distinguished by the letters DAS (Der alte Schulmeister). His daughter,

Marie, born in Leipzig about 1830, was educated by her father. She visited England in 1859 and 1864. She was much esteemed for many years in Dresden, as a teacher both of the pianoforte and singing. She edited several of her father's works. G.

WIENIAWSKI, Henri, was the son of a medical man, and born at Lublin in Poland, July 10, 1835. His great musical talent showed itself so very early that his mother, a sister of the well-known pianist Ed. Wolff, took him at the age of eight to Paris, where he entered the Conservatoire, and was soon allowed to join Massart's class. As early as 1846, when only eleven, he gained the first prize for violin-playing. He then made a tour through Poland and Russia, but returned to Paris to continue his studies, more especially in composition. In 1850 he began to travel with his brother Joseph, a clever pianist, and appeared with great success in most of the principal towns of the Netherlands, France, England, and Germany. In 1860 he was nominated solo-violinist to the Emperor of Russia, and for the next twelve years resided principally at St. Petersburg. In 1872 he started with Anton Rubinstein for a lengthened tour through the United States, and after Rubinstein's return to Europe, extended his travels as far as California. Returning to Europe (1874), he accepted the post of first professor of the violin at the Conservatoire of Brussels, as Vieuxtemps' successor; but after a few years quitted it again, and though

his health was failing, resumed his old wandering life of travel. An incident connected with this last tour deserves record. During a concert which he gave at Berlin, he was suddenly seized by a spasm and compelled to stop in the middle of a concerto. Joachim, who happened to be among the audience, without much hesitation stepped on to the platform, took up Wieniawski's fiddle, and finished the programme amid the enthusiastic applause of an audience delighted by so spontaneous an act of good fellowship.

Struggling against his mortal disease, Wieniawski made for Russia, but broke down at Odessa, and was conveyed to Moscow, where he died April 2, 1880.

Wieniawski was one of the most eminent modern violin-players; a great virtuoso, distinguished from the mass of clever players by a striking and peculiar individuality. Technical difficulties did not exist for him — he mastered them in early childhood. Left hand and right arm were trained to the highest pitch of perfection, and while the boldness of his execution astonished and excited his audience, the beauty and fascinating quality of his tone went straight to their hearts, and enlisted their sympathy from the first note. The impetuosity of his Slavonic temperament was probably the most prominent and most characteristic quality of his style, in which respect he much resembled his friend Rubinstein; but warm and tender feeling, as well as gracefulness and piquancy, were equally at his command. At the same time he was so thoroughly musical as to be an excellent quartet-player, though perhaps more in sympathy with the modern than with the older masters. He was one of the privileged few who, by sheer force of talent, take hold of an audience and make even the cold critic forget his criticism. Impetuous, warm-hearted, witty, an excellent story-teller — such was the man, and such were the qualities which shone through his performances. He has been accused of now and then overstepping the bounds of good musical taste, and indeed his fiery temperament led him sometimes to a certain exaggeration, especially in quick movements, or to such errors as the introduction of an enlarged cadenza in Mendelssohn's concerto; but who would not readily forgive such peccadilloes to so rare and genuine a talent?

His compositions — two concertos, a number of fantasias, pièces de salon, and some studies — are not of much importance. The best known are the fantasia on Russian airs, that on airs from 'Faust,' and a set of studies. P. D.

WIETROWETZ, Gabriele, violinist, was born Jan. 13, 1866, at Laibach. In her sixth year she began to study the violin with her father, a military bandsman, who placed her, five years later, in the hands of Professor Casper, director of a musical college in Styria. Here she distinguished herself, and after four years of study was assigned a stipend, which enabled her to go to Berlin, enter the Hochschule and take lessons of Joachim (in 1882). At the end of the first year she gained the Mendelssohn prize (1500 marks), and achieved a similar success two years later. She spent three years in studying at the Hochschule, during which time she was engaged to play Bruch's 2nd concerto at the Berlin Philharmonic, and later gave a concert in which Joachim took part, playing with her Bach's double concerto and conducting the orchestra in concertos by Brahms and Spohr. Since then she has made many concert tours in her own country (scoring a brilliant success at the St. Cecilia Festival in Münster in Brahms's Concerto), and in Switzerland, Norway, Sweden, etc. In 1892 she made her début in England at the Crystal Palace concerts, and led for the first time the Quartet of the Popular Concerts, revisiting London thirteen times in the course of the ensuing seven years. On the secession of Miss Emily Shinner (Mrs. Liddell) from the Quartet which bore her name, Fräulein Wietrowetz became the first violin. Since 1901 she has been violin professor at the Hochschule at Berlin, and though at times hampered by spells of bad health, has upheld her position as a worthy representative of the Joachim school and one of the best lady violinists of the day. W. W. C.

WIHAN, Hanus. See Bohemian String Quartet, vol. i. p. 350.

WILBYE, John, is acknowledged to be the chief of English madrigal-writers. It is to be regretted, therefore, that modern research, which has thrown light upon the careers of nearly all the musicians who were his contemporaries, has revealed nothing with regard to him. No conjectures as to his family and birthplace can safely be based upon his name, which is not so uncommon as might be supposed, and is to be found in several counties. Indeed, when it has been recorded that Wilbye dated the Dedication of his First Set of Madrigals 'From th' Augustine Fryers the xii. of Aprill. 1598,' there is no more to be said about him, and it only remains to give the dates of his publications, and catalogue the few compositions by him which still remain in MS.

The following is a list of the works printed in his lifetime: —

i. The First Set of English Madrigals to 3. 4. 5. and 6. voices: Newly Composed by Iohn Wilbye, At London. Printed by Thomas Este. 1598. (Dedicated to Sir Charles Cavendish.)

ii. 'The Lady Oriana,' madrigal, *a* 6, contributed to 'The Triumphs of Oriana,' 1601.

iii. The Second Set of Madrigales to 3. 4. 5. and 6. parts, apt both for Voyals and Voyces. Newly Composed by Iohn Wilbye. 1609 London: Printed by Tho. Este alias Snodham, for Iohn Browne, and are to be sould at his shop in S. Dunstones Churchyard in Fleetstreet. (Dedicated to the Lady Arabella Stuart.)

iv. 'I am quite tired,' *a* 4. and 'O God the Rock,' *a* 5, contributed to Leighton's 'Teares or Lamentacions,' 1614.

All these were printed in score by the Musical Antiquarian Society, and there is no important English collection of madrigals which does not contain one or more selected from Wilbye's

Sets. To the list of recent publications giving works by him, which is to be found in the *Dict. of Nat. Biography*, may be added Mr. Barclay Squire's 'Ausgewählte Madrigale'; Mr. Kennedy Scott's 'Euterpe'; and vol. ii. of the *Oxford History of Music*.

Two sacred pieces with Latin words have been printed in No. xxi. of the Old English Edition: 'Homo natus,' *a* 6, and 'Ne reminiscaris,' *a* 5 (Treble Solo and Instruments).

Of MS. music by Wilbye, there is an imperfect 'Oh, who shall ease me,' *a* 6, wanting the 2nd Cantus and Altus parts, in the Bodleian Library (MS. Mus. f, 20–24). The Altus part of three Phantasias, *a* 4, is in B.M. Addl. MS. 29,427. A volume of Lessons for the Lute was sold in the Library of the Rev. William Gostling of Canterbury in 1777, but it is not known whether it still exists.

An appreciation of Wilbye's music will be found in Dr. Walker's *History of Music in England*, 1907, the conclusion of which may be quoted. 'Both as a technical musician and as an expressive artist, Wilbye is one of the very greatest figures in English music; his total output, compared with that of many of his contemporaries, was not large, but its splendid quality places him, along with Purcell, at the head of English secular composers.' G. E. P. A.

WILD, Franz, one of the best known of German tenors, the son of homely country folk, born Dec. 31, 1791, at Hollabrunn in Lower Austria. At his baptism the cold water made him cry so lustily that Blacho, the schoolmaster, remarked, 'That child will make a fine singer some day; he shows a turn for it already, and I must teach him, let us hope with success' — a prophecy destined to be brilliantly fulfilled. In due time the boy, well-trained, entered the choir of the monastery at Klosterneuburg, near Vienna, and thence was promoted to the court chapel. His voice changed with extreme rapidity in his 16th year, the process only lasting two months, after which he became a chorus-singer, first at the Josefstadt, and then at the Leopoldstadt theatres. A happy accident brought him into notice. General excitement about the war prevailing at the time, some battle-songs by Collin (of Beethoven's 'Coriolan'), set to music by Weigl, were being sung at the theatre, when one night the solo-singer fell ill, and Wild, though unprepared, took his place, and sang so finely that he was received with acclamation. He was at once offered an engagement for the Kärnthnerthor theatre, to sing in the chorus and take subordinate parts. His powerful sonorous voice told with so much effect one night in the quartet in 'Uthal,' that Hummel recommended him to Prince Esterhazy (whose band at Eisenstadt Hummel was conducting), and he entered on an engagement for six years from Oct. 11, 1810. Soon after, however, Count Ferdinand Palffy endeavoured to secure him for the theatre 'an der Wien,' but Prince Esterhazy declined to let him go. Wild pressed for his release, which was at last granted in Sept. 1811. In the meantime he had taken the law into his own hands, and was singing Ramiro in Isouard's 'Cendrillon' at the above theatre, first 'als Gast' (July 9), and then (Aug. 28) with a permanent engagement. His success was great, and when the theatre was united under one management with the Kärnthnerthor (1814) he removed thither, and as Jean de Paris (1815) excited universal admiration by the liquid tones of his voice. For two years he was acting there with those excellent singers Forti [vol. ii. p. 90] and Vogl [*ante*, p. 363], his last appearance being June 4, 1816, after which he started on a tour through Frankfort, Mainz, Leipzig, Berlin, Dresden, Hamburg, and Prague. On Nov. 9, 1816, he appeared for the first time as Sargines at Darmstadt, having been made Kammersänger to the Grand Duke of Hesse. Here he remained till 1825, crowds flocking to see him when he played, and offering him almost princely homage. From Darmstadt he went to Paris, principally for the sake of further study with Rossini and Bordogni, and after this accepted an invitation to Cassel as Kammersänger. In July 1829 he went to Vienna, his engagement being made permanent on Nov. 1, 1830, and there he remained till 1845, except for occasional tours. One of these brought him to London in 1840, where he appeared with Staudigl and Sabine Heinefetter at the Princess's in 'Das Nachtlager,' 'Jessonda,' 'Iphigénie en Tauride,' and 'Der Freischütz.' His last appearance on the stage was at the Kärnthnerthor theatre, March 24, 1845, his part being Abayaldos in 'Dom Sebastian.' After this he became régisseur. Wild celebrated the 50th anniversary of the commencement of his career by a concert (Nov. 8, 1857), in which all the principal singers of the court opera took part. Even then he was listened to with pleasure from the perfection of his style and the remarkable preservation of his voice. Latterly it had acquired so much the tone of a baritone that he sang such parts as Don Juan, Zampa, and Sever with irresistible power and energy. The parts in which Wild excelled, besides those from classical and lyric operas already mentioned, were Telasco ('Cortez'), Arnold ('Tell'), Orestes, Masaniello, Eleazar, Georges Brown, Licinius ('Vestale'), Edgardo ('Lucia'), and especially Tamino, Florestan, Joseph (Méhul), and Othello. High notes he never forced, but preserved the full power and freshness of his middle register, which told most effectively in declamation and recitative. Although short he was well and compactly built, with eyes full of fire, an expressive countenance, and all the qualities fitted to give effect to his acting, which was natural and lifelike without exaggeration. As a concert-singer he was always well received, but perhaps his best

singing of all was in church. Those privileged to hear him sing the Lamentations during Holy Week will never forget how the full round tones of his superb voice floated forth in perfect devotional feeling.

One of the happiest events of Wild's life was his meeting with Beethoven in 1815, at a festival-concert on the birthday of the Empress of Russia. The last number of the programme was the quartet in 'Fidelio,' 'Mir ist so wunderbar.' Through some curious chance Beethoven himself appeared, and extemporised for the last time in public, before an audience of monarchs and statesmen. Wild had arranged to substitute 'Adelaide' for an air of Stadler's: Beethoven was delighted, and at once offered to accompany it. 'His pleasure at my performance,' continues Wild, 'was so great that he proposed to instrument the song for orchestra. This never came off, but he wrote for me the Cantata[1] "An die Hoffnung" (to Tiedge's words), which I sang to his accompaniment at a very select matinée.' On the 20th of April of the next year, Wild gave a little musical party at which he sang the same songs; Beethoven again accompanied him, and this was his farewell as an accompanist, as the other had been his farewell as a player.[2] Wild died in 1860, at Ober Döbling, near Vienna. C. F. P.

WILDER, JÉRÔME ALBERT VICTOR VAN, lyric poet and musical critic, born Aug. 21, 1835, at Welteren, between Alost and Ghent. While studying for his doctor's degree in law and philosophy at the University of Ghent, he also frequented the Conservatoire, and thus acquired a thorough knowledge of harmony. Having written for a time for the *Journal de Gand* he came to the conclusion that there was no field in Belgium for a writer on music, and determined, like his countrymen Vaez and Gevaert, to push his way in Paris. He began by translating songs, and ended with adapting Wagner's works for the French stage. Not only being a clever versifier, but having a fine musical instinct, his work of this kind is excellent. He adapted for the French stage Mozart's 'Oca di Cairo'; Schubert's 'Häusliche Krieg'; Paisiello's 'Barbiere di Siviglia'; Weber's 'Silvana'; and Wagner's 'Meistersinger,' 'Tristan und Isolde,' and 'Walküre.'

His critiques and *feuilletons* in *L'Évènement*, *L'Opinion Nationale*, *Le Parlement*, and *Le Gil Blas* have not yet been collected. He wrote for the *Ménestrel* from June 1871 to 1884, and has republished *Mozart: l'homme et l'artiste* (Paris, 1880, 8vo, and 1881, 12mo), and *Beethoven: sa vie et son œuvre* (Paris, 1883, 12mo). To him also we owe the publication of Mozart's ballet 'Les petits Reins.' G. C.

WILDER, PHILIP VAN, or PHILIP DE WILDROE. See PHILIPS, vol. iii. p. 708*a*.

[1] Op. 94, composed in 1816, not to be confounded with an earlier setting of the same poem, op. 32, composed 1805.
[2] Thayer, *Beethoven*, iii. 327, 382 (first ed.).

WILHELM, CARL, worthy of commemoration only as composer of the WACHT AM RHEIN; born at Schmalkalden, Sept. 5, 1815, and died there Aug. 16, 1873. He directed the Liedertafel at Crefeld from 1840 to 1865, composed his famous song in 1854, and received an annual pension of £150 for it in 1871. G.

WILHELMJ, AUGUST DANIEL FERDINAND VICTOR, was born at Usingen, in the duchy of Nassau, on Sept. 21, 1845. His father, who was a doctor of laws, and for some time Attorney-General of Prussia, owned considerable property in vineyards at Hattenheim. Wilhelmj's mother, *née* Charlotte Petry, was an excellent pianist, a pupil of André, Offenbach, and Chopin. Wilhelmj's earliest instruction in violin-playing was given him in 1849, by Konrad Fischer, who was then the Duke of Nassau's capellmeister, at Wiesbaden. He developed into an able violinist at an early age, indeed his talent was so precocious that when Henriette Sontag heard him in 1852 she embraced the seven-year-old child warmly, exclaiming: 'You will be the German Paganini.' Her prediction was destined to bear fruit speedily, for on Jan. 8, 1854, Wilhelmj made his first public appearance at a charity concert given at Lumbourg-on-the-Lahn, when he created a great impression; later his playing at the Court Theatre, Wiesbaden, is said to have 'astounded his audience.' Such encouragement strengthened the boy's desire to adopt the violin as a profession. But his father, in spite of his son's wonderful progress, did not favour the idea. However, he eventually decided to leave the decision to the judgment of some competent musical authority as to his son's capabilities. This opportunity came when Prince Emil von Wittgenstein sent Wilhelmj to Liszt, who was so enchanted with the child's playing of Spohr's 8th Concerto, and Ernst's 'Airs Hongroises,' that he sent him to David at Leipzig with the words: 'Let me present to you the future Paganini! Look well to him!' This was in 1861. In the following year he played Ernst's 'Concerto Pathétique,' at a Conservatorium Concert, and on Nov. 24 of the same year he played Joachim's Hungarian Concerto at a Gewandhaus concert with conspicuous and admitted success. We remained at the Conservatorium for three years, having Hauptmann and Richter to teach him harmony and composition. Then (in 1864) he went to Frankfort for further study with Raff. The following year (1865) saw Wilhelmj begin the wandering life of a virtuoso, which led him to carry his art into more countries than almost any other artist, save, perhaps, Reményi. He first went to Switzerland; then in 1866 to Holland, and in the summer — through Jenny Lind's influence — came to London, making his début, on Sept. 17, at one of Mr. Alfred Mellon's Promenade Concerts at Covent Garden, and



AUGUST DANIEL FERDINAND VICTOR WILHELMJ

receiving a rapturous ovation. He was equally successful in his first appearance at a Monday Popular Concert on Nov. 26 following, and likewise in his début at the Crystal Palace on Dec. 1. In 1867 Wilhelmj was in France and Italy. In Paris — through Joachim's introduction — he was first heard at Pasdeloup's concert, given at the Cirque Napoléon on Jan. 20. Then, in the autumn, he went to Florence, where he made his début on Dec. 15, 1867, at the Società del Quartetto. At the fourth concert of the Society, on Dec. 29, Wilhelmj was elected Protettore della Società. The 27th of Jan. 1868 saw the violinist's first appearance in St. Petersburg, whither, with Hector Berlioz, he had been invited by the Grand Duchess Helena Paulovna. The year 1869 was spent in revisiting France, Switzland, and Belgium; the following year in touring through England, Scotland, and Ireland, with Santley. From the British Isles Wilhelmj went — in 1871 — for a tour that extended through Holland, Denmark, Norway, and Sweden. During these travels he was elected a member of the Royal Academy of Stockholm; made a knight of the order of Gustavus Vasa, and decorated with the grand medal of Arts and Sciences — also at Stockholm. His first appearance before a Berlin audience was on Oct. 22, 1872, at a Singakademie concert, and on March 22, 1873, he made his first appearance in Vienna. In 1875 Wilhelmj was in England again. He played at the Philharmonic Society's concert in memory of Sterndale Bennett, and occupied himself during the year in propagating the cult of Wagner in England, playing his music on all occasions, and leading orchestral performances of the German master's works. In 1876 Wilhelmj led the orchestra at Bayreuth, coming to England again in 1877. In the same year he induced Wagner to journey to London and conduct the famous festival at the Albert Hall. Wilhelmj led the violins, and organised two extra concerts on a less lavish scale on May 28 and 29. After this, Wilhelmj suffered a serious illness. In 1878 he started on his great tour round the world, which lasted until 1882, when he passed through London on his way to Germany, home to his villa at Mosbach-Biberich on the Rhine, after which he practically retired from public life for some time. During his stay at Biberich, Wilhelmj founded a violin school in conjunction with R. Niemann, in the neighbouring Wiesbaden. In 1885 he was travelling again, and it was in this year that — at the invitation of the Sultan of Turkey — he had the unique experience of playing before the ladies of the Seraglio. Probably Wilhelmj was the only violinist to whom such a compliment had, until then, been paid. The Sultan decorated him with the order of the Medjidie, of the second class, and also presented him with some fine diamonds. Blasewitz, near Dresden, became Wilhelmj's home from 1886 until 1893, in which year he installed himself in London. In 1894 he was appointed principal violin professor at the Guildhall School of Music. He also taught privately, and although he never appeared at London concerts during the latter years of his life, Wilhelmj's massive, dignified figure, with its flowing grey hair, crowned with a wide-brimmed soft felt hat, was familiar to concert-goers as a member of the audience. He died after a short illness at his residence, 54 Priory Road, West Hampstead, Jan. 22, 1908. He was twice married; (1) to the Baroness Liphardt — a niece of Ferdinand David — on May 29, 1866; (2) to Miss Mariella Mausch-Jerret, a distinguished Dresden pianist, in 1895. His son Adolf Wilhelmj (b. March 31, 1872) was appointed violin professor to the Belfast Conservatoire, in 1895.

The qualities that combined to make Wilhelmj one of the greatest violinists of his day may be summed up in the force of his personality, the great certainty of his technique, his rich tone, cultured rendering and splendid poise. He stood for dignity and breadth. He believed that people wanted intellectual renderings, and he aimed at an exact balance of intellect and imagination, conveying a suggestion of reserve force that was essentially majestic.

In his later years he took an active interest in the technique of violin-making, and was a fervent patron and champion of more than one continental maker of the present day. He was convinced that the 'secret of the Cremona makers' lay in varnishing their violins whilst the backs and bellies were fixed only to the top and bottom blocks of the instruments, the final gluing taking place after the varnish was dry. His house in Avenue Road was (in 1894) a museum of modern-made violins, and he was for ever encouraging amateur violin-makers to devote themselves to the art.

He composed several pieces for the violin, and was very successful in arranging Wagner's 'Preislied' and other notable themes for the violin. He also wrote a 'Modern Violin School' with James Brown, which was published by Novello & Co., in six parts. *Violin Times*, Feb. 1894; *Musical Times*, June 1901; *Today*, vol. i. No. 5. Sept. 1883; *Times*, Jan. 25, 1908; Lahee, *Famous Violinists; Cenni Storici intorno alla Società del Quartetto in Firenze.* Also personal interviews. E. H-A.

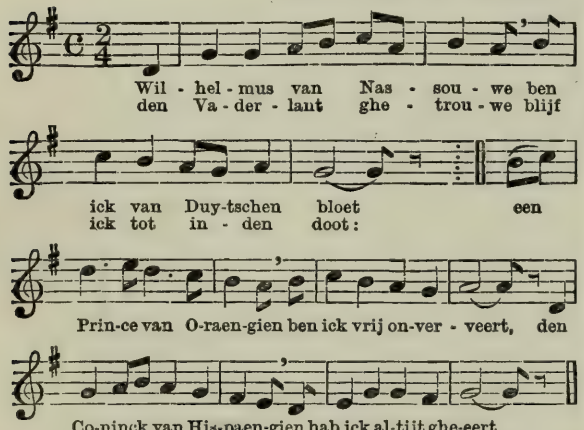
WILHELMUS VAN NASSOUWE is the national anthem of Holland. The origin both of the words and the melody has given rise to much discussion.[1] It is still a point of

[1] In vol. v. of the *Tijdschrift der Vereeniging* the subject is discussed at full length by Loman, van Riemsdijk, Land, Enschedé, and van Duyse. Fifteen versions of the song are placed one under the other to show wherein they differ, and their various sources are stated.

controversy whether Marnix van St. Aldegonde wrote the words of the song, or whether, as Professor Enschedé surmises,[1] the words were originally written in French about 1568, and that Marnix translated them into Dutch in 1572. The melody[2] has at length been conclusively proved to be of French origin, for the oldest version of the song, which appeared in the first edition of the *Geusenliedenboeczken* of 1581, bears the heading 'Naar de wijze van Chartres.' This is the tune of a song of derision (Spotlied), on the siege of Chartres, undertaken by Condé and his Huguenots in 1568, and entitled 'O la folle entreprise du Prince de Condé.'[3] And soldiers who were employed by Condé and afterwards by William of Orange evidently brought the melody from the North of France to the Netherlands, where it was adopted as a national song. The Wilhelmslied has undergone many changes, but the following version given by F. van Duyse in his *Oude Nederlandsche Lied*, ii. p. 1620, claims to be the best and oldest.[4]

WILHELMUS VAN NASSOUWE (1581)

*Naar de wijse van Chartres.*

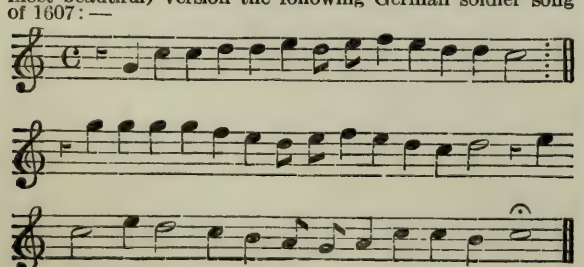



[1] *Tijdschrift*, etc. vol. vii. (1904).

[2] Under SONG (iv. 589) it was stated by error that this melody was identical with the English song, 'What if a day.' The English tune resembles the tune to another patriotic Dutch Song called, 'Bergen op Zoom.'

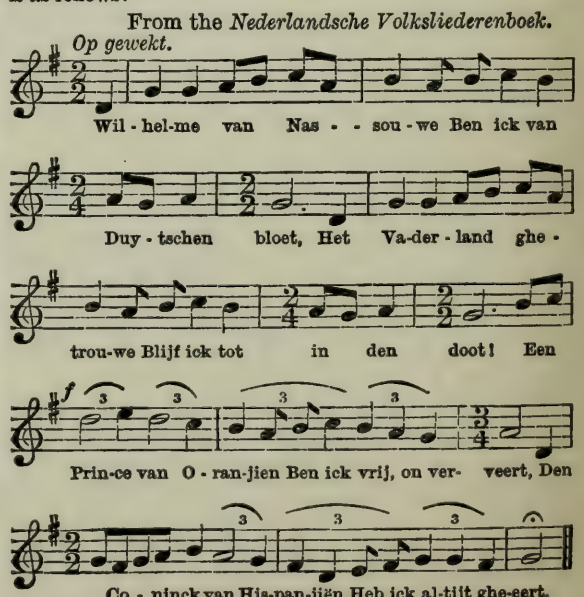
[3] In an undated 'Recueil de Chansons spirituelles . . . avec autres; Chansons des Victoires qu'il a pleu à Dieu de donner à notre très-christien roy, Charles IX. . . . par Christofle de Bordeaux, Paris' (*c.* 1570) we find at No. 48, 'autre chanson de la ville du Chartres assiégée par le prince de Condé, sur un chant nouveau' beginning with the words 'O folle entreprise.' And in the collection of 1619 entitled 'La pieuse alouette avec son tire-lire' there is a hymn in honour of the Virgin fitted to the same 'folle entreprise' melody. Finally, in 'La Clef des Chansonniers, ou recueil des vaudevilles depuis cent ans et plus' (Ballard, Paris, 1717), a song occurs called 'Mon Dieu, la belle entrée,' the air of which is the old reading of the Chartres song. All this proves that the song survived for many years also in France.

[4] Duyse thinks that in the beginning the Wilhelmus melody was a signal or trumpet-blast. With this Enschedé does not concur, although he admits it was essentially an army-song; and he quotes as the purest (though not the most beautiful) version the following German soldier song of 1607: —



Another version, frequently found in modern collections, is as follows: —

From the *Nederlandsche Volksliederenboek.*




(The writer owes her thanks to Professor J. W. Enschedé of Amsterdam for much of the above information.) A. H. W.

WILHEM, GUILLAUME LOUIS BOCQUILLON, a musician known chiefly by his efforts to promote the popular teaching of singing, was born at Paris, Dec. 18, 1781. In early youth he was in the army, but an irresistible passion for music made him take to it as the pursuit of his life. After passing through the Paris Conservatoire, he became one of the Professors in the Lycée Napoléon, and afterwards had a post in the Collége Henri IV. His original compositions were few — chiefly settings of Béranger's lyrics. It was about the year 1815 that he began to interest himself in the class-teaching of music in schools, and through Béranger's influence, was put in charge of the musical part of the work of a society for promoting general education, and afterwards, as his plans broadened out, he was made director-general of music in the municipal schools of Paris. He threw himself into this cause with an enthusiasm which soon produced striking results. Besides the school teaching, he had classes which gave instruction to thousands of pupils, mainly working people; and out of this presently grew. the establishment of the ORPHÉON, the vast organisation which has since covered France with singing-societies. [See vol. iii. p. 567.]

The specialty of Wilhem's system turned on the point of school organisation. The plan of 'Mutual Instruction,' as it was called, was then much in vogue in France as a way of economising teaching power, and the point of the Wilhem System was the application of this idea to the teaching of singing. His principal class-book, the *Manuel Musical à l'usage des Colléges, des Institutions, des Ecoles, et des Cours de Chant* is an explanation of the ordinary written language of music, clefs, staves, signa-

tures, time-symbols, etc., interspersed with a number of solfeggio exercises for class practice; the explanations are of the kind usually found in musical instruction books. His special way of arranging the classes is explained in his *Guide de la Méthode* (4th edition, dated 1839).

The real merit of Wilhem was the energy and self-devotion he gave to the task of getting music brought into the curriculum of primary schools. Before his time part-singing, in a popular or general way, was apparently unknown in France, and it is for what he did to popularise it, irrespective of any specialty of method, that his name deserves to be held in honour. His life was entirely given to the cause. It brought him no profit — his 'appointements' were but 6000 francs a year — and though his particular method has gone out of use, the effect of his work has been lasting. He died April 26, 1842. R. B. L.

WILIS, THE, OR THE NIGHT-DANCERS. An opera of E. J. LODER'S. [See NIGHT-DANCERS, vol. iii. p. 379, and for Puccini's opera on a kindred subject, see VILLI, LE, *ante*, p. 276.]

WILLAERT, ADRIAN, the founder of the Venetian school of musicians, was born in Flanders about the year 1480. His birthplace has been generally given as Bruges, a statement which, according to Fétis, rests on the authority of Willaert's own pupil Zarlino; but this reference appears to be an error: while on the other hand we have the express assertion of a contemporary, Jacques de Meyere (1531), that he was born at Roulers, or Rosselaere, near Courtrai.[1] Willaert was bred for the law and sent to Paris for the purpose of study; but his energies were soon turned aside into their natural channel, and he became the pupil[2] either of Jean Mouton or of Josquin des Prés — which, it is not certain — in the theory of music. [Three compositions in MS. at Bologna are dated 1518.] He returned to Flanders for a while, then went to Venice, Rome, and Ferrara. It was during this visit to Rome, when Leo X. was Pope, that Willaert heard a motet of his own ('Verbum dulce et suave') performed as the work of Josquin. As soon, it is added, as the choir learned its real authorship, they refused to sing it again. Willaert's name evidently had not yet become that power which it was soon to be, under the naturalised form of 'Adriano,' among Italian musicians. From Ferrara he went northward, and became cantor to King Lewis of Bohemia and Hungary; and as on Dec. 12, 1527, he was appointed chapel-master of St. Mark's at Venice by the doge Andrea Gritti, it is presumed[3] that he returned to Italy at the king's death in the previous year. [In 1542 and 1556 he visited his native country.] His career at Venice, where he lived until his death, Dec. 7, 1562,[4] is associated principally with the foundation of the singing-school which was soon to produce a whole dynasty of musicians of the highest eminence in their day. Among the first of these may be named Willaert's own pupils, Zarlino and Cyprian de Rore; the latter was Willaert's successor at St. Mark's.

Willaert's compositions are very numerous.[5] Those published at Venice include [five masses, 1536]; three collections of motets, 1539–1545 and 1561; two of madrigals, 1546 and 1563; a volume of 'Musica nova,' 1559, containing both motets and madrigals; several books of psalms (1550, 1555) and of hymns (1542), Canzone Villanesche, 1545; Fantasie e Ricercari, 1559. Besides these a variety of his works may be found in different musical collections published during his lifetime at Antwerp, Louvain, Nuremberg, Strasburg, and other places. [See the *Quellen-Lexikon* for lists.] Willaert holds a remarkable position among those Flemish masters whose supremacy in the musical world made the century from 1450 to 1550 distinctively 'the century of the Netherlands.'[6] He did not merely take up the tradition of Josquin des Prés; he extended it in many directions. From the two organs and the two choirs of St. Mark's he was led to invent double choruses; and this form of composition he developed to a perfection which left little even for Palestrina to improve upon. His motets for 4, 5, and 6 voices are of the pure Belgian style, and written with singular clearness in the different parts. In one instance he advanced to the conception of an entire narrative, that of the history of Susannah, set for five voices.[7] It would be absurd to describe such a work as an oratorio, yet the idea of it is not dissimilar. Indeed, in departing to some extent from the severity of his predecessors and creating for himself a richer style of his own, Willaert ventured to be more distinctively declamatory than any one before him. The complexion, therefore, of his writing, though it might appear 'dry' to M. Fétis, is markedly more modern than that of his masters. He has also a good claim to be considered the veritable father of the madrigal, and it is his compositions in this field which are probably the best remembered of all he wrote. To contemporaries, however, if we may believe Zarlino, his church-music appealed most strongly; his psalms, and in particular a Magnificat for three choirs, being peculiarly admired. R. L. P.

[1] See the opposite views in Fétis, viii. 470 (2nd ed., 1867), and E. vander Straeten, *La Musique aux Pays-bas*, i. 249-257. Sweertius, *Athenae Belgicae*, p. 104 (Antwerp, 1628, folio), also describes Willaert as of Bruges. Very possibly the discrepancy is to be explained by supposing Bruges to have been the seat of Willaert's family, and Roulers that of his actual birth.

[2] See A. W. Ambros, *Geschichte der Musik*, iii. 502.

[3] Fétis, viii. 471.

[4] A fine portrait of the musician is given by M. vander Straeten, i. 258.

[5] See the lists in Fétis *l.c.*, and, for those published in the Netherlands, M. Goovaert's *Historie et Bibliographie de la Typographie musicale dans les Pays-bas*, under the different years.

[6] Ambros, i. 3. See this writer's excellent criticism of Willaert, vol. iii. 503–509.

[7] Compare Fétis, viii. 471.

WILLEMS. The surname of a family of Ghent violin-makers, consisting of Jooris, Hendrick — presumably his brother — and the latter's son, or nephew, Heyndrick. JOORIS (worked 1634–42) was a cornet-player as well as a luthier, in which latter capacity he turned out very careful work. His model resembles that of the Amati School, but with stouter and more projecting edges. The varnish is brittle and pale in colour. A bass viol by Jooris is preserved in the Snoeck Collection, Berlin. His son Nicholas was a viol-player in the Ghent Cathedral. HENDRICK I. (1651–98) was the best maker of the trio. He followed the Stainer model, adhering to the high arch, sharp-edge, and stiff sound-holes, of the Brescian School. The work of this maker is excessively neat, and the wood of the belly always well chosen, but the varnish is ordinary and roughly laid on. For the backs of his fiddles he employed maple wood, beech, lime, and almond. Some of Hendrick Willem's work is preserved in the cathedral at Ghent, and in the Snoeck Collection in Berlin there is a Pochette of his dated 1679. He also made lutes. HEYNDRICK II. (1717–1743) made fiddles and violoncellos on the Amati model. A certain J. B. Willems, who came to the fore as a maker of brass instruments in 1760, seems to have been a fiddle-maker also. The relationship is undefined. Von Lutgendorff, *Die Geigen und Lautenmacher*. E. H-A.

WILLIAM TELL. See GUILLAUME TELL, vol. ii. p. 259*a*.

WILLIAMS, ANNA, born in London, August 6, 1845, daughter of Mr. William Smith Williams, reader to Messrs. Smith, Elder & Co., to whose insight the publication of *Jane Eyre* was due. She was taught singing by Mr. H. C. Deacon and Mr. J. B. Welch, and on June 27, 1872, took the first soprano prize at the National Prize Meeting Festival at the Crystal Palace. She afterwards studied for fifteen months at Naples with Domenico Scaafti, and on Jan. 17, 1874, reappeared at the Crystal Palace. She obtained a very high position as an oratorio- and concert-singer at the principal festivals and Musical Societies of the United Kingdom. Special mention must be made of her singing at three successive Birmingham Festivals in three new oratorios: in 1885 in Stanford's 'Three Holy Children'; in 1888, in Parry's 'Judith'; and in 1891, at very short notice, in Stanford's 'Eden.' On the last occasion she received from the committee a handsome present in acknowledgment of her readiness in taking extra work on account of the illness of Mme. Albani (*Brit. Mus. Biog.*). She sang occasionally in opera in the provinces, but it is as a refined and accomplished concert-inger that she was best known. Her powerful soprano voice was of 2½ octaves in compass, and she used it like a true musician. On Oct. 13, 1897, while still in the plenitude of her powers, she made a farewell appearance, and devoted herself to teaching at the Royal College of Music and elsewhere, until 1904, when she resigned her appointment; she has since lived out of England. A. C.

WILLIAMS, ANNE. See below, WILLIAMS, the Sisters.

WILLIAMS, CHARLES FRANCIS ABDY, born at Dawlish, S. Devon, July 16, 1855, was educated at Sherborne School, and subsequently under the Rev. F. A. Radcliffe, Rector of Milston, near Amesbury, whose influence contributed, in no small degree, to foster his love of music. In 1875 he entered Trinity College, Cambridge, where he took the degrees of B.A. in 1878, M.A. in 1882, and Mus.B. in 1891. He also took the Oxford Mus.B. degree in 1889. While at Cambridge he took an active part in the management of the Cambridge University Musical Society, and played the violin and viola at its concerts. On taking his degree he went for health to New Zealand, where he was organist for some years at a church in Auckland, playing in the orchestra of the Auckland Choral Society, and founding a Glee Club. Returning to England in 1889 he resumed his studies for the church; but family opposition to the musical profession being overcome, he became organist and music-master at Dover College in 1881. In the following year he entered the Leipzig Conservatorium, and in 1885–91 was organist of St. Mary's, Boltons, S.W., where he did much to improve the standard of the music. He next devoted himself to the study of Ancient Greek Music, and especially Plain-song, making tours for purposes of research in Italy, Belgium, and France. Articles and lectures by him on this subject led to his appointment, in 1895, as composer and director of the music of the Greek Theatre at Bradfield College, of which institution he afterwards became the organist. For the Greek plays he made use of ancient modes and rhythmical forms, besides reproducing, from ancient models, auloi and lyres, on which he taught the boys to play. In 1901, in consequence of ill-health, he retired, and since that time has written many valuable books, and done much to promote the revival of plain-song. He trained the body of priests of Capri in the Solesmes system in 1904, and directed the music of their Easter Mass; this led to the establishment of that system in the island, a work for which in 1907 he was received in private audience and thanked by the Pope.

His published compositions are few in number; they include a Magnificat and Nunc Dimittis in F, a Morning, Evening, and Communion Service for Alto, Tenor, and Bass, the Choruses of the 'Antigone' of Sophocles, in the Greek modes, as performed at Bradfield. Unpublished

works are, a quartet in D minor, a violoncello sonata in F, and four canons for clarinet, violin, and pianoforte, all performed at the Musical Artists' Society in 1887–88; the choruses of 'Alcestis' and 'Agamemnon' composed for Bradfield. His literary works are as follows: *A Historical Account of Musical Degrees at Oxford and Cambridge*, 1893; *The Music of the Greek Drama*, essay prefixed to the 'Antigone' choruses; Lives of *Bach* and *Handel*, in the Master Musicians series; *Notation, the Organ*, and *Organ Music*, in the Music Story series; *The Rhythm of Modern Music* (1909); contributions to the *Classical Review*, and to various musical periodicals, on Greek Music, Plainsong, etc., and kindred subjects. M.

WILLIAMS, Charles Lee, fifth son of the late Rev. David Williams, fellow of New College, Oxford, and rector of Alton Barnes, Wilts. Born at Winchester, May 1, 1853, he was a chorister of New College in 1862–65, a pupil and assistant organist to Dr. Arnold at Winchester Cathedral in 1865–70. In 1872 he went to Ireland as tutor and organist of St. Columba's College, where he stayed till 1875. He took the Mus.B. degree at Oxford in 1876. In 1876–82 he was organist and choirmaster of Llandaff Cathedral, and in the latter year entered upon his chief official position, that of organist of Gloucester Cathedral — a position he occupied with much distinction until 1898, conducting, in that time, five Gloucester Festivals, and taking part in the other Three Choir Festivals. He has composed a considerable amount of Church music, and the sacred cantatas 'Bethany,' 'Gethsemane,' 'A Dedication,' 'A Harvest Song,' and 'A Festival Hymn,' all of which have been produced at Gloucester or Worcester Festivals. Owing to ill-health he retired from active work in 1898; since his recovery he has acted, up to the present time, as one of the Examiners for the Associated Board of the Royal Academy of Music and the Royal College of Music. He also edited (with H. G. Chance, M.A.) the continuation of the *History of the Three Choirs*. M.

WILLIAMS, George Ebenezer, born 1783, was a chorister of St. Paul's Cathedral under Richard Bellamy. On quitting the choir (about 1799) he became deputy organist for Dr. Arnold at Westminster Abbey. In 1805 he was appointed organist of the Philanthropic Society's chapel, and in 1814 succeeded Robert Cooke as organist of Westminster Abbey. He composed, when a boy, some chants and Sanctuses, printed in 'Sixty Chants . . . composed by the Choristers of St. Paul's Cathedral,' 1795, and was author of 'An Introduction to the Pianoforte,' 1810, and 'Exercises for the Pianoforte,' 1815. He died April 17, 1819, and was buried April 24, in the south cloister of Westminster Abbey. W. H. H.

WILLIAMS, Maria Jane, a soprano singer of great merit, was born in Glamorganshire, Oct. 9, 1793, and she resided mostly in that county. Her chief title to remembrance is her collection of traditional Welsh airs, which was offered in competition at an Eisteddfod held in Abergavenny in 1838. She published forty-three of the melodies, with Welsh words, in 1844, Llandovery (and D'Almaine's, London), but only a few copies seem to have been printed. The title runs 'Ancient National Airs of Gwent, and Morganwg; being a collection of original Welsh Melodies, hitherto unpublished . . . by M. Jane Williams,' 1844, folio. Miss Williams died Nov. 10, 1873. See Welsh Music. F. K.

WILLIAMS, Martha, see below, Williams, the Sisters.

WILLIAMS, Ralph Vaughan, born at Down Ampney, on the borders of Gloucestershire and Wiltshire, Oct. 12, 1872, was educated at Charterhouse (1887–90) and at Trinity College, Cambridge (1892–95). He took the Mus.B. degree in 1894, the B.A. degree 1895, and that of Mus. D. in 1901. Between Charterhouse and Cambridge, in 1890–92, he was at the Royal College of Music, and after taking his degree at Cambridge, he returned to the College for another year, 1895–96. He was a pupil of Parry and Stanford for composition, of Parratt for organ, and of Herbert Sharpe and G. P. Moore for pianoforte. In 1897–98 he made further studies at the Berlin Akademie der Künste, and had composition lessons from Max Bruch. While still at Cambridge he studied composition and fugue with Dr. Charles Wood, and the organ with Dr. Alan Gray; quite recently he has worked in Paris with Maurice Ravel, studying the aims and methods of the most advanced school. In spite of this great diversity of his teachers, he has retained a strongly individual style of his own throughout, and his bold harmonic progressions and other signs of 'modernism' are compensated by his great sense of musical beauty. Perhaps his keen devotion to the cause of folk-song has kept alive in him the love of beautiful melody. He was organist of South Lambeth Church in 1896–99, and has lectured for the Oxford University Extension in Oxford and London. Apart from these engagements, his career has been solely that of a composer.

His published works include: —

The House of Life (cycle of six sonnets by Rossetti), voice and pf.
Songs of Travel (Stevenson). Cycle of three songs.
Four songs (Stevenson).
Separate songs, part songs, and madrigals.
'Toward the Unknown Region' (Walt Whitman), song for chorus and orchestra (Leeds Festival, 1907).
'Willow-Wood' (Rossetti), cantata for baritone solo with accompaniment for orchestra and female chorus. Originally produced as a song with piano accompaniment, at a Broadwood Concert in 1903. In its later form, the work was produced at the 'Musical League' Festival, at Liverpool, September 1909.
Choruses and Incidental Music for *The Wasps of* Aristophanes.

Of unpublished compositions the following may be mentioned: —

Orchestral.

Serenade for small orchestra. (Perf. Bournemouth, 1901.)
Orchestral Impression, 'The Solent.'

Bucolic Suite. (Perf. Bournemouth, 1902.)
Fantasia for pianoforte and orchestra.
Heroic Elegy. (Perf. Royal College of Music, 1901.)
Three Norfolk Rhapsodies founded on Norfolk folk-tunes. (No. 1, perf. Queen's Hall, Promenade Concert, 1906; Nos. 2 and 3 at the Cardiff Festival, 1907.)
Two Orchestral Impressions: (*a*) Harnham Down, (*b*) Boldrewood. (First perf. under Reznicek, Queen's Hall, 1907.)
Symphonic Impression, 'In the Fen Country,' (Perf. at a Beecham Concert. 1909.)
Fantasia on English Folk-songs (studies for an English Ballad opera.)

FOR VOICES AND ORCHESTRA.

Three Songs of Travel, see above.
A Sea Symphony (Walt Whitman), in four movements, for soli, chorus, and orchestra.
Three Noctures for baritone voice and orchestra.
Choruses and incidental music to Ben Jonson's Masque 'Pan's Anniversary.' (Perf. Stratford on Avon, 1905.)
'The Garden of Proserpine' (Swinburne), chorus and orchestra.

CHAMBER MUSIC

String quartet in C minor.
Quintet for pianoforte, violin, clarinet, violoncello, and horn. (Perf. Clinton Concert, 1901.)
Quintet for piano and strings (with double-bass, perf. Broadwood Concert, 1905).
Two small pieces for string quintet.
String quartet in G minor.
Three Studies in English Folk-song for violin and pianoforte.

SONGS.

Four Mystical Songs (George Herbert), for voice and pianoforte.
'On Wenlock Edge' from Housman's 'Shropshire Lad,' for tenor voice, string quartet, and pianoforte.
Various other songs, part-songs, etc.

Arrangements and editions (published) include:—

Fifteen folk-songs from the Eastern Counties arranged for voice and pianoforte.
The Journal of the Folk-song Society, vol. i. No. 8.
The Welcome Songs of Henry Purcell, for the Purcell Society.
The English Hymnal (the tunes arranged, with the exception of the plain-song melodies, edited by W. J. Birkbeck.) M.

WILLIAMS, the Sisters, born at Bitterley, near Ludlow — ANNE, in 1818, MARTHA, in 1821. They received instruction in singing from T. S. Cooke ('Tom Cooke') and Signor Negri, and in 1840 first appeared in public in the provinces, speedily established a reputation in oratorio and other concerts, and in 1846 sang subordinate parts on the production of 'Elijah' at Birmingham. In concerts, their singing of duets of Mendelssohn, Macfarren, Smart, etc., was greatly admired, and is still remembered with pleasure. The elder sister retired from public life on her marriage with Mr. Alfred Price of Gloucester, May 16, 1850, and is thus mentioned in the *Athenaeum* of May 18, 'A more modestly valuable or more steadily improving artist was not among the company of native soprani.'

MARTHA, the contralto, married Mr. LOCKEY, May 24, 1853, and continued her career until 1865. She died at Hastings, August 28, 1897. A. C.

WILLIAMSON, T. G., a composer and music-publisher, at the end of the 18th century. About 1790 he had a music and 'fancy warehouse' at 20 Strand, from which he issued a number of sheet songs, and collections of music. He arranged two sets of 'Hindoostanee Airs,' 1797 and 1798, composed some vocal music, 'Six favourite sonatinas,' a set of marches, and other music. F. K.

WILLING, CHRISTOPHER EDWIN, son of Christopher Willing, alto singer and assistant Gentleman of the Chapel Royal (born 1804, died May 12, 1840), was born Feb. 28, 1830. He was admitted a chorister of Westminster Abbey under James Turle in 1839, and continued such until 1845, during which time he also sang in the chorus at the Concert of Antient Music, the Sacred Harmonic Society, etc. Upon leaving the choir he was appointed organist of Blackheath Park Church, and assistant organist of Westminster Abbey. In 1847 he was engaged as organist at Her Majesty's Theatre, and held the post until the close of Lumley's management in 1858. In 1848 he was appointed organist to the Foundling Hospital, and shortly afterwards also director of the music. In 1857 he was invited to take the place of organist of St. Paul's Covent Garden, which he held in conjunction with his appointment at the Foundling, but resigned it in 1860 to accept the post of organist and director of the music at All Saints', Margaret Street, which he held until 1868. In 1872 he was appointed organist, and afterwards also chorus-master, to the Sacred Harmonic Society. In the same year he was re-engaged as organist in the company of Her Majesty's Theatre (then performing at Drury Lane), and in 1868 was made in addition *maestro al piano*. In 1879 he resigned his appointment at the Foundling Hospital. For many years he was conductor of the St. Albans Choral Union, which held a triennial festival in St. Albans Abbey — now Cathedral. [He died Dec. 1, 1904.] W. H. H.

WILLIS, HENRY, one of the leading English organ-builders; born April 27, 1821; was articled in 1835 to JOHN GRAY; [was for some years organist of Christ Church, Hoxton, subsequently of Hampstead Parish Church, and Islington Chapel-of-Ease, which latter post he filled down to within a few years of his death.] In 1847, in which year he played the double-bass at the Gloucester Festival, he took the first step in his career by rebuilding the organ at Gloucester Cathedral, with the then unusual compass of twenty-nine notes in the pedals. In the Great Exhibition of 1851 he exhibited a large organ which was much noticed, and which led to his being selected to build that for St. George's Hall, Liverpool, which under the hands of Mr. Best became so widely known. The organ which he exhibited in the Exhibition of 1862 also procured him much fame, and became the nucleus of that at the Alexandra Palace, destroyed by fire on June 9, 1873, shortly after its completion. His next feat was the organ for the Royal Albert Hall (opened 1871), which in size, and for the efficiency of its pneumatic, mechanical, and acoustic qualities, shares its high reputation with the second Alexandra Palace organ, which was constructed for the restoration of that building, and was opened in May 1875.

Willis supplied or renewed organs to nearly half the Cathedrals of England, viz. St. Paul's (1872), Canterbury (1886), Carlisle (1856),

Durham (1877), Hereford (1879), Oxford (1884), Salisbury (1877), Wells (1857), Winchester (1853), Truro, St. David's (1881), Edinburgh (1879), Glasgow (1879), as well as many colleges, churches, halls, etc. [He built the organ in Windsor Castle, with a double keyboard, so that the instrument can be played from St. George's Hall or from the Private Chapel.] The award of the Council Medal in 1851 specifies his application of an improved exhausting valve to the Pneumatic lever, the application of pneumatic levers in a compound form, and the invention of a movement for facilitating the drawing of stops singly or in combination. In 1862 the Prize Medal was awarded to him for further improvements. In 1885 the Gold Medal was given him for 'excellence of tone, ingenuity of design, and perfection of execution.' He took out seven patents between 1851 and 1868.

Willis was always a scientific organ-builder, and his organs are distinguished for their excellent engineering, clever contrivances, and first-rate workmanship, as much as for their brilliance, force of tone, and orchestral character. [He died in London, Feb. 11, 1901. See *Musical Times*, 1898, p. 297 ff. and for 1901, p. 164.] G.

WILLIS, Isaac, a Dublin music-publisher who, about 1815 or 1816, took over the premises, 7 Westmorland Street, formerly held by Goulding & Knevett, to whom he acted as agent. His business became extensive, and he removed to London about 1825, the firm being then 'Willis & Co,' and their shop in a room, or rooms of the Egyptian Hall, Piccadilly. In 1827 they removed to 55 St. James Street, and at a later date to 75 Lower Grosvenor Street, and finally, before 1850, to 119 New Bond Street. The Dublin business was retained until 1835–6, when it passed to Messrs. Robinson, Bussell, & Robinson. The music they issued was principally of the 'drawing room' type, and dance music. Their principal collections are Fitzsimon's 'Irish Minstrelsy,' bk. 2, 1816; T. H. Bayly's 'Miniature Lyrics,' 3 books, 1823–5; 'Tyrolese Melodies,' 1827. Isaac Willis may have had some interest in 'Willis's Rooms,' in St. James Street, though in 1850 the proprietors were Frederick and Charles Willis. F. K.

WILLMAN, Thomas Lindsay, a famous clarinettist, was the son of a German who, in the latter half of the 18th century, came to England and became master of a military band. [The clarinettist was born in London about 1783, and lived in Dublin till 1813.] After being a member of a military band and of various orchestras he became, about 1816, principal clarinet in the Opera and other chief orchestras, and also master of the Coldstream Guards' band. His tone and execution were remarkably beautiful, and his concerto-playing admirable. He died Nov. 28, 1840. His age was recorded in the register of deaths as fifty-six, but, by comparison with his own statement made more than eight years before, when he joined the Royal Society of Musicians, it should have been fifty-seven. W. H. H.

WILLMERS, Heinrich Rudolf. A pianist; pupil of Hummel and Fr. Schneider; born at Berlin, Oct. 31, 1821. He was at one time widely known both as a brilliant player and composer for the PF., and was teacher at Stern's school in Berlin from 1864 to 1866. He then resided in Vienna, where he died insane, August 24, 1878. G.

WILLY, John Thomas, violin-player, born in London, July 24, 1812. He was for some time a pupil of Spagnoletti's, and became a member of the King's Theatre band. He played under Costa as a first violin, and later as principal second, during the whole of his career. He led the 'Elijah' at Birmingham in 1846, and was leader at various other festivals; at Jullien's and the London Wednesday Concerts, the new Philharmonic, the National Choral, the Society of British Musicians (of which he became a member in 1837), etc. etc. In 1849–50, and again in 1860, he gave classical chamber concerts at St. Martin's Hall, very much on the plan of the subsequent 'Popular Concerts.' Among the artists who appeared were Mesdames Goddard, Louisa Pyne, Dolby, Mr. Sims Reeves, Sterndale Bennett, Ernst, Piatti, Pauer, etc. He retired from active work in 1880, owing to failing health, and died in London, August 8, 1885. A. C.

WILM, Nicolai von, born at Riga, March 4, 1834, studied at the Leipzig Conservatorium in 1851–56, became in 1857 second conductor at the Stadttheater of Riga, and in 1860 teacher of pianoforte and theory in the Nikolai Institute at St. Petersburg. In 1875 he settled in Dresden, and in 1878 at Wiesbaden. His works are numerous, and some are important; a string sextet, op. 27; a quartet, op. 4; two violin sonatas, opp. 83 and 92; a violoncello sonata, op. 111; two suites for violin and piano, opp. 88, 95, are among the best of his compositions, which include very many pianoforte pieces of a popular kind, and part-songs and motets for chorus, as well as single songs. (Riemann's *Lexikon.*) M.

WILSON, John, was born, according to the inscription on his tombstone, April 5, 1595. Anthony Wood calls him a native of Faversham, but the Faversham registers do not go back to so early a date, and nothing is to be learnt there about his family; it would seem, however, that he was 'kinsman' to Walter Porter, the musician (Wood, *Fasti*, anno 1608). Wood's statement that he was 'naturally inclin'd in his youth to vocal and instrumental Musick' is corroborated by the fact that, before he was twenty, he was employed to write music for 'The Maske of Flowers. Presented By the Gentlemen of Graies-Inne, at the Court of White-hall, in the Banquetting House, vpon

Twelfe night, 1613 (*i.e.* 1614). Being the last of the Solemnities and Magnificences which were performed at the marriage of the right honourable the Earle of Somerset, and the Lady Francis daughter of the Earle of Suffolke, Lord Chamberlaine. London Printed by N. O. for Robert Wilson, and are to be sold at the Shop at Graies-Inne new gate. 1614.' The music to some of the songs is given with the description of the Masque; it has no composer's name, and it is often attributed to Coperario, but that it is by Wilson is proved by his having printed it as his, in a three-part arrangement, in his 'Cheerfull Ayres,' 1660. Possibly this is not the only Stage-music written by Wilson in his youth; for he printed several songs from plays among his later publications, including settings of Shakespeare's 'Take, O take those lips away,' and 'Lawn as white as driven snow.' Rimbault indeed maintained (what is very likely to be the fact) that Wilson was the stage singer who took the part of Balthazar, the character who sings 'Sigh no more ladies,' in some performance of *Much Ado about Nothing*. In the first folio edition of Shakespeare's Plays, 1623, the stage direction has 'Enter the Prince, Leonato, Claudio and Jacke Wilson' (Rimbault, *Who was Jack Wilson?* 1846). This Jacke Wilson was most likely the same 'Mr. Willson y^e^ singer,' who was among the friends of Alleyn the actor,[1] and dined with him on his wedding anniversary, Oct. 22, 1620 (Diary in Young's *Hist. of Dulwich Coll.*, 1889); and the same John Willson who was recommended to the Lord Mayor and Court of Aldermen by Henry Montague, Viscount Mandeville, as one of the 'Servants of the City for Music and voice,' Oct. 21, 1622 (*Remembrancia*, p. 303). The 'John Wilson Musitian' of the parish of St. Bartholomew the Less, whose wife Jone was buried at St. Giles's, Cripplegate, July 17, 1624, and whose son was buried there the following Sept. 3, 'from the house of George Sommerset, musitian,' was probably the same, though J. Payne Collier (*Principal Actors in the Plays of Shakespeare*, 1846) took him to be identical with an infant born 1585, son of one Nicholas Wilson, minstrel, of St. Giles's, Cripplegate. Except that the combination of names is a very common one, there seems to be no reason for doubting the identity of these Wilsons with the subject of this notice.

In 1635 John Wilson was made one of the King's Musicians. The Warrant for his Liveries is dated May 30, 1635, and a patent of £20 per annum 'to continue during life' bears the same date. His name recurs among the Musicians up to 1641, when he is fourteenth on the list of Musicians 'For Lutes, Violls, and Voices' (Rev. H. C. de Lafontaine, *The King's Musick*, pp. 91, 101, etc.) and on the list of His Majesty's Servants of the Chamber in Ordinary, 1641, printed in *The Musician*, May 12, 1897. In the first edition of this Dictionary his name is said to be found in a list dated April 17, 1641, of 'Musicians for the Waytes' (*sic*), but it may be conjectured that the same appointment is meant. Wilson seems to have been a favourite with Charles I., and 'giving his Majesty constant attendance, had oftentimes just opportunities to exercise his hand on the Lute (being the best at it in all England) before him to his great delight and wonder; who, while he played, did usually lean or lay his hand on his shoulder.' Other evidence of the King's appreciation of his singing is found in the verses prefixed to the 'Cheerful Ayres.' During the Civil War, Wilson went with the Court to Oxford, where on Nov. 29, 1644, he signed receipts on behalf of the Musicians. On the following March 10, he was made Doctor of Music by the University, being 'now the most noted Musitian of England.' After the surrender of the garrison at Oxford in 1646, 'he spent some years in the family of Sir Will. Walter of Sarsden in the Parish of Churchill in Oxfordshire, who with his Lady were great lovers of Musick.' While living there he contributed 'An Elegie to the memory of his Friend and Fellow, Mr. William Lawes,' to H. Lawes's 'Choice Psalmes,' 1648. It is probable that he devoted his time to composition during this period of retirement, for most of his published music appeared between 1648 and 1660. 'At length,' says Wood, 'upon the desire of Mr. Tho. Barlow of Qu. Coll. (then Lecturer at Churchill) made to his quondam Pupil Dr. Joh. Owen, Vicechancellour of this University, he was constituted Musick Professor thereof, an. 1656; which with other helps from some Royalists in these parts (he having then a Lodging in Ball. Coll.) found a comfortable subsistance.' Wood mentions him among those who attended the weekly music meetings at Oxford in 1656 ('he sometimes play'd on the lute, but mostly presided the consort); and describes the 'humoursome way' in which he showed his admiration of Baltzar's violin-playing in 1658. Wilson held the Professorship until 1661. In 1657 he published 'Psalterium Carolinum. The Devotions of his Sacred Majestie in his Solitudes and Sufferings, Rendred in Verse. Set to Musick for 3 Voices and an Organ, or Theorbo, By John Wilson, Dr. and Musick Professor of Oxford. London, Printed for John Martin and James Allestrey, and are to be sold at the Bell in St. Paul's Church-yard, 1657.' He speaks of this work as 'the last of his labours,' and Lawes in a commendatory poem urges him to call back his 'resolution of not composing

[1] It is possible that he may have been intimate with Ben Jonson, who on a presentation copy of his collected *Workes*, 1616 (sold by Messrs. Sotheby, Dec. 18, 1908), wrote the inscription. 'To his most worthy and learned friend, Mr. John Wilson, Ben Jonson's Guift and testimony of his love.'

more.' It may be, therefore, that his next publication was merely a collection of his early songs revised and rearranged. This was 'Cheerfull Ayres or Ballads First composed for one single Voice and since set for three Voices by John Wilson Dr. in Musick Professor of the same in the University of Oxford. Oxford. Printed by W. Hall, for Ric Davis. Anno Dom. MDCLX.' This is described as 'The first Essay (for ought we understand) of printing Musick that ever was in Oxford.'

At the Restoration Wilson returned to his place of Musician in Ordinary (see *The King's Musick* for many references to him); and on Oct. 22, 1662, was sworn as Gentleman of the Chapel Royal in succession to Henry Lawes. Wood implies that he had been Gentleman of the Chapel Royal at the beginning of his career, but there is no record of any such earlier appointment. Wood also says he was made 'one of the Choire at Westminster.' It was at Westminster Abbey that (on Jan. 31, 1670/71) he married Anne Penniall, widow of Matthew Penniall, who had been a gentleman of the Chapel Royal. In the Marriage License Wilson is described as 'of St. Margaret, Westminster, widower, about 66' (Foster's *London Marriage Licenses*, 1887). He died at his house at the Horseferry, Westminster, Feb. 22, 1673/74, and was buried on Feb. 27, in the Little Cloister, Westminster Abbey. By his will, dated April 30, 1671, and proved March 18, 1673/74, he left all his property to his widow, with the exception of a bequest of 40s. to his daughter Rebecca Bowreman, 'to by her a Ring.'

Besides the publications already mentioned, songs and catches by Wilson appeared in his lifetime in Playford's 'Select Musicall Ayres and Dialogues,' 1652 and 1653, and 'Select Ayres and Dialogues,' 1659, and 'The Treasury of Musick,' 1669: in Hilton's 'Catch that catch can,' 2nd edition, corrected and enlarged by J. Playford, 1658: and in Playford's 'Catch that catch can: or the Musical Companion,' 1667. The words of an anthem, 'Hearken, O God,' are in both editions of Clifford's *Services and Anthems*, 1663 and 1664. Much MS. music by Wilson exists in the British Museum and elsewhere; in particular there is a large volume in the Bodleian Library (MS. Mus. b, 1), to which it was presented by the composer before the Restoration, on condition 'that no person should peruse it, till after his death.'

Wilson, according to Wood, 'was a great Humourist and a pretender to Buffoonry'; and Sir N. L'Estrange's MS. *Merry Passages and Jeasts* (B.M. Harl. 6395) gives an anecdote of how 'Willson,' who may be supposed to be John Wilson, provoked a drunken quarrel, in the company of the brothers Lawes. But Henry Lawes, who evidently was intimate with him, presents him in a pleasanter light: —

> From long acquaintance and experience, I
> Could tell the world thy known integrity
> Unto thy friend; thy true and honest heart,
> Ev'n mind, good nature, all but thy great art,
> Which I but dully understand.

Wilson's great reputation among his contemporaries was doubtless due chiefly to his skill as lutenist and singer, though Wood calls him 'the greatest and most curious Judge of Musick that ever was,' and Lawes praises him as a pioneer, in words which seem more appropriate to Lawes himself than to Wilson: —

> For this I know, and must say't to thy praise,
> That thou hast gone in Musick, unknown wayes,
> Hast cut a path where there was none before,
> Like Magellan traced an unknown shore.
> Thou taught'st our Language, first, to speak in Tune,
> Gav'st the right accents and proportion.

His songs are pleasant and melodious, and one or two of them (such as 'In the merry month of May') are still met with in anthologies, but it is probably as an early composer of music to Shakespeare's words that he is now best known. His portrait is in the Oxford Music School collection. G. E. P. A.

WILSON, JOHN, born in Edinburgh, Dec. 25, 1800. The date of birth has been established by Mr. James Love, who has found an entry in the Canongate Records of Edinburgh, to the effect that the singer was the son of John Wilson, a coach-driver, and was born Dec. 25, 1800, and baptized Jan. 4, 1801. He was apprenticed to a printer, and afterwards became corrector of the press to Ballantyne & Co., in which capacity many of the Waverley novels passed through his hands. In 1816 he applied himself to the study of music. After officiating as precentor in a church, he became in 1824 a pupil of Finlay Dun, and soon afterwards appeared at the Edinburgh concerts. In 1827 he commenced teaching singing. He studied under Crivelli, and in March 1830 appeared at the Edinburgh theatre as Henry Bertram in 'Guy Mannering.' His success was so decided that he was straightway engaged for Covent Garden, where he came out Oct. 16, 1830, as Don Carlos in 'The Duenna.' He continued at that theatre until 1835, when he removed to Drury Lane, where he sang in Balfe's 'Siege of Rochelle' and other operas. In 1838, in company with Miss Shirreff and Mr. and Mrs. E. Seguin, he visited America, where he was warmly welcomed. On his return to England he commenced giving those Scottish table entertainments with which his name subsequently became identified, and to which from May 1841 he exclusively devoted himself. He gave them throughout England and Scotland with the greatest success. Their titles were 'A Nicht wi' Burns,' 'Anither Nicht wi' Burns,' 'Adventures of Prince Charlie,' 'Wandering Willie's Wallet,' 'Mary Queen of Scots,' 'Jacobite Relics,' 'The Jameses of Scotland,' 'The Wallace and the Bruce,' and 'A Haver wi' Jamie Hogg.' Early in 1849 he

revisited America. At Quebec he was attacked by cholera and died there July 8, 1849. Wilson's voice was a pure, sweet-toned tenor, and he sang with great taste. W. H. H.

WILSON, Mary Ann, born 1802, was taught singing by Thomas Welsh. Her first appearance in public at Drury Lane Theatre, Jan. 18, 1821, as Mandane in 'Artaxerxes,' caused an immediate furore, as much for her youth and looks as for her fresh sweet voice and brilliant singing. She remained there until July 5, 'about 65 nights' according to Geneste, 'wonderfully attractive.'[1] Her other parts were Rosetta ('Love in a Village'), Clara ( Duenna'), and Lady Gayland ('False Alarms'), etc. After an equally successful provincial tour she went the next year to Italy. The premature strain of her early exertions, however, soon ruined her health, and then destroyed her voice. But her short career was very lucrative, and in the year of her début she made the unprecedented sum of £10,000.[2] On June 9, 1827, she married Welsh, and by him had an only daughter, who married Signor Piatti. Mrs. Welsh died at Goudhurst, Kent, Dec. 13, 1867. A. C.

WILSON, Matilda Ellen, known as Hilda Wilson, was born April 7, 1860, at Monmouth, the daughter of James Wilson, a musician and bandmaster of the Local Volunteer Corps. She studied music at an early age, and her parents having removed to Gloucester she sang in the choir of St. Mildred's there. In 1874–75 she appeared as a soloist with the Gloucester Choral Society. Later she studied singing under Shakespeare at the Royal Academy of Music, and the pianoforte under Morton. From 1880 to 1882 she was the Westmoreland Scholar there and in 1882 was the holder of the Parepa-Rosa Prize. In 1880 she sang at the Gloucester Festival, with such success that she was engaged the two following years for Worcester and Hereford. Later she sang as principal contralto at the Norwich and Birmingham Festivals in addition to those above named, with engagements at the Sacred Harmonic, Royal Choral Society, Crystal Palace, Philharmonic, and at various concerts throughout the United Kingdom. She became a great favourite, on account of her fine voice, the perfection of her style and phrasing, and of her musicianly feeling. Of late years she has appeared less frequently in public, as she devotes herself more particularly to teaching, for which she is pre-eminently qualified. On July 16, 1904, she married Mr. Ashley Richard Hart of Clifton. Her sister Agnes, born Oct. 8, 1864, at Gloucester, studied singing under Visetti. She sang in the Lincoln, Hovingham, and Hereford Festivals, and later became a teacher at the Blackheath and West London Conservatoires of Music. She died April 27, 1907. Her brother, Henry Lane Wilson, has won success as a baritone singer, composer, and arranger of songs. He was originally an organist and pianist, Information kindly supplied by Mr. Lane Wilson. A. C.

WILT, Marie, *née* Liebenthaler, was born Jan. 30, 1833, in Vienna, of poor parents, whom she lost in early life. She was adopted by a respectable couple named Tremier and was married to a civil engineer or architect, Franz Wilt. She first sang in concerts and made a notable success as Jemina in Schubert's 'Lazarus,' performed by the Vienna Singverein, under Herbeck. Advised by Mme. Artôt to adopt the operatic stage, she received vocal instruction from Gänsbacher and Wolf, and in December 1865 made her débuts at Graz, and at Berlin, in the following year, as Donna Anna. On May 1, 1866, she made her début, under the name Vilda, at Covent Garden Theatre as Norma, with considerable success, and later as Lucrezia. She sang again in 1867 with less effect. Between these years she sang in Venice and Vienna, with such success at the latter as Leonora in 'Trovatore,' early in 1867, that she was permanently engaged there in the autumn. She became a great favourite both in dramatic and coloratura parts, though physically unfitted for the latter, on account of her corpulent person, to use the words of Dr. Hanslick.[3] On May 25, 1869, she sang, as Donna Elvira, at the opening of the new Opera-House. In 1874 she was the first Aïda there, and in 1875 the original Sulamith in Goldmark's 'Königin von Saba.' She was a great favourite in concerts, and in 1873 sang with great success at the Rhenish Festival at Aix-la-Chapelle and the Schumann Festival at Bonn. According to Hanslick, she was unrivalled in 'Alexander's Feast,' the Ode to St. Cecilia's Day, and Brahms's 'Requiem.' On the stage, according to the same authority, 'she was a well-played musical instrument; she delighted the ear; a deeper impression she rarely made upon me. Not a vestige of dramatic talent or education' (Hanslick).[4] In 1874 and 1875 she was again at Covent Garden as Donna Anna, Semiramide, Valentine, Alice, etc., with somewhat better success than before. But, in spite of her wonderful voice of great volume and compass she did not make the success that was expected. Probably she would have succeeded better here, as a concert-singer, for she had, according to Mr. Deacon, in his article on singing in the first edition of this Dictionary, 'perfect production and style.' In 1878 she did not renew her engagement at Vienna for family reasons, but became engaged at Leipzig, where she added Brünnhilde to her vast repertory, later at Brünn and Pesth, singing occasionally

[1] According to the same authority, a 'novel mode of puffing was instituted by Elliston, by printing press notices on playbills in red ink' — called by the wags of the day — 'Elliston's blushes.'

[2] Her own statement to Ella, quoted by Pougin in his Supplement to Fétis.

[3] *Aus meinem Leben*, vol. ii. cap. 1.
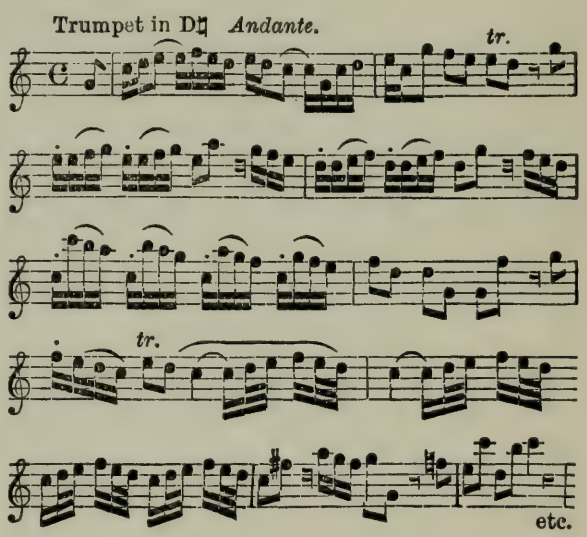
[4] 'Keine Spur von schauspielerischem Talent, schauspielerischer Bildung.'

as a 'guest' on the stage of her native city, and taking up her residence there on her retirement. On Sept. 25, 1891, she committed suicide there by throwing herself out of a fourth-floor window. A. C.

WIND-BAND. The history of the development of wind-instrument music is so closely interwoven with the political and social state of Central Europe in the Middle Ages, that it is almost impossible to sketch the one without touching upon the other. Before the 12th century music of a popular kind was almost entirely in the hands of the wandering or 'roving' musicians, who, associated with actors, acrobats, loose women, etc., led an unsettled life. That their free and lawless existence offered great temptations to those of an unstable character may be inferred from the fact that their numbers increased so much that severe imperial and provincial edicts were enacted for their repression. 'Roving men' were considered 'shadows,' and as such out of the pale of law; they could not inherit landed property, recover debts, nor partake of any Christian sacrament.

Yet by the agency of these wandering vagabonds many of the ancient tunes or songs that we have were preserved. If a new melody grew up like a wild-flower, these fifers, fiddlers, or minstrels took it up and made it known far and wide. Although a social outcast, it was no breach of etiquette to allow the musician in the houses of high or low degree, and learn from him the last ballad or the newest dance tune. On all great occasions, fêtes or church festivals, large numbers of them flocked together for the exercise of their merry calling. But their associating together as a 'band' was a matter of mere momentary convenience, and their performances only consisted of playing the melodies of songs, vocal dance tunes, and marches. Bagpipes being favourite instruments in these bands, we can form an idea of the quality of the 'music.' Trumpets and kettle-drums were strictly forbidden to ordinary minstrels, being reserved for the exclusive use of princes and men of high rank.

These instruments predominated in the bands which officially performed on state occasions, or at royal banquets. It is said that King Henry VIII.'s band consisted of fourteen trumpets, ten trombones, and four drums, in conjunction with two viols, three rebecs, one bagpipe, and four tambourines. Queen Elizabeth's band consisted (1587), besides a small number of other instruments, of ten trumpets and six trombones.[1] The Elector of Saxony had in 1680 twenty court-trumpeters and three kettle-drums, with apprentices trained for the performance of each instrument. Other courts had their trumpeter-corps, and their respective numbers were considered an indication of the importance, wealth, or power of the court. In the German Empire they formed the guild of 'Royal Trumpeters and Army Kettle-drummers,' which enjoyed many privileges and were under the special protection and jurisdiction of the Grand Marshal of the Empire, the Elector of Saxony. No one could be admitted to this corporation without having previously served an apprenticeship of several years. There is no doubt that this corporation exercised a very beneficial effect upon the artistic education of its members. The following example of a trumpet part, from Bach's Christmas Oratorio, proves what the instruments and players of those times were capable of doing, and we must remember that Bach did not write for artists of European celebrity, but for simple members of the town-band of Leipzig: —




The style of trumpet-music, due in a certain degree to the limits of the instrument, preserved its individuality down to our time [see TRUMPET], and many a phrase in the great works of Bach, Handel, and others may have been played as a 'flourish' at a royal banquet.

But with regard to the roving musicians: — As early as the 13th century those 'pipers' who were settled in towns, and who felt the ignominious position of being classed with the wandering vagabonds, combined and formed 'Innungen,' or corporations for their mutual protection, in Germany, France, and England. The first of these, the 'Brotherhood of St. Nicolas,' was instituted at Vienna, 1288, and elected as 'protector' Count Peter von Ebersdorff, a high Imperial official. He organised a 'Court of Musicians,' obtained an Imperial charter for its perpetuation, elaborated a set of laws for the guidance of the members, and presided over it for twenty-two years.[2] In Paris a 'King of Minstrels' was appointed and statutes enacted for the incorporation of the 'Brotherhood of St. Julian,' 1321.[3] [See ROI DES VIOLONS, vol. iv.

[1] Lavoix, *Histoire de l'instrumentation depuis le XVI. siècle jusqu' à nos jours.*

[2] Forkel's *Geschichte der Musik*, vol. i. 2ter Abschnitt, sec. 73, etc. (Leipzig, 1801).

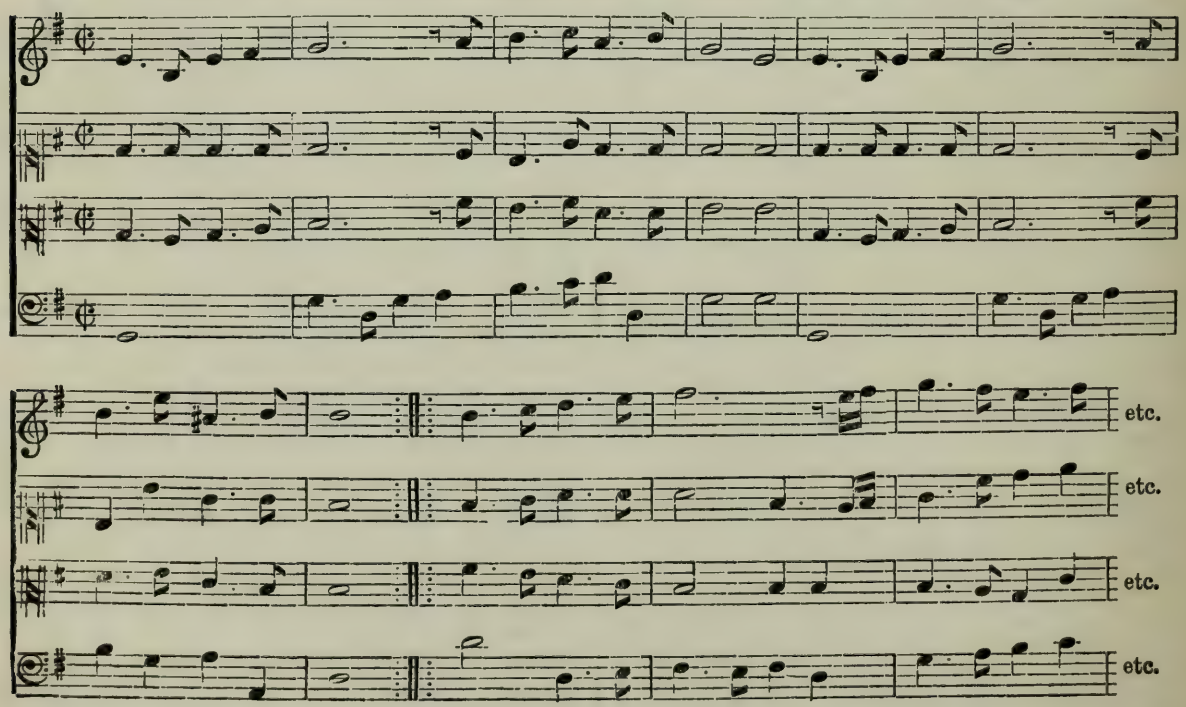
[3] Schletterer's *Geschichte der Spielmannszunft in Frankreich*, p. 115 (Berlin, 1884).

pp. 121 ff.] In England the appointment of 'Patron' of minstrels owed its origin to a curious circumstance. Randal, Earl of Chester, being suddenly besieged, 1212, in Rhydland Castle by the Welsh at the time of Chester fair, Robert de Lacy, constable of Chester, assembled the pipers and minstrels, who had flocked to the fair in great numbers, and marching at their head towards the castle so terrified the Welsh that they instantly fled. In honour of the event the earls of Chester received the title of 'patrons of the minstrels.'[1] This dignified title had, however, no influence whatever upon the progress of music, but merely perpetuated some useless public ceremonies once a year, down to the end of the 18th century. But in Germany it was different. There the first guild at Vienna was imitated during the next two centuries by most of the large Imperial towns, who established regular bands of 'townpipers,' or 'town-musicians,' under the leadership of the 'Stadtpfeifer,' who had to provide all 'musics' at civic or private festivities. Wandering musicians were strictly prohibited from playing within the boundaries of the corporation. In some towns the number of musicians was regulated according to the importance of the occasion, or the rank of the family requiring a band. The 'full band' could only officiate on civic state occasions, or in connection with religious festivals. An alderman could only employ a reduced number; and if at a citizen's wedding more than from four to six pipers were employed, both the Stadtpfeifer and the offending citizen were mulcted in a fine. Kettle-drummers and trumpeters dared not perform except at a nobleman's requisition; the lowest rank of the social scale who could indulge in this luxury being a doctor-at-law. Although the town bands had as yet but poor instrumentation, consisting mostly of fifes, flutes, schalmey, bombard (a sort of tenor or bass oboe), zinken (or cornetti), bagpipes, viols and drums, — yet they are the first germs from which modern bands originated.

In the year 1426 the Emperor Sigismund granted as 'an act of special grace' to the town of Augsburg the privilege of maintaining a corps of 'town trumpeters and kettle-drummers,' a grant extended during the next century to most other free towns; yet it does not seem that the results, in a musical sense, were of such importance as we might expect.

In the pieces written for a band, which date from about three centuries ago and have been preserved to our time, we find a strange habit of keeping different classes of instruments separate. Flutes, reed instruments, trumpets, and hunting-horns, were mostly treated as forming distinct bands. Louis XIV. entrusted Lully with the organisation of certain regimental bands, which were to form a part of the regular army. Before that time the great officers commanding in the field engaged music, if they wanted it, at their own expense. These bands consisted at first of oboes (in four parts — treble, alto, tenor and bass, or bassoon) and regimental drums. The following march is one of the many written by Lully, the notation being that given by Kastner.[2]

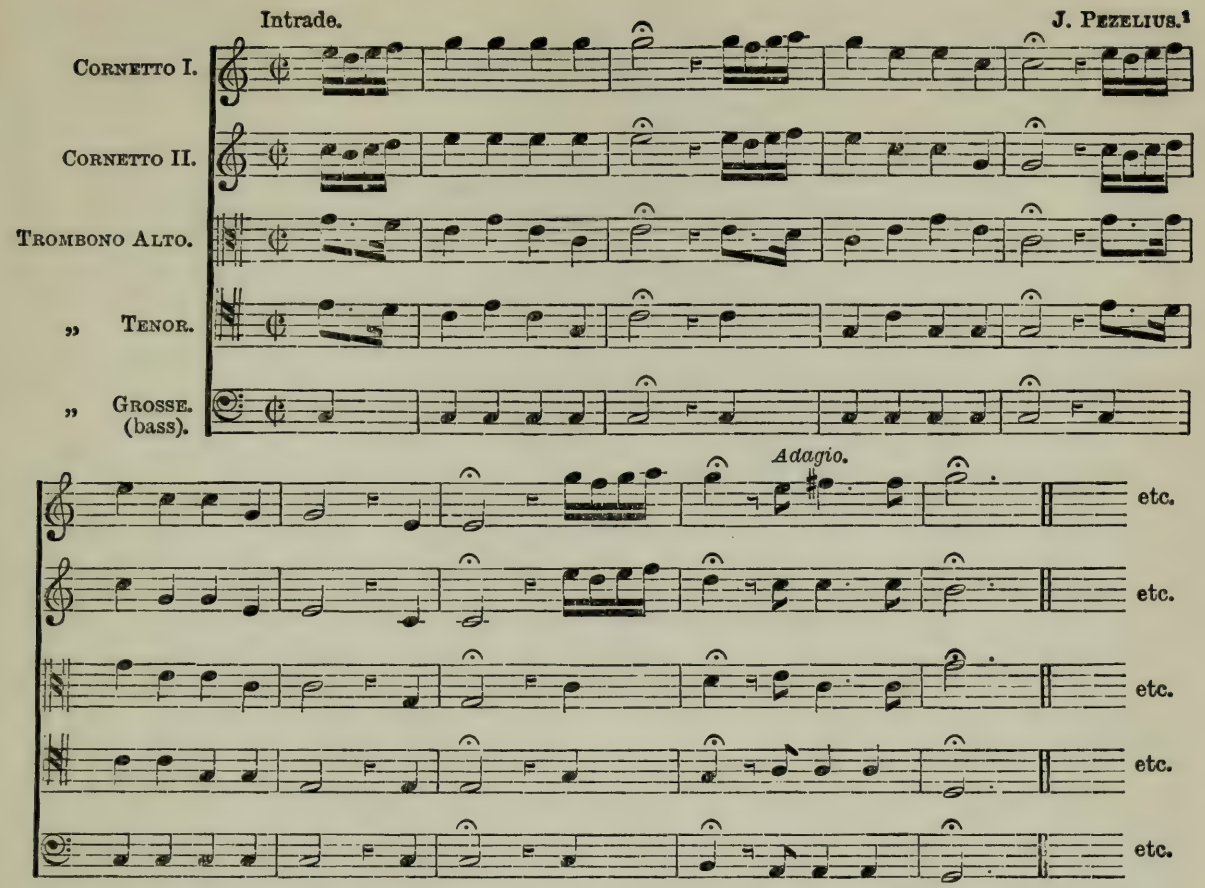
*Premier Air de la Marche Française pour les Hautbois fait par M. de Lully.*



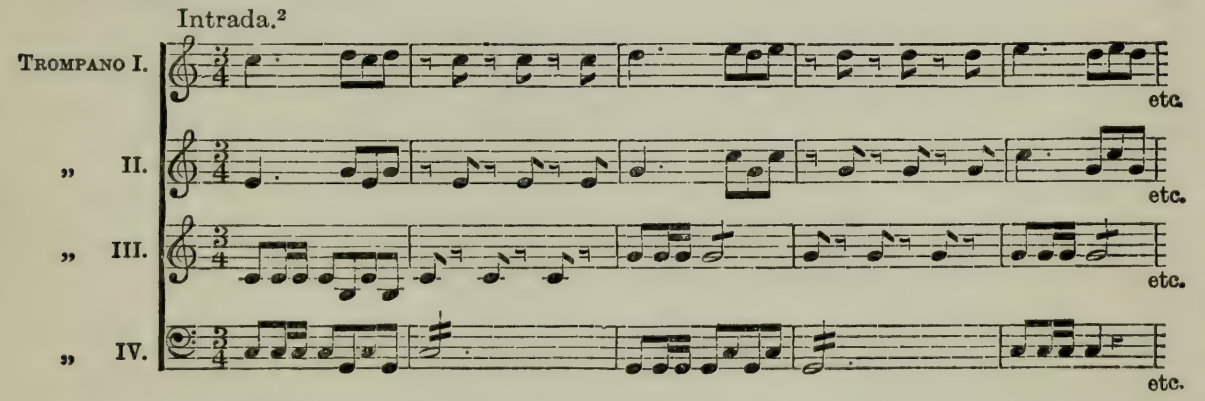

A more ambitious composition is the next piece, evidently written for town bands. The 'cornets' are 'Zinken,' mentioned previously. [See ZINKEN.]

[1] Dr. Burney's *General History of Music*, vol. ii. p. 358 (London, 1782).

[2] Georges Kastner, *Manuel général de Musique Militaire*, etc. (Paris, 1848).




Till the 17th century the music played by the bands of trumpeters was learned by ear, and transmitted without notation, as something of a secret nature. When princes took command of their armies in the field they were accompanied by their trumpeters, both for signalling and for enlivening the dreariness of the march or camp. As they served on horseback, the custom arose of looking upon trumpet-music as being specially appropriate to the cavalry service, and eventually it became regularly attached to it. The music of these bands, consisting only of trumpets and kettle-drums, was naturally very simple.

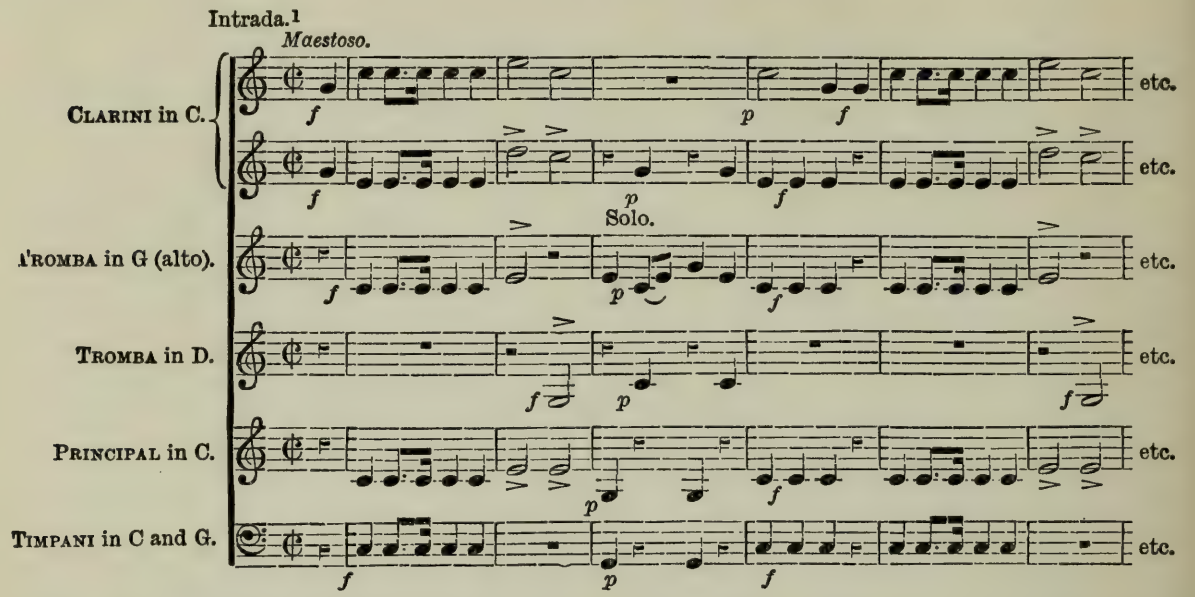



The denomination 'Trompano' in the above score is singular. The usual names for the four different parts of trumpet-music were — Clarino primo, Clarino secondo, Principale, and Toccato. In the example above, the fourth part is either for Trumpet (in which case the bars written  are to be played in 'double tongue,') or for kettle-drums, but probably for both combined.

The fact that all trumpet and horn music suffered from the absence of such important intervals as the third and seventh of the dominant chord, gave it a monotonous character. To obviate this the device was adopted of adding to the principal body of trumpets, in the key of the tonic, a few tuned in other keys. In the following example we find two trumpets thus introduced, one in the dominant and one in the second, the principal reason for the use of the latter being the note G, by which a modulation into A minor is effected. Rude as

[1] Johann Pezelius, *Fünfstimmige blasende Musik*, etc. (Frankfurt, 1685).
[2] MSS. Mus. 3193, Königliche Hof-und Staatsbibliothek, Munich.

may be these first attempts for enriching the harmonies, they are nevertheless the starting-point of the modern brass band. The adoption and extension of the custom of mixing in both trumpet- and horn-bands a variety of differently-tuned instruments made almost every harmonic progression possible, providing the band was numerous enough.




Although trombones were in frequent requisition they seem not to have been so often combined with either trumpet- or horn-bands as might have been expected. In a collection of Lutheran hymns by Johannes Krüger ('Psalmodia sacra,' publ. 1685) we meet with a fine example of the employment of a choir of five trombones, which weave around the simple four-part chorale a richly figured and most effective accompaniment. The diversity of duties imposed upon town-bands — having not only to provide the music for all sorts of civic fêtes, but also on high church-festivals to take part in the musical portion of the sacred rites — necessarily led to an enlargement of the limits of ancient instrumentation. Trombones came into general use, and being combined with flutes, oboes, pommers, zinken (cornetti), and sometimes a couple of trumpets and kettle-drums, some very decent band-music emerged by slow degrees from the barbarous noise of former times. Instrumental music now began to be noted down, and we are enabled to trace its progress as we come nearer the 18th century. Bands separated more distinctly into three classes, each striving to perfect its own special mission — the full orchestra addressing itself to the cultivated musical intellect, whilst the military and brass bands appealed to the masses at large.

A new era begins with the invention and rapid improvement of the clarinet, which for wind-bands is as important as the violin is for the orchestra. Its brilliant tone, capable of every shade, from the softest to the loudest, and its large compass, extended by the introduction of the smaller clarinets as well as by tenor and bass clarinets, at once placed it in the rank of the leading instrument; thus the oboe was pushed into the second place. Two more instruments were so perfected in their construction as to become important additions to wind-bands, namely the bassoon and the French horn.

From 1763 military music assumed a definite form, and although still very rudimentary, we can trace in the instrumentation, as fixed by order of King Frederick II. of Prussia (Frederick the Great), the foundation upon which further development, in the shape of additions of other instruments, soon manifested itself. This first organisation comprised two oboes, two clarinets, two horns, and two bassoons, to which after a short time were added a flute, one or two trumpets and a contrafagotto. The French bands of the Republic (1795) consisted of one flute, six clarinets, three bassoons, two horns, one trumpet and one serpent, besides a number of side-drums. In the time of Napoleon military bands made rapid strides, both with regard to the augmentation of their numbers and to their executive capacity, and were admitted to be the best then in existence. It seems that between the years 1805 and 1808 the addition of bass-drum, cymbals and triangle was made; and also into the Prussian bands that most useless of toys, the crescent, found its way.

England having in no way contributed to improve or even influence the progress of wind instrumental music, we have of necessity to pursue its course on the continent, from whence any important advance was simply adopted. It is difficult to trace the introduction of military bands into the English service. In 1783 the Coldstream Guards had a band of

[1] Zwey Aufzüge, etc. MSS. Mus. 3194, Königliche Hof- und Staatsbibliothek, Munich.

eight musicians — two oboes, two clarinets, two horns, and two bassoons. The Duke of York, wishing to improve the musical service, imported from Germany what probably was the first 'full band' of twenty-four men, who, besides the above-named instruments, brought flute, trumpets, trombones, and serpent. To these were added three negroes with tambourines and crescent.[1] A fuller description of the circumstances attending this introduction of a foreign band may be found in Parke's *Musical Memoirs*, vol. ii. p. 239 (London, 1830).

On the introduction of VALVES (see *ante*, p. 212 ff.) valve-trumpets were introduced here and there, but without creating a favourable impression. Thus it went on till two men came to the front — one as a reformer of military music, the other as the inventor of scientifically constructed brass instruments — Wieprecht and Sax. The former had an anomalous position, for being a civilian his propositions for reforming a purely military establishment were received but coolly by the military authorities. However, persevering in his endeavours, he at last succeeded so far as to be allowed (at the expense of the commanding officer) to introduce his instrumentation in a cavalry brass-band. It consisted of two high trumpets in B♭ (cornettinos), two key-bugles in Bb, two alto-trumpets in E♭ (cornettos), eight trumpets in E♭, two tenor-horns in B♭, one bass-horn in B♭, and three trombones in B♭, the former all having two or three valves, the latter being slide-trombones. The great advantage of this innovation was so apparent that Wieprecht was requested to introduce it into the bands of the Prussian Life Guards, and he went so far as to give the members of these bands personal lessons, to be assured of a proper perception of his ideas. In 1838 he was appointed director of all the Guards' bands, and in this influential position he successfully dealt with the formation and style of playing of the military bands throughout Germany. The first grand effort of combining many bands for a monster performance, at which he officiated, was at a fête given at Berlin on May 12, 1838, to the Emperor Nicholas of Russia, who was on a visit to the King of Prussia, when Wieprecht conducted a performance of sixteen infantry and sixteen cavalry bands, consisting of 1000 wind-instruments, besides 200 side-drummers. He directed this great mass of musicians, all dressed in brilliant uniforms, in plain civilian garb, and it is said that the Emperor was so struck with the incongruity of the thing that Wieprecht was hurriedly put into uniform to conduct a second performance before the crowned heads four days after.[2] Without following in detail the many results of his well-directed efforts, we will only give the instrumentation of the first military (reed) band, as reformed by him.

| | |
|---|---|
| 2 Flutes. | 2 Soprano Cornettos in E♭. |
| 2 Oboes. | 2 Alto cornets in B♭. |
| 1 A♭ (high) Clarinet. | 2 Tenor Horns in B♭. |
| 2 E♭ Clarinets. | 1 Baritone Tuba (Euphonium). |
| 8 B♭ Clarinets. | 4 Bass Tubas (Bombardons). |
| 2 Bassoons. | 4 Trumpets. |
| 2 Contrabassoons. | 4 French Horns. |
| 2 Tenor Trombones. | |
| 2 Bass Trombones. | |

2 Side Drums, Bass Drum, Cymbals and Crescent. (47 men in all.)

For the cavalry he organised the bands thus (trumpet-bands): —

| *Cavalry.* | *Artillery.* |
|---|---|
| 1 Cornettino in B♭. | 3 Cornettinos in B♭. |
| 2 Cornettos in E♭. | 3 Cornettos in E♭. |
| 4 Cornets in B♭. | 6 Cornets in B♭. |
| 2 Tenor Horns. | 6 Tenor Horns. |
| 8 Trumpets. | 3 Euphoniums. |
| 1 Euphonium. | 12 Trumpets. |
| 3 Bombardons. | 6 Tubas (Bombardons). |
| (21 men in all.) | (39 men in all.) |

And for the light infantry (Jäger) the instrumentation was called 'horn-music,' consisting of —

| | |
|---|---|
| 1 Cornettino in B♭. | 4 French Horns. |
| 2 Cornettos in E♭. | 3 Trumpets. |
| 4 Cornets in B♭. | 2 Euphoniums. |
| 2 Tenor Horns. | 3 Bombardons. |

The regulation instrumentation of the Austrian bands at the same period differed from the above in so far that it regarded less the artistic completeness than the production of greater power or loudness. We find, therefore, no flute, oboes, or bassoons. It consisted of —

| *Austrian Infantry Band* 1860. | *The same* 1884. |
|---|---|
| 1 Piccolo. | 1 Piccolo in E♭. |
| 1 High A♭ Clarinet. | 1 Flute. |
| 2 E♭ Clarinets. | 1 High A♭ Clarinet. |
| 4 B♭ Clarinets. | 2 E♭ Clarinets. |
| 2 Cornettinos (B♭). | 8 B♭ Clarinets (in 4 parts). |
| 2 Cornettos (E♭). | 4 Horns (E♭). |
| 2 Cornets (B♭). | 2 First Flügel Horns. |
| 2 Tenor Horns. | 2 Second ditto. |
| 2 Euphoniums. | 2 ditto. B♭ Bass (or Tenor Horns). |
| 4 Bombardons. | 2 Euphoniums. |
| 4 Trumpets. | 10 Trumpets E♭ (in 4 or 5 parts). |
| 2 French Horns. | 2 Bass Trumpets (B♭). |
| 2 Tenor Trombones. | 3 Bombardons in F. |
| 2 Bass Trombones. | 3 Tubas in E♭, C, or Contra B♭. |
| 1 Side and 1 Bass Drum and one pair of Cymbals. | 2 Side Drums and 1 Bass Drum and Cymbals. |
| (35 men in all.) | (47 men in all.[3]) |

This regulation number has, however, on nearly all occasions been overstepped, and there are frequently bands of from seventy to ninety performers. The natural aptitude of some of the nationalities, notably Bohemia, Hungary and Austria proper, for instrumental music, has made the strengthening of the number of performers a comparatively easy matter to the bandmaster.

[1] C. F. Pohl, *Haydn in London*, p. 163 (Wien, 1867).

[2] For a description of a similar performance see Berlioz, *Voyage Musical*, Letter IX. Berlioz wrongly calls him Wibrecht.

[3] A. Kalkbrenner, *Wilhelm Wieprecht, sein Leben und Wirken*, etc. (Berlin, 1882).

Spontini recommended to the special commission for the reorganisation of the French military bands, at Paris, 1845, the following as the best instrumentation for bands of infantry regiments: —

1 Piccolo.
2 Concert Flutes.
2 E♭ Clarinets.
8 or 10 First B♭ Clarinets.
8 or 10 Second Ditto.
2 Alto Clarinets.
2 Bass Ditto.
4 First Oboes.
4 Second Ditto.
2 Bassethorns (Alt. Clarinet in F).
2 First Bassoons.
2 Second ditto.
2 high Saxhorns in E♭ (Cornettos).
4 Saxhorns in B♭ (Cornets).
4 Ditto (Althorns).
4 Bass Saxhorns in B♭ (Euphoniums).
4 Contrabass Saxhorns (Bombardons).
2 Horns without valves.
2 Ditto with 3 valves.
3 Trombones (slide—alt., tenor and bass).
3 Ditto, with valves (ditto).
1 Serpent (Ophicleide).
1 or 2 Contrafagottos.

But it was not adopted.

Like Wieprecht in Germany, Sax in France created a revolution in the instrumentation of the military bands; but, whereas the former was prompted by purely artistic motives, the latter acted from scientific knowledge and for mercantile purposes. [See SAX, vol. iv. p. 230 ff.] He adapted the German invention of the valve to all classes of brass instruments, and gave them the generic name of Saxhorns, Saxtromba, Saxtuba, etc., ignoring the fact that valve-trumpets, valve-horns and various other forms of valve-brass instruments were known, although not in general use, long before he adopted them for his 'inventions.' The bombardons (by him called Saxtubas) were designed by Wieprecht, and introduced into the Prussian army before 'Saxtubas' were heard of.[1] However, by a unity of design and a great number of ingenious improvements in the details of manufacture, he deservedly gained a great name as an instrument-maker. This, combined with influence at the court of Napoleon the Third, and the enthusiastic support of Berlioz, enabled him to bring about a complete reorganisation of the French military bands, he obtaining almost the monopoly of supplying the instruments. He designed a peculiar clarinet of metal, very wide in diameter and conical in shape, formidable-looking on account of a great number of keys, and called the SAXOPHONE. The following lists of French infantry bands show that the instrumentation, as fixed by the government of the time, has already been considerably departed from: —

| *In* 1860. | *In* 1884. |
|---|---|
| 2 Flutes. | 2 Piccolos in E♭. |
| 2 Piccolos. | 1 Flute in D (concert). |
| 4 Clarinets. | 2 Oboes. |
| 2 Oboes. | 1 E Clarinet. |
| 2 Saxophones soprano. | 4 B♭ Clarinets. |
| 2 Do. alto. | 1 Saxophone soprano. |
| 2 Do. tenor. | 1 Do. alto. |
| 2 Do. baritone. | 1 Do. tenor. |
| 2 Cornets à pistons. | 1 Do. baritone. |
| 2 Trumpets (cylinder). | 2 Bassoons. |
| 3 Trombones. | 1 Petit Bugle in E♭. |
| 2 Saxhorns, B♭ alto. | 2 Pistons in B♭. |
| 3 Saxtromba, E♭. | 2 Bugles in B♭. |
| 2 Saxhorns, baritone, B♭. | 2 Horns in E♭. |
| 3 Do. bass in B♭ (4 cylinders). | 2 Trumpets in E♭. |
| 1 Saxhorn, contrabass in E♭. | 3 Altos in E♭. |
| 1 Saxhorn, contrabass in B♭. | 2 Barytones in B♭. |
| Side and Bass Drums and Cymbals.[2] | 3 Trombones. |
| | Bass in B♭ (Euphonium). |
| | Contrabass in E♭. |
| | Do. in B♭. |
| | Drums and Cymbals.[3] |

The bands of two more armies may be mentioned; the first on account of a rather peculiar instrumentation, and the second as a curious illustration of the influence of European ideas upon a very distant people.

| *Spain.* | *Japan.* |
|---|---|
| 1 Piccolo in E♭ (D♭). | 2 Flutes. |
| 1 Flute in E♭. | 1 Oboe. |
| 1 E♭ Clarinet. | 2 E♭ Clarinets. |
| 10 B♭ Clarinets. | 8 B♭ Clarinets. |
| 2 Saxophones sopr. in B♭. | 4 Saxophones in B♭. |
| 2 Do. alto in E♭. | 4 Do. in E♭. |
| 2 Do. tenor in B♭. | 2 Do. in B♭ (bass). |
| 2 Do. bass in C. | 2 Baritones in B♭. |
| 2 Fügelhorns in B♭. | 3 Cornets in B♭. |
| 4 Cornets in B♭. | 2 Trumpets in E♭. |
| 3 Trumpets in E♭. | 3 Trombones. |
| 2 French Horns. | 4 Euphoniums. |
| 4 Tenor trombones in C. | 2 Bombardons in E♭. |
| 1 Bass trombone in F. | 2 Contrabasses in B♭. |
| 2 Euphoniums in B♭. | And 2 Drums, with Cymbals.[4] |
| 2 Bombardons in E♭. | |
| 2 Tubas in C. | |
| 1 Tuba (Contra F). | |
| 1 high (shallow) Side Drum. | |
| 1 do. (long, old pattern). | |
| 1 Bass Drum. | |
| 1 Cymbals. | |
| 1 Lyra (Glockenspiel). | |
| (to which are added, for various instruments, 10 pupils under training.) | |

English bands of line regiments consist of —

1 Piccolo.
1 Flute.
1 or 2 Oboes (C Clarinets?).
2 E♭ Clarinets.
From 8 to 10 B♭ Clarinets (3 parts).
1 Alto Clarinet in E♭.
2 Bassoons (or Bass. Clarinets).
4 Horns in E♭.
2 Cornets in B♭.
2 Trumpets in E♭.
1 or 2 Baritones in B♭.
1 or 2 Euphoniums in B♭.
2 Tenor Trombones in B♭.
1 Bass Trombone in G.
2 or 3 Bombardons in E♭.
1 Contrabass in B♭ (?).
Side and Bass Drum with Cymbals.

Military bands are now constructed upon the same system throughout the civilised world. Varying from twenty to sixty-five members, the instrumentation differs only in minor details from that of the bands named above.

An event of interest in the annals of military music took place in the year of the French Exhibition, 1867, as in connection with it a grand contest for military bands was organised, and every sovereign of Europe invited to allow one of his military bands to compete. The following bands responded, England making no appearance.

[1] *Wieprechts Schriften.* Published letter (Berlin, 1867).

[2] Albert Perrin, *Military Bands*, etc. (London, 1863).

[3] A. Kalkbrenner, *Die Organisation der Militairmusikchöre*, etc. (Hanover, 1884).

[4] *Ibid.*

| State. | Bands. | Number of Musicians. | Conductor. |
|---|---|---|---|
| 1. Austria | Band of the 73rd Regiment. | 76 | Zimmermann. |
| 2. Prussia | Band combined of two Regiments of the Guards. | 87 | Wieprecht. |
| 3. Bavaria | Band of 1st Infantry Regiment. | 51 | Siebenkäs. |
| 4. Baden | Band of Grenadier Regiment. | 54 | Burg. |
| 5. Belgium | Combined bands of the Guides and Grenadier Regiment. | 59 | Bender. |
| 6. Holland | Combined bands of Chasseurs and Grenadiers. | 56 | Dunkler. |
| 7. France | (*a*) Band of Mounted Guides. | 62 | Cressonois. |
| | (*b*) Garde de Paris. | 56 | Paulus. |
| 8. Spain | Band of 1st Engineers Corps. | 64 | Maimo. |
| 9. Russia | Band of Mounted Guards. | 71 | Dorfeld. |

In 1878 Mr. Gilmore brought the band of the 22nd Regiment of New York to Europe, giving concerts at Liverpool, Dublin, the Crystal Palace, Paris, etc. Although the band had a great reputation, its performances surpassed the expectation of even the most fastidious critics. Placed in exceptionally favourable circumstances at New York, Mr. Gilmore was able to organise a band of unusually good performers, containing a number of solo-players of great skill and taste, and capable of playing the most difficult passages in concerted pieces with a precision and refinement deserving the highest praise. Their intonation was correct, their attack vigorous and precise, while the gradations of tone from the greatest fortissimo to an almost vanishing point of pianissimo proved not only a most careful training of the band, but also the artistic merit of the conductor.

Their instrumentation was as follows: — 2 piccolos, 2 flutes, 2 oboes, 1 A♭ piccolo clarinet, 3 E♭ clarinets, 8 first, 4 second, and 4 third B♭ clarinets, 1 alto and 1 bass clarinet, 1 soprano, 1 alto, 1 tenor and 1 bass saxophone, 2 bassoons, 1 contrafagotto, 1 E♭ cornetto, 2 first and 2 second B♭ cornets, 2 trumpets, 2 flügelhorns, 4 French horns, 2 E♭ alto horns, 2 B♭ tenor horns, 2 euphoniums, 3 trombones, 5 bombardons, 3 drums and cymbals — 66 in all.

A few words are necessary with reference to horn-bands. Like trumpets, horns enjoyed the distinction of being reserved for the upper classes. They were used for signalling during the progress of the chase, and for playing merry fanfares and other pieces when the huntsmen took their meal in the forest or returned home. They developed a distinct characteristic strain, which with its lively rhythm, mostly in 6–8 time, suited its purpose admirably. [See Horn, vol. ii. p. 427 ff.] The number of fine compositions in which phrases for the horns 'à la chasse' occur give proof of the enduring impression they made, and they lost nothing of their effect by being transferred from the forest to the stage or concert-room. The most noted of these compositions is the overture to the opera 'Le jeune Henri,' by Méhul, which soon after its appearance made itself known over Europe under the name of 'Hunting Overture,' or 'Jagd Symphonie.' It is almost entirely constructed on old French hunting fanfares, and even yet is a favourite.

Having already recorded the reformation of the Prussian cavalry brass-bands by Wieprecht, a reformation which very soon extended into nearly every other European state, and the improvements of Sax, we may now proceed to the brass-bands of the present time.

No statistical record of the number of private brass-bands in Great Britain has yet been compiled, but their number is very large. A considerable number of these bands have reached a high state of excellence. Viewed as a popular agent for the improvement of the musical taste of the people, they are of great importance. The comparative ease with which a brass instrument may be learned, the similarity of execution upon all of them, which promotes a feeling of equality, and gives no technical advantage to any player, and the imposing effect which a well-managed brass-band is capable of producing — these circumstances offer attractions to the toiling multitude which no other form of music can equal.

Originally introduced by some of the large employers of labour in Lancashire as an innocent and desirable recreation among their work-people, brass-bands soon multiplied. As they improved in executive capability, an honourable spirit of emulation arose among the better ones for a public recognition of their respective claims to superiority. This led to the organisation of public contests, coupled with the award of prizes for superior merit. It is really marvellous that these contests have survived the tests of more than half a century, and flourish now more than ever. The task of employing part of the scanty leisure in the study of an uninteresting 'part,' the severe rehearsals necessary to ensure pre-eminence, and the fine results achieved by many of the existing bands, furnish a sufficient proof of the love of music among those whose life is passed in manual activity. These contests are watched annually by hundreds of thousands of spectators, and the award of prizes is a source of ever-increasing interest to the multitude, while it gives a distinguished position to the winning band. Mr. Enderby Jackson of Hull deserves to be mentioned as having been the active promoter of many of these contests in the Midland and Northern Counties. The highest success which he achieved was the organisation of the 'Grand National Brass-band Contest' at the

Crystal Palace, Sydenham, on the 10th and 11th of July 1860. A hundred and sixty-nine bands were entered as competitors, the actual number appearing at the Palace being about seventy less. On six platforms the competition proceeded from 10 A.M. till late in the afternoon of each day. Three judges officiated at each platform and selected the two best bands of those which had played before them. The twelve bands thus selected had a final struggle for the honour of the first prize before the combined eighteen judges, whose award on the first day gave the following prizes : —

First prize. — The Blackdyke Mills band; conductor, Mr. Longbottom.

Second prize. — The Saltaire band; conductor, Mr. R. Smith.

Third prize. — The Cyfarthfa band; conductor, Mr. R. Livesey.

Fourth prize. — The Darlington Saxhorn band; conductor, Mr. H. Hoggett.

Fifth prize. — The Dewsbury band; conductor, Mr. John Peel.

The bands obtaining the first and second prizes on the first day were not allowed to enter into the competition of the second day, when the following bands respectively succeeded: —

First prize. — The Cyfarthfa band; conductor, Mr. R. Livesey.

Second prize. — The Dewsbury band; conductor, Mr. J. Peel.

Third prize. — The Goldshill Saxhorn band; conductor, Mr. J. Blandford.

Fourth prize. — The Chesterfield band; conductor, Mr. H. Slack.

Fifth prize. — The Meltham Mills band; conductor, Mr. H. Hartley.

The united bands, comprising over 1000 brass instruments, performed each day.

Since then the movement has gone on in the Northern Counties and in Scotland, with fluctuations. There are periodical contests at many towns in Lancashire, Yorkshire, and elsewhere, and there is even a monthly organ for the movement, *The Brass Band News* (Wright & Round, Liverpool). It is, however, extremely difficult to obtain accurate information on so independent and fluctuating a matter.

In America similar circumstances produced similar results to those in England. A small army with a small number of bands leaves the musical field open to private enterprise, and the music-loving masses of large areas have themselves to provide the bands for their open-air recreation. It has been stated that in America there are 200,000 men connected with brass bands. Although we cannot go the whole length of this estimate, yet we may safely assume that the number of private bands is very large.

In all Continental countries the enormous armies absorb most of the average wind instrumentalists for military band purposes. Being permanent establishments, and carefully cultivated by the states as bands, the members of which have the privilege of following their professional pursuits undisturbed when not actually required on duty, it follows that there is no need for a development of private brass or other bands. This fact has to be considered when comparing the number of private bands on the Continent with those of England and America.

Brass-bands are confined by the narrow capacity of brass instruments to a limited range of executive possibility; but good work done, in whatsoever shape, is worthy of praise. Let us point out some mistakes frequently made. Some conductors wish to widen the legitimate range of brass-bands by adding *brass clarinets* to them. This is a most absurd proceeding, by which the very character of the instrumentation is destroyed. A squealing E♭ clarinet, the notes of which float over the brass tone of the band like a drop of vinegar in a basin of oil, is to a cultivated ear an abomination. So is the vigorous drumming. For marching purposes the addition of percussion instruments for the stronger accentuation of the rhythm is allowable, but out of that limit, if an addition is made, it should consist of kettledrums (timpani), which heighten the effect and are in character with the instruments. Another regrettable point is the absence of trumpets (with shallow mouthpieces) and the gradual conversion of brass-bands into 'horn-bands.' [See HORN, vol. ii. pp. 427 ff.] By the universal use of the cornet, which absorbs the functions of *trumpets* and *flügelhorns*, a variety of tone-colour is lost, namely the contrast between a combination of trumpets and trombones, and one of flügelhorns, althorns, euphoniums, and bombardons, each combination quite distinct in quality. Let us hope that if the monotony of the brass-bands suggests the introduction of some variety, it will be made, not in the addition of reed or such-like instruments, but in the legitimate restoration of those mentioned above.

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Most of the following pieces were written for special occasions, to which the instrumentation had to be adapted. A high-class literature for military bands does not exist, and a fixed instrumentation applicable to most European countries has only been recently attempted.

MOZART wrote Ten pieces for 2 flutes, 3 trumpets in C, 2 trumpets in D, and 4 kettledrums — C, G, D and A; two Divertimentos for similar instruments; six Divertimentos for 2 oboes, 2 French horns, and 2 bassoons; three Serenades for 2 oboes, 2 clarinets, 2 French horns, and 2 bassoons; two Serenades

for 2 clarinets, 2 alto-clarinets in F (basset-horn), 2 French horns, 2 bassoons, and a contre-bass (or contra-bassoon); and two Divertimentos for 2 clarinets, 2 oboes, 2 English horns (alto-oboe), 2 French horns, and 2 bassoons. (See Köchel's *Verzeichniss*; Leipzig, 1862.)

F. J. Gossec deserves especial mention in connection with wind-bands. [See vol. ii. p. 203 f.] During the French Revolution he was appointed bandmaster of the Paris National Guard, in which capacity he had to write all the music for the grand national fêtes. As most of these were held in large open spaces, he organised a full orchestra consisting entirely of wind instruments, which accompanied his patriotic hymns and funeral cantata. Among these, the hymn to the Goddess of Reason, to the Deity, etc., were of so high an order and produced so deep an impression, that the Directorate of the Republic decreed him to be 'a composer of the first rank.' On the collapse of the Republic, the new reign did not encourage popular fêtes, and Gossec's work came to an end. Although his compositions in this line bore the stamp of genius, they are now almost forgotten.

Beethoven has left (1) Marsch für Militairmusik (for the Grand Parade, June 4, 1816) in D. (2) March in F for the same. (3) Sextet for 2 clarinets, 2 horns, and 2 bassoons in E♭ (op. 71). (4) Trio for 2 oboes and English horn in C (op. 87). (5) Octet for clarinets, oboes, horns, and bassoons in E♭ (op. 103). (6) Rondino for 2 clarinets, 2 oboes, 2 horns, and 2 bassoons in E♭. (7) Two Equali for 4 trombones. (3) Three Duos for clarinet and bassoon.

Cherubini's autograph catalogue of his works contains the following pieces for Wind-bands: — 1800. Two marches. (1) Marche du Préfet d'Eure et Loire; (2) Marche pour le retour du Préfet. 1805. March for wind-instruments composed at Vienna for the Baron de Braun. 1808. March for Wind instruments. 1810, Sept. 22. Ditto. 1814, Feb. 8. March for the Band of the National Guard; Feb. 13. Quick-step for ditto.

Spontini wrote several Marches for the Prussian Guards' band.

Kühner wrote a number of Fantasias and Suites of variations for military band about eighty years ago, mostly published by Schott & Co.

Berlioz. — Op. 16, Symphonie funèbre et triomphale, in three parts, for full military band, and separate string orchestra, with chorus *ad lib.* (Paris, Brandus).

Mendelssohn. — Overture in C for wind instruments, op. 24. Although professedly for military band, this overture is not effective for outdoor performance. Even in the composer's time Wieprecht rearranged it for military band.

Meyerbeer's four Fackeltänze, of all modern compositions, give the true character of military music fullest scope. Generally for a *trumpet-band* and orchestra, placed opposite each other at the two ends of a great hall, the interweaving of true fanfares with the strains of the orchestra produces a most stirring effect.

Wieprecht deserves great praise, especially for his admirable arrangements of six complete symphonies by Beethoven (2, 3, 5, 7, 9, and 'Battle'), two of Mozart, about thirty overtures, besides numerous operatic fantasies, etc. Most of these remain in manuscript.

Anton Reicha has written a number of works for wind instruments — twenty-four Quintets for flute, oboe, clarinet, horn, and bassoon (opp. 88, 91, 99, 100); one Quartet for 4 flutes (op. 12), etc.

Various collections of music arranged for military bands exist, such as: — I. Boosey's 'Military Band Journal' — for full Band (monthly). Do. Supplemental Journal (bi-monthly). Chappell's 'Military Band Journal' (monthly). Lafleur's 'Alliance Musicale' (monthly). II. Boosey's 'Brass Band Journal' (monthly). Chappel's 'B. B. Journal' (monthly). R. Smith's 'B. B. Journals'; and others. [See J. A. Kappey's *Military Music; a History of Wind-instrument Bands.* Boosey & Co.] J. A. K.

WIND-CHEST. The box-like construction in an organ which receives the wind from the bellows, and supplies it to the pipes above, when the pallets in the wind-chest are opened and the sliders drawn. T. E.

WIND-GAUGE. (See Bellows.)

WIND-HOLE. The hole in the boot or foot of an organ pipe for admission of the wind. T. E.

WIND INSTRUMENTS. This designation is by common consent held to include all instruments supplied with air from the lungs of the player, and to exclude instruments, such as the organ, harmonium, and concertina, which receive their wind-supply from bellows fed with natural air. Certain instruments of the bagpipe family which are blown by bellows, must however be regarded as exceptions to the rule.

It is impossible to fix a date for the origin of wind instruments. In all probability the musical, or at least sonorous capabilities of such natural objects as a split reed, a conch shell, or a hollow bone, were appreciated and utilised for purposes of signalling, both in war and the chase, long before civilisation was sufficiently advanced to allow of the construction of the rudest string instrument. Certain prehistoric rudimentary whistles or flutes, found in the caverns of Périgord, France, were instanced by the late Carl Engel, in support of this supposition, and it is certain that wind instruments were sufficiently developed to be used in concert with others in the times of the ancient

Assyrians and Egyptians. See also a paper read before the Musical Association, on 'Whistles and Reed Instruments of the American Indians,' by Rev. F. W. Galpin, March 10, 1903 (*Proceedings of Mus. Ass.*, 1902–3, p. 115).

Disregarding, for the purposes of this work, certain exceptional forms used among peoples whose music is to us either in a barbaric stage or but little removed therefrom, all modern wind instruments of artistic value may be classified in two different ways, under either of which they fall into three distinct groups. In every wind instrument it is the column of air itself which is virtually the instrument, and not the tube of wood or metal which fixes its proportions and dimensions, and the acoustical properties of such columns, therefore, afford the means of determining one of these systems of classification. As is explained in the article Acoustics, a cylindrical tube open at both ends, when excited to musical speech, can give a fundamental note whose wave-length is twice that of the tube, and also upper notes following the lowest, or prime, in the harmonic series. If the tube be halved in length and closed at one end, the fundamental note remains the same, and also every alternate upper note, but the notes represented by the even numbers of the harmonic series are now absent. A conical tube complete to its apex is of the same pitch, and has the same series of natural tones as the cylindrical tube open at both ends. We have, therefore, the following results:

| Harmonic series . | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10, etc. |
|---|---|---|---|---|---|---|---|---|---|---|
| Open cylindrical tube and cone of same length | *c* | *c′* | *g′* | *c″* | *e″* | *g″* | *b♭‴* | *c‴* | *d‴* | *e‴* |
| Cylindrical tube closed at one end of half length of open tube | *c* | | *g′* | | *e″* | | *b♭‴* | | *d‴* | |

and the three divisions under which all wind instruments are grouped in this scheme may be held to be represented by the flute, the clarinet, and the horn. The stopped tube may be represented, however, by the Pandean pipe instead of by the clarinet, and the cone may be represented by the bassoon instead of by the horn, and other variations might be instanced, so that in practice it is found more convenient to classify instruments according to the manner in which the player's lips are applied for the production of the tone than by the three fundamental forms of resonating tubes, and we thus obtain the three great divisions of flute, reed, and brass.

Of these primary divisions, the flute and reed in modern bands, both orchestral and military, are frequently grouped together as the 'wood wind,' leaving the 'brass wind' as a division by itself. The material, however, has but little significance, as the 'wood wind' may include flutes of silver, clarinets of ebonite or vulcanite, and saxophones of brass, and the 'brass wind includes, or until late years included, serpents, ophicleides, and other forms of bass horns blown with cup mouth-pieces, made sometimes of wood, and sometimes of metal.

The Table of Classification on p. 543 shows the grouping and relationship of the majority of our modern wind instruments and of a few of the early types with which their connection is easily traced. For the special characteristics of individual instruments or of families, the reader is referred to articles under each name, but characteristics which are common to many families in the different divisions are more conveniently treated here.

The one fundamental fact common to all wind instruments is that the scale is based upon the harmonic series of sounds, in which the interval between any two consecutive notes is measured by the same number of vibrations. The means of altering the normal length of an instrument so as to obtain a change of wave-length with corresponding change of pitch of harmonics, lies at the root of developments from elementary types.

The various means of altering lengths, thereby completing the scale, and the different methods of tone-production are here set forth under the three different divisions adopted in the Table.

Division I. *Flutes.* — The source of tone in every instrument in this division is a thin stream, blade, or reed of air issuing either directly from the lips, or from a chink or slit as in the common penny whistle. The passing of this stream across the end of a tube as in the Pandean pipe, or across a side mouth-hole as in the modern flute, sets up in the tube alternate rarefactions and condensations, or stationary waves, the fundamental pitch of which depends almost entirely upon the length of the tube, but somewhat upon the size of mouth-hole and other details, and also upon the force of blowing. With an open tube, an increase of force in blowing first slightly raises the prime or fundamental note; the pitch then leaps to the octave or second note in the harmonic series, and subsequently to the twelfth or third harmonic. Higher notes can be obtained, but are of no practical importance in fluteplaying.

The completion of the scale in these instruments is obtained by the introduction of side holes, closed either by the fingers or by padded keys. By this means the speaking length of the tube is gradually shortened as the scale ascends.

Division II. *Reed.* — In this division the lips act by controlling the vibration of a single or double blade of 'cane' (see Reed), and although there is necessarily a slight opening between the single reed and its mouth-piece, and between the two blades of a double reed, this opening is either almost or altogether periodically closed

TABLE OF CLASSIFICATION OF WIND INSTRUMENTS.

| Division. | Class. | | Family. | Subdivisions of Families and Special Examples. |
|---|---|---|---|---|
| FLUTE or Air-Reed. | Vertical or beaked (Flûte-à-bec). | | Recorders or Flûtes-douces. Flageolets. Galoubets. | Soprano to Bass. Picco Pipe. Single, double, and triple. Tabor Pipe. |
| | Transverse (Flûte traversière). | | Blown across open end | Egyptian Này (open pipe). Pandean Pipe (closed pipe). |
| | | | Blown across side mouth-hole (modern flutes). | Flutes, Fifes, and Piccolos (both cone and cylinder). |
| REED. In all these Instruments, except the Bagpipes and Cromornes, the reeds are under the direct control of the lips. | Single Reed. | With Cylindrical Tube. | Arghool. Chalumeau. Clarinet. | Soprano to Bass. Basset Horn. |
| | | With Conical Tube. | Saxophone. | Soprano to Bass. |
| | Double Reed. | With Cylindrical Tube. | Aulos or Greek Flute. | Racket or Cervelas. Sourdine. |
| | | | With enclosed reed. | Cromorne or Krummhorn. |
| | | With Conical Tube. | Pommers, including Shawm or Schalmey. | Wait or Waight. Musette. Oboe. Cor Anglais. Dulcian. Bassoon. |
| | Single and Double Reeds enclosed and in combination. | Bagpipe (Cylindrical and Conical Tubes in combination). | Air-reservoir supplied from the lungs. | Cornemuse. Highland Bagpipe. Bignou. Zampogna. |
| | | | Air-reservoir supplied from bellows. | Musette. Northumbrian Bagpipe. Irish Bagpipe. |
| BRASS. Lips acting as reeds against cup-shaped mouth-pieces. | Tubes of fixed length. | | Short, *i.e.* Lower harmonics chiefly used. | Oliphant. Bugle. Post-Horn. |
| | | | Long, *i.e.* Upper harmonics freely used. | Trumpet. French Horn. |
| | Length varied by side-holes closed by fingers or keys. | | Cornets or Zincken (chiefly of wood). | Cornetto diretto, Cornetto curvo, and Cornetto torto. Serpent. |
| | | | Metal Horns. | Key Bugle. Ophicleide. Bass Horn or Basson Russe. |
| | Length varied by slide. | | | Trumpet. Trombone. |
| | Lengths varied by valves. | | | Cornet. Trumpet. French Horn. |
| | | | Saxhorns: Bugle type | Flügel Horn. Tenor and Baritone Althorns. |
| | | | Saxhorns: Wide bore type | Euphonium. Tuba or Bombardon. |

during vibration, so that the associated instrument behaves as a tube stopped at one end. In conical tubes, whether with single or double reed, the series of tones is as on the flute, but when the reeds are associated with cylindrical tubes the even numbered notes of the harmonic

series are absent. In all instruments in this division, side holes are used in the same way as in the flutes.

Division III. *Brass.* — In the majority of instruments in this Division, the upper harmonics play a much more important part than in those included in Divisions I. and II., the lips having the power of covering a range of three octaves or more without altering the mouthpiece. On a very short horn such as a natural ox-horn, or the mediæval oliphants, only the fundamental note of the harmonic series with its octave, and sometimes its twelfth, can be sounded, but the ease of producing relatively higher notes increases with increase of length until in the ordinary field bugle the sixth harmonic becomes easy, and the eighth possible. Increasing the length of the instrument yet more, as by the addition of a small cylindrical tube, so as to lower the fundamental pitch by an octave, we obtain an approximation to the trumpet, on which the twelfth harmonic is easy, being in this case of the same actual pitch as the sixth harmonic on our original bugle On the French Horn the length is further increased, and harmonics up to the sixteenth are available.

Instruments of fixed length such as the horn and trumpet can therefore give in their upper octave certain successive notes of the diatonic scale which it is impossible to produce on short natural horns, but such short horns on which only the lower harmonics are possible may be regarded as typical of the old cornets or zincken. In these the scale was completed by side finger-holes in the same manner as on the flute and reed instruments, and the system was further extended by key-work on the serpent, key-bugle, and ophicleide.

It is evident that a new fundamental note can be obtained by lengthening a given tube, as well as by shortening it. This lengthening, carried out by means of telescopic slides, is the principle adopted in the trombone, and it is an excellent one both musically and mechanically. It is, however, necessarily limited to instruments having a large proportion of cylindrical tubing, and therefore of a certain tone-quality. Instruments having a continuous taper are necessarily excluded from the slide action, and in these in early days the filling up of the scale was made possible by the introduction of side-holes as above described.

The disappearance of all lip-blown instruments with side-holes, the zincken, serpents, ophicleides, etc., is undoubtedly the result of the introduction of the valve action in its various forms. A sketch of the development of the principle will be found under the article Valve (*q.v.*) and of the chief instruments in which the valve is used under their respective names. It will be sufficient here to describe the action generally, and to note the grouping into which valve instruments naturally fall.

The idea on which the valve is based has more analogy to the slide than to any other contrivance, for the depression of a valve or valves opens air-ways into additional tubing, which virtually lengthens the instrument, so that the effect is similar to that produced by the extension of the trombone slide. The depression of a valve or valves flattens the pitch by one or more semitones, so that from each alteration of length a new harmonic series is obtained, and the chromatic scale in valve instruments is therefore built up of elements derived from many different harmonic scales. In an ordinary three-valve instrument there are, in addition to the harmonic scale proper to its natural length, six others due to the valves acting either singly or in combination, and the addition of a fourth valve gives six other harmonic scales subject to certain limitations noticed under the article Valve.

The chief valve instruments may be grouped thus: —

(*a*) Cornet: a hybrid instrument combining the qualities of a high-pitched trumpet and of the flügel-horn or bugle.

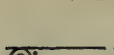
(*b*) Saxhorns of the bugle type, ranging in pitch from soprano to baritone. The tenor and baritone of this group are known also as althorns.

(*c*) Saxhorns of wide bore, and consequently broad tone, and of bass and contrabass compass. These are known as Euphoniums, Tubas, and Bombardons, and take the place of the serpents, ophicleides, and other bass horns formerly used.

(*d*) Horns, trumpets, and trombones. The original proportions of these instruments are little changed by the introduction of the valve, but the quality of the trombone loses some distinctiveness, through a lessening of the force of the upper partials.

In group (*c*) owing chiefly to the large calibre, the pedal octave between the first and second notes of the harmonic series is available, whereas in all the other groups the pedal octave is practically unused. The instruments in group (*c*) have therefore a compass downwards of about one octave more than the other instruments.

In compass wind instruments cover the whole range of the orchestra, but the flute division is limited to the upper half, different attempts at introducing alto and bass flutes not having been successful. The flute, however, as represented by the piccolo, has for its upward limit the highest notes written. The reed division embraces about six octaves from the low notes of the double-bassoon to the upper limit of the clarinet, which lies about an octave below the extreme notes of the piccolo. The brass division is the one that in recent times has been the most developed. Wagner wrote extremely low notes for the tuba, and Sir E. Elgar, in his Cockaigne Overture, has taken this instrument

down to  in a descending passage, closely approaching the lowest possible note that the lips can give. The upward limit of the smaller brass instruments is just that of the soprano voice. *g″*, *a″*, and b♭″ are usual, but notes two or three tones higher, although not written, can be taken by exceptional players, just as they can be by exceptional soprano voices.
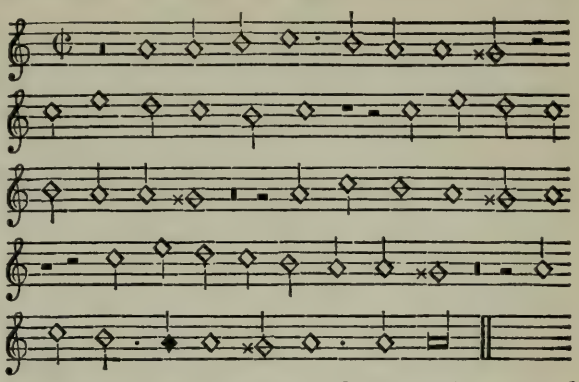
In one respect wind instruments occupy a position midway between keyboard instruments and the bowed-string class. On a keyboard instrument the performer has little or no power of regulating either intonation or quality; the violinist, on the other hand, has absolute control over intonation and great control of quality. Mouth-blown instruments are susceptible of some slight control over intonation by the player; he can correct a note that is slightly sharp or flat, and he can also modify tone-quality.

The comparatively recent development of our wind instruments, as contrasted with the permanence of model of the violin since the days of Stradivarius, is to be explained in large measure by the difficulty early makers had in overcoming the limitations imposed by the natural number and stretch of the fingers. Of the ten fingers, two at least are required for the support of an instrument, leaving only eight for the control of the ventages required for a chromatic scale extending in instruments of the clarinet type through the compass of a twelfth. As a consequence we find that the older instruments were designed on a diatonic, rather than on a chromatic basis, and it is only with the introduction of modern mechanism that good chromatic scales have become possible. (For a general sketch of the different schemes of treatment of side-holes, see FINGERING.) D. J. B.

WIND-TRUNK. A large wooden or metal tube for conveying the wind of an organ from the bellows to the wind-chest. T. E.

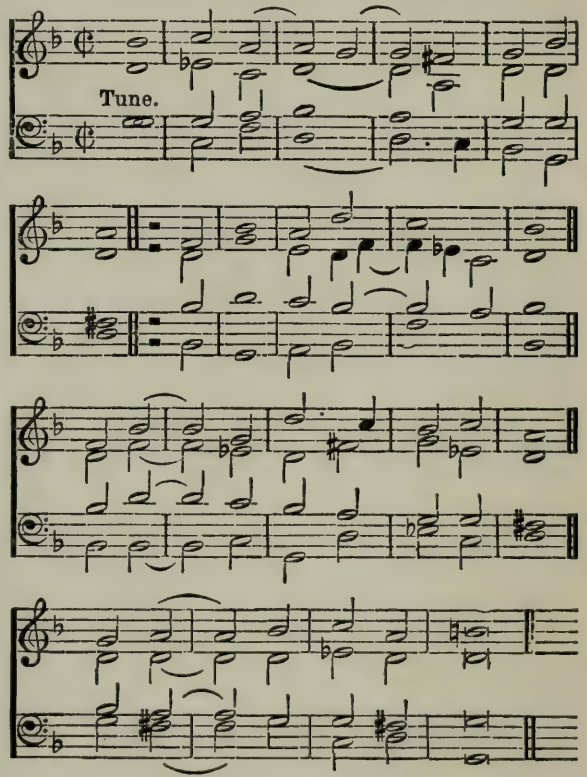
WINDET, JOHN, a music and typographical printer, living in the reigns of Elizabeth and James I. His first address was at the White Bear in Adling Street. In 1594 he was at the 'Crosse Keyes' at Paul's Wharf. He printed several editions of Sternhold's Psalms, and many musical works. He held an assignment of printing rights from William Barley. His works include Greave's 'Songs of Sundrie Kindes,' 1604; Hume's 'Ayres French, Pollish, and others,' 1605; 'An Howres Recreation in Musicke,' by Rd. Alison, 1606; John Barlet's 'Booke of Ayres'; Michael East's 'Second Set of Madrigales,' 1606; Robert Jones's 'First Set of Madrigals,' 1607, and some others of a similar kind. F. K.

WINDSOR, or ETON TUNE. This is first found (unless the assertion be true that its original form is in Nyland's 'Piae Cantiones,' 1582) in Daman's music to the Psalms, 1591, harmonised in four parts, and set to Ps. cxvi. It is not in Daman's earlier work of 1579.[1] As no complete set of parts is known to exist, the melody only can be quoted: —



This affords an example of Daman's method of prolonging a tune by repetition, of which Hawkins speaks.

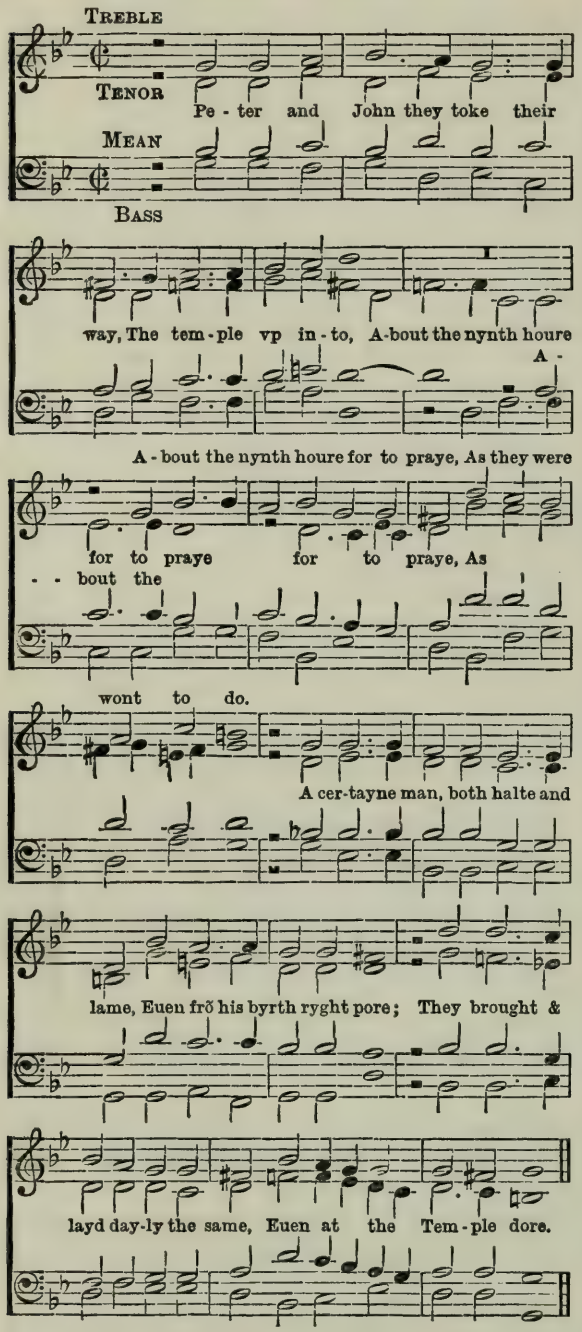
In 1592 the tune appears in Este's 'Whole Booke of Psalmes,' containing the Church Tunes, and 'other short tunes usually sung in London, and most places of the Realme.' It is marked as being one of the latter, and must therefore have been in use for some little time previously. In Este's Psalter it is harmonised by George Kirby as follows, the melody in the tenor: —




Daman and Kirby merely harmonised the melody, but whoever was its composer, it is only an adaptation of the tune set by Dr. Tye to the third chapter of his curious work, 'The Actes of the Apostles, translated into Englyshe Metre . . . with notes to eche Chapter, to synge and also to play upon the Lute,' 1553. Here we find the first, third, and fourth strains

[1] For an account of this extremely scarce work see Hawkins, *Hist. of Music*, chap. cxvii.; also vol. i. p. 654.

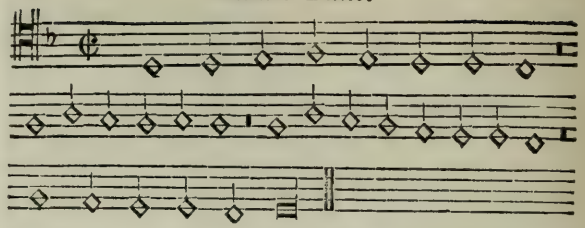
of Windsor, and a fragment of the second. For the sake of comparison Dr. Tye's tune is subjoined, reduced into score in modern clefs.




In Este's Psalter the tune has no distinctive name, but in 1615 it was inserted in the Scottish Psalter published by Andro Hart, as 'Dundie.' In Ravenscroft's Psalter, 1621, it is marked as an English Tune, and is doubly named 'Windsor or Eaton.' The tune was popular in Scotland,[1] and this, coupled with the Scottish form of its earliest name, led to the belief that it was indigenous to that country.
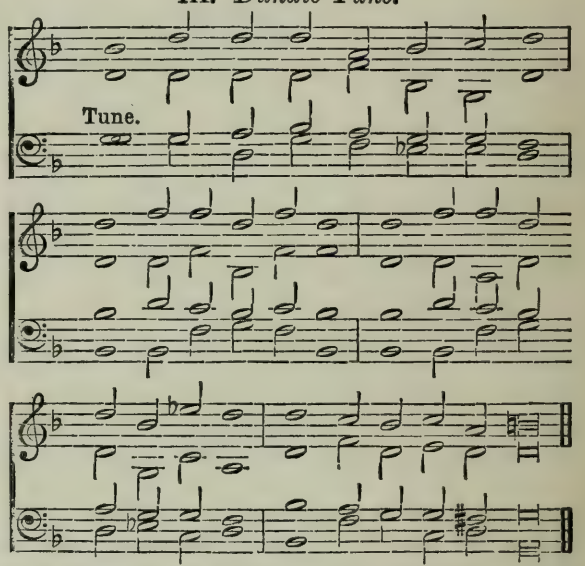
In Hart's Psalter of 1615 the melody alone is given: —

*Dundie Tune.*



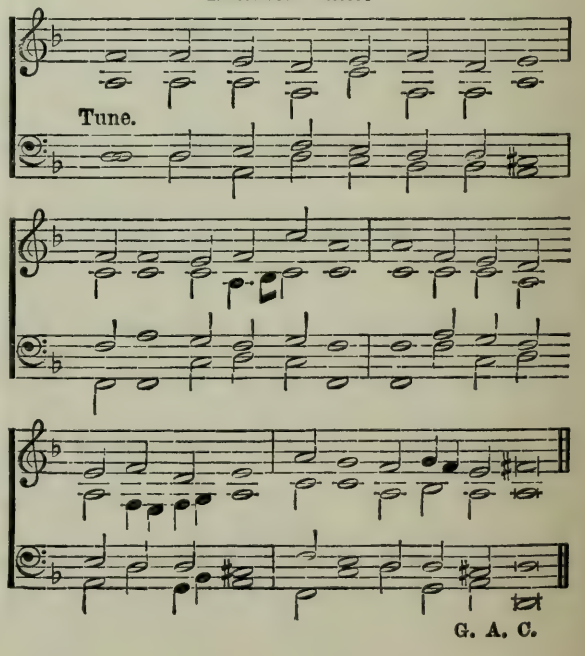
Here a slight variation occurs in the second strain, and the leading note is omitted in the first, third, and fourth strains, thus giving the melody a modal form. This may have been done to assimilate its character to that of other tunes in the collection; but however this may be, the accidental was restored to the penultimate note of the last strain in Raban's Psalter, Aberdeen, 1633: —

IX. *Dundie Tune.*




and throughout the hymn in the harmonised Scottish Psalter of 1635 :—

*Dundie Tune.*




G. A. C.

[1] Burns, in his 'Cottar's Saturday Night,' refers to this tune: —

Perhaps Dundee's wild warbling measures rise,
Or plaintive Martyrs, worthy of the name.

Care must be taken not to confound it with the 'Dundee' of Ravenscroft, which is the 'French tune' of the Scottish Psalter.

WINDWAY. The narrow slit or opening between the block or languid, and the cap or lower lip of a flue pipe of the organ. T. E.

WINGHAM, Thomas, born in London, Jan. 5, 1846, became organist of St. Michael's Mission Church, Southwark, at the age of ten, and in 1863 entered the London Academy of Music. Four years afterwards he went to the Royal Academy of Music and became pupil of Sterndale Bennett for composition, and of Harold Thomas for piano. In 1871 he was appointed a professor of the piano in the school, and was subsequently elected a fellow. As early as 1864 he was appointed organist of All Saints, Paddington, and in 1882 was given the post of musical director at the Brompton Oratory, an office which he filled with much distinction until his death, which took place in London, March 24, 1893. His church compositions are marked by suavity rather than austerity, and it is rather as a pioneer of better things in the music of the Roman Church than as a composer that his name will be remembered. He raised the services at the Oratory to a very high standard, and was indeed the first to give proper attention to the most beautiful things in Catholic music. His mass in D was composed for Antwerp Cathedral in 1876, and another mass was written in the following year for the Oratory. A Te Deum, for voices, orchestra, and organ, was brought out at the Oratory in 1884, and in the same year his fine motet, 'Amavit sapientiam,' was written for the tercentenary of St. Charles Borromeo at the church of St. Mary of the Angels, Bayswater. He left four symphonies (in D minor, R.A.M. 1869; in B flat, Crystal Palace, 1872; in E minor, with choral finale, 1873; and in D, 1883). His six concert-overtures are as follows: No. 1, in C, Jubilee of the R.A.M., 1872; No. 2, in E (Eros), Crystal Palace, 1875; No. 3, in D, choral, Alexandra Palace, 1877; No. 4, in F ('Fair laughs the morn'), Crystal Palace, 1878; No. 5, in A, Brighton Festival, 1879: No. 6 ('Mors Janua Vitae'), Leeds Festival, 1880. An elegy on the death of Sterndale Bennett was performed at the Crystal Palace in 1875, and a serenade in E flat at the Philharmonic, 1885. A concert-capriccio for pf. and orch., two string quartets, a septet for piano and strings and wind, were completed, and an opera, 'Nala and Damayanti,' was left incomplete. The greater part of the above compositions are still in MS. (*Brit. Mus. Biog.* etc.). M.

WINKELMANN, Hermann, was born March 8, 1849, at Brunswick. With the intention of becoming a pianoforte-maker he went to Paris for his training, but abandoned business for a vocal career. After lessons in singing from Koch at Hanover, he made his début in 1865 at Sondershausen. He sang successively at Altenburg, Darmstadt, and Hamburg, where on Nov. 1, 1879, he made a great success as the hero on the production of Rubinstein's 'Nero.' On May 18, 1882, he made his début at Drury Lane, under Richter, as Lohengrin (in German), and attracted immediate attention on account of his fine tenor voice, manly presence, and admirable acting. He sang also as Tannhäuser, and was the original Walther von Stolzing and Tristan in England; he was admired in all three parts. On June 20 he sang at a Richter Concert, St. James's Hall, with Frau Sucher in her husband's 'Waldfräulein,' and on June 26 in the Choral Symphony. On July 26 he was the original Parsifal at Bayreuth. In 1883 he was engaged at Vienna, the result of successful 'Gastspiele' there before in operas of Wagner, Meyerbeer, etc., and on Oct. 4 he and Materna were the first Tristan and Isolde in that city. He became a great favourite, and remained there throughout his career. He excelled pre-eminently in Wagner's operas, not disdaining occasionally to take such small parts as Froh in the 'Rheingold.' In operas new to Vienna he sang the tenor parts in Marschner's 'Vampyr,' Massenet's 'Cid,' Verdi's 'Otello,' Merlin, on production of Goldmark's opera of that name, Admetus in the revival of 'Alceste,' Rinaldo in the revival of 'Armida,' etc. He was also a favourite oratorio and concert singer. On leave of absence he sang in other German cities and Bayreuth. On June 1, 1906, he retired on a pension. A. C.

WINN, William, bass singer, born May 8, 1828, at Bramham, Yorkshire, taught singing by Sir G. Smart and Schira, made his first appearance in London in 'St. Paul,' Oct. 24, 1855, at St. Martin's Hall. He became popular in oratorio and glee music. In 1864 he was elected a Gentleman of Her Majesty's Chapels Royal, and in 1867 Vicar Choral of St. Paul's. He was a member of the Noblemen and Gentlemen's Catch Club and Honorary Secretary of the Round, Catch and Canon Club. His song, 'Nothing more,' and the prize glee, 'Go, Rose,' are well-known favourites. He died at Willesden, June 4, 1868. His elder daughter and pupil, Florence, born Nov. 1857, was a favourite contralto concert singer who made her début in 1881. A. C.

WINTER, Peter von, opera composer, much esteemed in his day, born at Mannheim in 1755,[1] died at Munich, Oct. 17, 1825. At eleven years old he was a violinist in the Elector Karl Theodor's celebrated band. He had some instruction in composition from the Abbé Vogler, but really formed himself as a composer later in life. In 1776 he became Musik-director of the court theatre, and in this post made acquaintance with Mozart, to whom he took a great dislike, and whom he damaged later in Vienna by spreading false reports about his private life.[2] When the Court removed from Mannheim to Munich Winter

[1] [The early dates have been fairly well established in the *Quellen-Lexikon*, which is here followed.]
[2] Jahn's *Mozart*, 2nd ed. i. 363, 695.

followed; [in 1794 he was made Vice-capellmeister, and] in 1798 Court-Capellmeister. This post he retained to his death, and was treated with the greatest consideration, receiving, on more than one occasion leave of absence for two or three years. [On one occasion he presumed too far on this leniency, and, like Handel, was thereby in disgrace for a time.] He visited Vienna twice, first in 1781, when he produced three ballets, and again during the years between 1793 and 1797, when he had nine operas performed at the Burgtheater and Schikaneder's theatre, including 'Das unterbrochene Opferfest' (Burgtheater, June 14, 1796), and a cantata 'Timoteo o gli effetti della musica' (1796), by the Tonkünstler Societät. The intercourse he maintained with Salieri was important as inducing him to pay more attention to the vocal part of his compositions. This is perceptible in all the works written in Vienna. He also visited Italy (Naples and Venice, 1791 and 1793), Prague (1796), Paris (1802 and 1806), London (1803–5), and Italy again (Milan and Genoa, 1817–19). Besides a number of operas, of which the greatest and most lasting favourites were 'Maria von Montalban' (Munich, 1798) and the 'Unterbrochene Opferfest,' popular on account of its catching melodies, Winter composed a quantity of church music, cantatas, Lieder, part-songs, and instrumental works (symphonies, overtures, and concerted pieces for various instruments), most of which were printed, but have long since disappeared. His Singing Method (Schott, Mayence, with German, French, and Italian words) is, however, still of value.

We append a list of his operas, classified according to the places where they were first produced: — Munich: 'Armida' (1778), 'Cora ed Alonzo' and 'Leonardo e Blandine' (1779), 'Helena und Paris' (German, 1780), 'Der Bettelstudent' (German operetta, 1781), 'Bellerophon' (German, 1782), 'Scherz, List, und Rache' (operetta, 1784), 'Circe' (1788), 'Jery und Bätely' (German, 1790), 'Psyche' and 'Der Sturm' (Shakespeare's 'Tempest,' 1793), 'Marie von Muntalban' (German, 1798), 'Der Frauenbund' (German, 1805), 'Colmal' (1809), 'Die Blinden' (German, 1810). Naples: 'Antigone' (1791). Venice: 'Catone in Utica' (1791), 'I Fratelli rivali' and 'Il Sacrificio di Creta' (1792). Vienna: 'Armida und Rinaldo' (German melodrama with chorus and dances, 1793), 'I due Vedovi' and 'Das unterbrochene Opferfest' (German, 1796), 'Babylons Pyramiden' (German, with Mederitsch, nicknamed Gallus, 1797), and 'Das Labyrinth' (sequel to the 'Zauberflöte,' German, 1798).[1] Prague: 'Ogus, il Trionfo del bel sesso' (1796). Paris: 'Tamerlan' (1802), 'Castor e Pollux' (1806). London: 'Calypso' (1803), 'Proserpina' (1804), 'Zaire' (1805). Milan: 'I due Valdomiri' and 'Maometto' (1817), 'Etelinda' (1818), 'Sanger und Schneider' written in Geneva, but first produced in Munich (1820), his last work for the stage. [Besides the above, the following exist in various libraries (see the *Quellen-Lexikon*): 'La Belisa, ossia la fedeltà riconosciuta': 'Elise, Gräfin von Hilburg' (1797); 'Heinrich IV.' (ballet); 'Ines de Castro' (ballet); 'La Mort d'Hector' (ballet); 'La Morte d'Orfeo ed Euridice' (ballet with songs); 'Salomons Urteil'; 'Wittwer und Wittwe.']

[1] These two were written for Schikaneder's theatre.

Of his church works there are now in the Royal Chapel at Munich 26 Masses, 2 Requiems, 3 Stabat Maters, and a quantity of graduales, offertoires, vespers, etc. For the Protestant court chapel he wrote 7 cantatas, 2 oratorios, ['Der sterbende Jesus' and 'La Betulia liberata'] a German Stabat Mater, and smaller anthems. [See the *Quellen-Lexikon* for detailed list.]

Winter's strong points were just declamation, agreeable melody, brilliant choral writing, and rich instrumentation, which he never suffered to overpower the voices. His weakness was in counterpoint, which he had never found an opportunity of mastering thoroughly. As a whole his church music is preferable to his operas; which, though vocal and melodious, have neither originality, greatness, dramatic force, fire, nor genius. His airs are specially weak, never seeming fully developed. Winter could amuse and entertain, but to seize the imagination, to touch, to agitate, was beyond him. This is why even his best and most popular works disappeared from the stage soon after his death. C. F. P.

WINTERFELD, Karl Georg August Vivigens von, was born in Berlin, Jan. 28, 1784, was educated for the law, which he studied at Halle. After holding a succession of official posts at Berlin and Breslau, he retired on a pension in 1847 and devoted himself to musical literature. He had made a large collection of materials in Italy, which he left at his death to the Berlin Library. His most important books are as follows: *Johannes Pierluigi von Palestrina* (1832); *Johannes Gabrieli und sein Zeitalter* (1834); *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (1843–47); *Ueber K. Christian Friedrich Faschsgeistliche Gesangswerke* (1839); *Dr. Martin Luthers deutsche geistliche Lieder* (1840); *Ueber Herstellung des Gemeinde-und Chorgesangs in der evangelischen Kirche* (1848); *Zur Geschichte heiliger Tonkunst* (1850–52). Von Winterfeld died at Berlin, Feb. 19, 1852. (Riemann's *Lexikon.*) M.

WIPPERN, Louise (Harriers-Wippern), born 1835 or 1837 at Hildesheim or Bückeburg.[2] On June 16, 1857, she made her first appearance at Berlin and played Agathe in 'Der Freischütz,' and Alice in 'Robert le Diable,' with such success as to obtain a permanent engagement

[2] *Neue Berliner Musikzeitung.*

in Berlin in September of the same year. She kept the post until her retirement, and was a great favourite both in dramatic and in the lighter parts, viz. Iphigenia, Jessonda, Pamina, Susanna, Fidelio, Inez ('L'Africaine'), the Princess of Navarre ('John of Paris'), Mrs. Ankerstrom ('Gustavus III.'), Gretchen ('Faust'), Elizabeth ('Tannhäuser'), Valentine, etc. In Dec. 1859 she married at Bückeburg an architect named Harriers. She sang for three seasons in London at Her Majesty's, appearing first, June 11, 1864, as Alice. She pleased 'on account of the freshness of her tone, her firm delivery of the notes, her extreme earnestness and her unquestionable feeling' (*Musical World*). She was an admirable actress. Her parts in London were but few, viz. Pamina (July 6, 1865), Amelia ('Un Ballo'), Leonora ('Trovatore'), Zerlina ('Don Giovanni'); but several of her best parts were in the hands of Mlle. Tietjens, then in the zenith of her fame and powers, and Mme. Harriers-Wippern was placed at great disadvantage. In May 1868, while at Königsberg, she was seized with diphtheria, which compelled her to visit Italy. She reappeared at Berlin Jan. 5, 1870, and sang there for a year or more, but her voice and strength were so much impaired that she was compelled to retire from regular work. She died Oct. 5, 1878, from another throat disease, at the Hydropathic Establishment at Görbersdorf (Silesia). A. C.

WIRTH, EMANUEL. See vol. ii. p. 536.

WISE, MICHAEL, born in Wiltshire (probably at Salisbury), about 1648, was admitted a child of the Chapel Royal under Captain Cooke in 1660. In 1663 he became a lay-clerk of St. George's Chapel, Windsor. In 1668 he was appointed organist and master of the choristers of Salisbury Cathedral. On Jan. 6, 1675/76, he was admitted a Gentleman of the Chapel Royal in the place of Raphael Courteville, deceased, being described in the cheque-book as 'a counter-tenor from Salisbury.' [During the royal progresses of Charles II. Wise is said to have had the right to play the organ in any church visited by the King.] At the time of the coronation of James II. (April 23, 1685) he was suspended from his office, and Edward Morton officiated in his stead. The cause of such suspension is unknown. There is in the Bagford collection in the British Museum library a coarse political song, published in London in 1680, entitled 'The Wiltshire Ballad,'[1] from which it appears that Wise was supposed to have been engaged with other Wiltshire men in getting up a petition for calling a parliament. It is possible that this siding with those opposed to the Court policy may have been made the pretext for his suspension. On Jan. 27, 1686/87, Wise was appointed almoner and master of the choristers of St. Paul's Cathedral. But he did not hold those offices long. On August 24, 1687, being at Salisbury, he had a dispute with his wife, in the heat of which he rushed out into the street, and the hour being late, was challenged by a watchman with whom he commenced a quarrel, and received a blow on the head from the man's bill which killed him. [He was buried near the west door of the Cathedral.] Wise's principal compositions are for the church, and they are 'among the glories of our cathedral music. He added melody to science, and in setting sacred words evinced as much judgment as genius. His anthems, "Awake up, my glory," "Prepare ye the way of the Lord," and "The ways of Zion do mourn," have lost none of their charm by use or age, and are still listened to with admiration by all those who hear them, and whose feelings are attuned to church music of the most elegant and expressive kind.'

Six of his anthems ['Prepare ye the way,' 'Awake, put on,' 'The ways of Sion,' 'Thy beauty, O Israel,' 'Awake up, my glory,' and 'Blessed is he'] are printed in Boyce's 'Cathedral Music,' and an Evening Service in E♭ in Rimbault's 'Cathedral Music.' Other anthems and services exist in MS. in the Tudway collection, the library of the Royal College of Music, and the choir-books of many of the cathedrals. ['I charge you, O daughters,' is in Dering's 'Cantica Sacra,' 1674; 'I will sing,' is in Langdon's 'Divine Harmony,' 1774. See also the *Dict. of Nat. Biog.* and the *Quellen-Lexikon.*] Some catches by him are included in 'The Musical Companion,' 1667, and his duet 'Old Chiron thus preached to his pupil Achilles,' has often been reprinted. W. H. H.

WOELFL,[2] JOSEPH, was born at Salzburg, probably in 1772, and his instruction in composition and pianoforte-playing was due to Leopold Mozart[3] and Michael Haydn. [He was a chorister in Salzburg Cathedral in 1783-86.] No mention of him occurs, however, in the correspondence of Leopold Mozart and his son. In 1790 he went to Vienna and was taken thence to Warsaw by Count Oginsky. Here, in 1792 or 1793, he began his public career and subsequently in Vienna, where he was received with favour, both as composer and performer. His first opera, 'Der Höllenberg,' was composed to a libretto by Schikaneder, and brought out at his theatre in 1795. This was followed by 'Das schöne Milchmädchen' for the National Theatre in 1797, and 'Der Kopf ohne Mann' at Schikaneder's in 1798. The value of these pieces does not appear to have been great, but they were successful at Vienna, and the last

[1] Reprinted by the Ballad Society in *The Bagford Ballads.*

[2] The uncertainties that envelop Woelfl extend even to the spelling of his name, which appears variously as Wölffl, Woefel, Woelfle, Wölfel, Wolfell, Woelf, Woelft, Wulff, and Woelfl, the last of which, on the whole, seems most probably correct. The Parisians despaired of either pronouncing or spelling his name, and called him Wolf, as they spell Kreutzer *Kretsche*, and to this day persist in writing *Listz.*

[3] In the Prospectus of 'The Harmonic Budget' Woelfl is stated to be 'a scholar of the great Mozart,' which seems most improbable.

two were performed at Leipzig, and 'Der Kopf ohne Mann' at Prague also.[1] To this period the curious combination-piece, 'Liebe macht kurzen Prozess,' may possibly belong. On the whole Woelfl was not of much account as a composer for the stage. As a pianoforte virtuoso he stepped into the first rank, and was even able to contest the palm of supremacy with Beethoven.[2] Socially, Woelfl's pleasing manners may have helped him to sustain the rivalry, from their contrast to his competitor's brusque demeanour. His strength lay in contrapuntal skill and in remarkable execution, in part due to the immense size of his hands. The heat of their partisans recalled the strife of the Gluckists and Piccinnists,[3] but the two artists themselves appear to have respected and admired each other. We hear of them as improvising duets at the house of Von Wetzlar, and Woelfl dedicated one of the best of his earlier works (op. 6) to Beethoven.[4] At Vienna the young composer married, in 1798, Therese Klemm, an actress at the National Theatre; and in the summer of the same year set out on an extended tour, whether with or without Madame Woelfl seems uncertain. He travelled through Brunn to Prague, Leipzig, Dresden, Berlin, and Hamburg. He had intentions of going on to London,[5] but seems to have left Hamburg at the beginning of December with Righini, probably for Berlin.[6]

The next clear mention of Woelfl is at a concert in Leipzig, Oct. 21, 1800.[7] He arrived in Paris in September 1801, and soon began to attract great attention. On the 5th Brumaire (Oct. 26) the *Journal de Paris* described him as 'l'un des hommes les plus étonnans de l'Europe sur le Piano.' His wit and courtesy suited French taste, and his execution was at its acme. He speedily assumed a leading position, and in the next spring was reported to be writing an opera for the Théâtre Feydeau.[8] This epoch may be regarded as the culminating point in his career. Henceforward he falls, in some strange way, under a cloud.

Whether this was the result of a *faux pas* cannot be exactly determined. Fétis's circumstantial story that Woelfl struck up a friendship at Paris with the bass-singer Ellmenreich, who was given to card-sharping, travelled to Brussels with him, got into trouble with the police and came to London in 1805, where Woelfl died in poverty, seems to be incorrect in almost every detail. That Woelfl was brought into relations with Ellmenreich by the project of the latter for establishing a German Opera in Paris is likely enough,[9] but Woelfl appears to have been in Paris throughout 1804,[10] whereas Ellmenreich left Paris at the end of 1803, and was at Vienna at the beginning of 1805.[11] Moreover, Woelfl had no reason to complain of his reception in England in 1805; he certainly did not die in obscurity, and it is not likely that he died in poverty.[12]

To return to certainties; the three years and a half (Sept. 1801–April 1805) during which Paris was the centre of Woelfl's life were, on the whole, years of success. In the early part of 1804, his opera, 'L'Amour Romanesque,' was produced at the Théâtre Feydeau with success. In the next year he made his most considerable venture with an heroic opera in three acts called 'Fernando, ou Les Maures,' which was brought out anonymously at the Théâtre Feydeau. It was produced in very unfavourable circumstances, and was more of a failure than it deserved to be.[13] Perhaps this mischance led Woelfl to conceive a disgust for Paris. He certainly left the French capital within a month or two without any other apparent reason, and repaired to London,[14] where he arrived about the beginning of May 1805. The first trace of him is in an advertisement on May 18, of a benefit concert by Mr. and Mrs. Ashe, which states that he had just arrived in England, and would perform a concerto at this concert on May 27 — 'his first performance in England.' Besides the concerto (MS.), a grand symphony (MS.) by Woelfl was performed at the concert, and pianoforte concertos by him were played at other

[1] *A.M.Z.* vol. i. p. 448 and *Intell. Blatt*, xi., vol. iv. p. 253; vol. v. p. 249.

[2] See BEETHOVEN, vol. i. p. 234*b*. [3] Seyfried.

[4] See BEETHOVEN, vol. i. pp. 223*b* and 235*a*.

[5] *A.M.Z.* p. 31.

[6] *Ibid.* p. 410. The statement here made differs from that of all other biographers. Schilling seems to suggest that Woelfl returned to Vienna, but all other writers assert that he went from Hamburg to London, and from London to Paris, reaching the French capital in 1801. The facts given in the text show that this account cannot be correct, and it seems improbable that Woelfl went to London at all at this time, though Mr. J. W. Davison, in the Preface to his edition of the 'Non Plus Ultra' Sonata, declares, without giving any authority, that the Military Concerto (op. 43) was composed in London in 1800. On the other hand, the following circumstances seem, taken together, to make strongly against the London visit: —

(1) Woelfl left Hamburg in Dec. 1799 *with Righini* (*A.M.Z.* vol. ii. p. 410). Now Righini almost certainly was going to Berlin to produce 'Tigrane,' in the early part of 1800 (*A.M.Z.* vol. ii. p. 620).

(2) Woelfl's letter to Lodi (*A.M.Z.* vol. ii. *Intell. Blatt*, No. x.) is dated 'Auf der Reise, den 15 Decemb. 1799,' which suggests that he had left Hamburg and was on a journey in Germany. This is exactly the date at which he would be travelling to Berlin with Righini.

(3) A Berlin letter of April 1800 (*A.M.Z.* vol. ii. p. 622), declares that Woelfl had been there three separate times since the preceding June: it is hardly likely that he went three times from Hamburg to Berlin and back again *between June and December* 1799.

(4) No trace of him in England at this time is forthcoming.

(5) The programme of the concert in London on May 27, 1805, at which he appeared, pointedly asserts that it was 'his first performance in England' (*Morning Chronicle*, May 27, 1805).

[7] Dörffel's *Geschichte*. [8] *A.M.Z.* vol. iv. p. 604.

[9] Cp. *A.M.Z.* vol. iv. pp. 111 and 320.

[10] *A.M.Z.* vol. vi. p. 478; vol. vii. p. 142.

[11] *Ibid.* vol. vi. pp. 281, 469, 502.

[12] It may be added that it is not easy to see when Woelfl and Ellmenreich could have been at Brussels together. At the beginning of 1802 both were in Paris. In the spring and summer Ellmenreich went to London (*A.M.Z.* vol. iv, pp. 323 and 781), but Woelfl stayed in Paris (*A.M.Z.* vol. iv. p. 604). However, in the autumn of 1802 Woelfl was at Amsterdam (*A.M.Z.* vol. v. p. 115), and was thought to be going to London, and it may have been about this time that the two got into trouble at Brussels. They are next heard of in Sept. 1803 (*A.M.Z.* vol. v. p. 865), and are then both in Paris. But Woelfl's position there seems just as good after this date as before it.

[13] See on the whole affair, *A.M.Z.* vol. vii. p. 422.

[14] One of the strangest of the romantic tales current about Woelfl must be mentioned here. Schilling asserts that he was named Music-master to the Empress Josephine in 1804 and followed her after her divorce (*i.e.* of course, at the beginning of 1810) to Switzerland. Growing weary of the lonely mountain life, he went down the Rhine by boat, and so to England. This story seems to be a pure fiction. Woelfl may have been Music-master to the Empress, but he went to London in 1805, and is to be found in London every year from that date to the time of his death. In 1810 he was engaged on a monthly publication, 'The Harmonic Budget' which must have precluded long absence from London. Finally, the Empress Josephine did not go to Switzerland in 1810, or at any time after her divorce.

concerts on June 1 and June 5, on the former occasion by himself. He was received with the greatest applause,[1] and everything shows that he retained his popularity throughout his seven years' residence in London. In 1806 his concerto known as 'The Calm' created a positive *furore*, being played at four concerts in about two months, and new compositions by him were almost annually put forward as attractions at the most important concerts.[2] In 1810 the prospectus of 'The Harmonic Budget' presents him as the fashionable composer of the day, and a portrait is one of the allurements to subscribers. As a composer for the stage, Woelfl did not make any greater mark in London than in Vienna or Paris. Still, two ballets by him were produced at the King's Theatre, 'La Surprise de Diane,' on Dec. 21, 1805, and 'Alzire' (founded on Voltaire's 'Alzire'), on Jan. 27, 1807. Both, especially the former, pleased. His abilities were fully appreciated by the artists and by the public, nor is any trace of a falling off in popular esteem discoverable. On May 16, 1812, a new concerto of his was played at Salomon's concert by Mr. Cudmore.[3] A week later *The Morning Chronicle* of May 23 contained the announcement, 'Died, on Thursday morning' [*i.e.* May 21] 'after a short illness, at his lodgings in Great Mary-lebone Street, Mr. Woelfl, the celebrated pianoforte player.'[4] It is impossible, therefore, to understand the uncertainty as to the circumstances of Woelfl's death. An anxious discussion was maintained in the *Allgemeine Musikalische Zeitung*, in 1815 and 1816,[5] as to whether he was dead or not. It asserted that Woelfl had played at the Philharmonic Concerts, which did not begin till 1813, and the matter was only considered as settled by the marriage of Woelfl's widow to an oboist at Frankfort.[6] The foreign biographies of him are almost all wrong as to the year of his death, while they maintain that he died in the most sordid penury, an assertion for which there seems to be no ground at all.[7]

Woelfl possessed remarkable qualifications for making a success in society. His portrait, about a year before his death, represents a handsome man, rather tall, somewhat stout, and of commanding presence.[8]

As a musician, Woelfl exhibits all the excellences that flow from a sound training. Like other composers of that time he wrote much trivial music, but his sympathies were steadily on behalf of a more elevated style. Pupils who wished him to teach them how to play the showy variations that conclude his celebrated 'Non Plus Ultra' sonata always met with a rebuff, and were not allowed to go on to the variations till they had mastered the opening allegro. The ease with which he threw off trifles to catch the popular ear did not blind him to their trivial character or impair his respect for his art. Consequently, much of his work — sonatas, quartets, concertos, and symphonies — is thoroughly solid, showing great instrumental effect and, especially, contrapuntal artifice.[9] His works, therefore, continued to appear in programmes for several years.[10] A strongly marked rhythm and a predilection for sweeping arpeggios, continued on the pianoforte from one hand to the other, were regarded by his contemporaries as his chief mannerisms.[11]

In extempore performance, few attained such proficiency. At Vienna he rivalled Beethoven, and was even said to surpass him. At Mainz a military band came playing down the street in which the concert-room was situated, in the middle of an extempore performance. Most performers would have been disconcerted by such an interruption. Woelfl, however, catching the rhythm of the drums, worked his themes into a march, and using this as a middle movement for his Fantasia so long as the drums could be heard, proceeded without a break to his finale.[12] He had so complete a mastery of the *technique* of the pianoforte that he could play a concerto in C major with equal ease in C♯ major, transposing it as he went.[13] He belonged to the school that aims at breadth of effect rather than minute accuracy of rendering, and his enormous hands placed almost two-thirds of the keyboard under his immediate control, and enabled him to produce with ease effects that to ordinary players were absolutely impossible.

The only pupil of Woelfl who attained much eminence was Mr. Cipriani Potter, and as he was Principal of the Royal Academy of Music for more than a quarter of a century, and professor

[1] *A.M.Z.* vol. vii. p. 756.

[2] Besides MS. works which may have been novelties, and sonatas, etc., we find the following 'first performances': Symphony (June 15, 1808, Ferrari's Concert); PF. Concerto (April 19, 1809, Ferrari's Concert); Symphony (March 28, 1811, New Musical Fund Concert); PF. Concerto (May 16, 1812, five days before his death, Salomon's Concert).

[3] *Times*, May 16, 1812.

[4] A similar notice, giving the same date (May 21), appears in the *Gentleman's Magazine*.

[5] *A.M.Z.* vol. xvii. p. 311; vol. xviii. pp. 291 and 762.

[6] Mme. Woelfl appears to have been established as a singer at Frankfort since 1894 (*A.M.Z.* vol. vi. p. 402). Examination of the Philharmonic programmes reveals no trace of Woelfl as a performer.

[7] This is Schilling's account of his death: 'W. starb . . im Reiche des Mammon, unfern von London, in einem Dorfe mit Schulden belastet, vergebens gegen Krankheit, Kummer, Noth und Elend ankämpfend, jeder Hülfe entbehrend, ungekannt und von Allen verlassen — auf einem faulen Strohlager.' It is just conceivable that Woelfl might, if deep in debt, have given himself out as dead to deceive his creditors, and lived some years after in obscurity. But the following entry of burial, dated May 25, 1812, in the Registers of S. Marylebone, 'Joseph Woelfl, widower, aged 38,' makes this supposition most improbable. Woelfl's condition is given wrongly in the entry, and his age is at variance with most accounts.

[8] There was a portrait by Tielker. This, or another, engraved by Scheffner, was issued with the *A.M.Z.* for Feb. 19, 1806. The portrait in 'The Harmonic Budget' was drawn by Pyne and engraved by Mayer. The original water-colour sketch by Pyne is in the Hope collection of portraits at Oxford. Much of what is stated in the text is due to reminiscences of Mr. Potter's conversations, kindly communicated by his son, Dr. Potter, and by Mr. A. J. Hipkins.

[9] See *e.g.* the Minuet of the G minor Symphony.

[10] *E.g.* a Symphony or Overture by Woelfl appears in the Philharmonic programmes of May 31, 1813, Feb. 13, 1815, May 1, 1815, May 24, 1819, and March 25, 1822. 'The Calm' was played at Leipzig in 1819 by Schneider (*A.M.Z.* vol. xxii. p. 44).

[11] A movement marked *Martiale*, and replete with chords thus spread out, is the piece that represents Woelfl in that curious series of parodies 'Latour's 26 Imitative Variations.'

[12] *A.M.Z.* vol. iv. p. 157.

[13] Comp. BEETHOVEN, vol. i. p. 223*b*.

of the pianoforte there for ten years before that, it is probable that Woelfl influenced musical development in this country more than has been generally suspected. In opera his importance is *nil*. It is as a composer for and a performer on the pianoforte that he claims attention. His performance could scarcely be equalled in his own time, and his pianoforte compositions have not yet lost all their interest.

The following is a tolerably complete list of his works: —

### INSTRUMENTAL WORKS.

Op.
1. 2 Sonatas, PF.; F, G (1795).
2. 3 Sonatas, PF. and Violin (1796).
3. 3 Sonatas, PF. (1797).
3. Sonata, PF. with Flute obbligato (1801).
3. 3 Quartets for Strings (1805?).[1]
4. 3 Quartets for Strings; C, F, C minor (1798).
5. 3 Trios, PF. Violin and Violoncello; C, E♭, C (1798).
5. Grand Sonata ('Le diable à quatre'), PF.; E. Also 'Op. 50.'
6. 3 Sonatas (dedicated to Beethoven), PF.; A♭, D, A (1798).[2]
6. Trio for PF. Violin, and Violoncello.
7. 3 Sonatas, PF. (1799).
7. 3 Sonatas, PF. and Violin; E♭, D, A (1800).
8.
9. Fantasia and Fugue, PF.
9. 3 Sonatas, PF. and Violin (or Flute); E♭, E minor, C (1800).
10. 6 Quartets for Strings in two Books; Bk. I. C, E, A (1799), Bk. II. G, D minor, F (1800).
11. 3 Sonatas, PF. and Flute (1800).
12.
13. Sonata, PF. and Flute; D (1801).
14. 3 Sonates sur des Idées prises de la Création de Haydn, PF. and Violin; A, D, C (1801).
15. 3 Sonatas; PF. (1801).
16. 3 Sonatas, for PF. Violin obbligato, and Violoncello *ad lib.*; B♭, D, C.
17. Sonata (4 hands) PF.; C (1804). Also 'Op. 69.'
18. 2 Sonatas, PF. and Violin, and Fantasia for PF. solo.
19. Sonata (or Sonatas), PF.
19. 3 Sonatas, PF. and Violin; D minor, C, E♭ (1804).
20. Concerto (No. 1 in G), PF. and Orchestra (1802).
21.
22. 3 Sonatas (4 hands), PF.[3]
22. 3 Sonatas, PF.; G, A, D minor.
23. 3 Grand Trios, PF. Violin, and Violoncello; D, E, C minor.
24. 3 Progressive Sonatas, PF. and Violin; G, A minor, C (1804).
25. 3 Sonatas, PF. Violin and Violoncello; C, A, E minor (1803).
25. Grand Sonata (preceded by an 'Introduzione,' consisting of an Adagio and Fugue in C minor), PF.; C minor.[5]
25. A Grand Trio, PF. Violin, and Violoncello.
26. Concerto (No. 2, in E), PF. and Orchestra (1804).
26. 3 Sonatas, PF. (1808).
27. 3 Sonatas, Nos. 1 and 2 for PF. solo; No. 3 for PF. and Violin (or Flute) obbligato: D minor, F, D (1804?).[6]
28. Fantasia and Fugue, PF.; D minor, (1805?).
28. Grand Sonata, PF.[7]
28. Grand Sonata, PF. with accompaniment for Violin (1806?).
28. 3 Sonatas, PF. (1809?).[8]
28. Sonata, PF. and Violin; D. Also in op. 27.
29.
30. 3 Quartets for Strings; E♭, C, D (1805?).
31. Grand Duo, PF. and Vcello (or Violin), (1805).
32. Concerto (No. 3, in F, 'dedicated to his friend J. B. Cramer'), PF. and Orchestra (1807).
33. 3 Sonatas, PF.; C, D, E (1807).[9]
34. 3 Sonatas, PF. and Violin (or Flute); F, G, E♭ (1804?). Also 'op. 37.'
35. 3 Sonatas, PF. and Flute; C, G, D (1806). (Scotch Airs.)
36. Concerto. No. 4, 'The Calm,' in G), PF. and Orchestra (1806).[10]
36. Grand Sonata, PF.; B♭.
37. Grand Duet, PF. and Harp; B♭.[11]
38. 3 Sonatas, PF.; G, D, B minor. (Scotch Airs.)
38. Sonata, PF.; D (1808?). Also 'op. 58.'
39.
40. Symphony (ded. to Cherubini), No. 1; G minor (1808?).
41. Symphony, No. 2; C (1808?).
41. Grand Sonata ('Non [or 'Ne'] Plus Ultra'), PF.; F.[12]
42. Sonata (4 hands), PF. with Flute (or Violin, *ad lib.*; G minor. A Version of his G minor Symphony.
43. Grand Concerto militaire, PF. and Orchestra; C.
43. 3 Sonatas (ded. to Catalani), PF. and Flute (or Violin). Also 'op. 45.'
44.
45. Sonata (or Sonatas), PF.
45. 3 Sonatas (ded. to Catalani). PF. and Flute (or Violin). Also 'op. 43.'
46 Grand Duet for PF. (4 hands) with Flute acc. Probably 'op. 42.'
46. 3 Sonatas, PF. with acc. for Flute *ad lib.*; G, F, C. (Scotch.)
47. Sonata (or Sonatas), PF.
47. 3 Sonatas, PF. with acc. for Flute (or Violin) *ad lib.*; D, G, F.
48. 3 Sonatas, PF., Flute, and Vcello; G, F, D (1810?).
49. Concerto (No. 5, 'The Cuckoo,' in D), PF. and Orchestra (1810?). Also 'No. 4.'
50. Grand Sonata ('Le diable à quatre'), PF.; E.[13]
51.
52. Sonata for Harp, with acc. for Flute; C.
53. 3 Sonatas, PF.; F, C, B♭.
54. 3 Sonatas, PF.; G, A minor, D.
55. 3 Grand Sonatas, PF.; A minor, D, A.
56. Practical School for the PF., consisting of 50 Exercises. In two Books.
57. Duet, Harp and PF.; F.
58. 3 Sonatas, PF.
58. Sonata, PF.; D. Also op. 38.
59. Divertissement ('La Voyage de Vénus,' or 'Vénus en voyage'), PF.
60. Sonata, PF.
61. Second Sonata, 'With the Manly Heart.'
61. Second Divertissement, PF.; E♭.
62. Grand Sonata, PF.; D.
63.
64. Grand Concerto (in E), PF. and Orchestra.[14]
65.
66. 3 Trios, PF., Violin, and Vcello.
66. Trio, PF., Flute, and Vcello; C.
67. Grand Sonata, PF. and Violin; E.
68. Grand Sonata, PF. and Violin; D minor.
69. Sonata (4 hands), PF.; C. Also 'op. 17.'

### OPERATIC WORKS.

Der Höllenberg, opera. Libretto by Schikaneder. Schkaneder's Theatre, Vienna, 1795.

Das schöne Milchmädchen oder der Guckkasten, operetta. National Theatre, Vienna, 1797.

Der Kopf ohne Mann, operetta. Schikaneder's Theatre (?), Vienna, 1798.

Das Trojanische Pferd, operetta. Libretto by Schmieder. Written in 1799 (*A.M.Z.* vol. ii. p. 238), but apparently never performed.

Liebe macht kurzen Process, oder Die Heyrath auf gewiss Art; comic opera, composed by Hoffmeister, Haibel Süssmayer, Henneberg, Stegmayer, Triebensee, von Seyfried, and Woelfl.[15]

L'Amour Romanesque, comic opera, in one act. Libretto by D'Armand Charlemagne. Théâtre Feydeau, 1804.

Fernand ou les Maures, heroic opera in 3 acts. Théâtre Feydeau, Paris, 1805. Produced anonymously.

La Surprise de Diane ou le Triomphe de l'Amour, grand ballet. King's Theatre, London, Dec. 21, 1805.

Alzire, grand ballet. Composed by Rossi. King's Theatre, London, Jan. 27, 1807.

### VOCAL MUSIC.

Die Geister des Sees (words, from Schiller's *Musenalmanach* for 1799, by Fräulein Amalie von Imhoff). Ballade, with PF. acc. vol. I. (1799).

11 Lieder und eine vierstimmige Hymne von Ramler, with PF. acc. vol. II. (1799).

6 English songs, dedicated to Mme. Bianchi.[16]

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[1] Advertised in *Intell. Blatt.* of *A.M.Z.*, May 1805, No. xl.

[2] The Andante from the second of these Sonatas was arranged as a Song (*A.M.Z.* vol. iv. p. 564; Beylage iv. 1801).

[3] The two titles given under op. 22 are perhaps only different descriptions of the same work.

[4] 3 Sonatas for PF. Violin and Violoncello, in C, G, and E minor, were published in London as op. 25. Probably the second Sonata had been transposed.

[5] This Sonata appears to have been printed as No. 12 of a Répertoire des Clavecinistes, by Nägeli (1805), and the Introduction and Fugue were published separately by Diabelli of Vienna.

[6] No. 1, Nos. 1–2, and No. 3, also appear as op. 27. We also find op. 27 described as 3 Sonatas, PF. solo; probably an accidental misdescription. Sonata No. 3 was also published as op. 28.

[7] This may possibly be identical with the work next mentioned.

[8] *A.M.Z.* vol. xi.; *Intell. Blatt.* xii.

[9] The second Sonata in an English edition is in D *minor*. Fétis gives 3 Trios for PF., Violin, and Vcello, as op. 33, but it would appear to be a misprint for 23.

[10] The number of this Concerto is very doubtful. It is given as No. 4 in *A.M.Z.* vol. ix. *Intell. Blatt.* x., and this number has been adopted, but Breitkopf & Härtel call it No. I (cp. op. 20) in their *Catalogue*, and Fétis describes it as No. 6. [The list in the *Quellen-Lexikon* gives the opus-number of 'Le Calme' as 43, and that of the 'Concerto militaire' (op. 43) as 36.]

[11] This Duet seems to have been brought out at Salomon's Concert on May 21, 1806. It could also be played on two PFs. and was arranged for 4 hands on one PF. by the author. The 3 Sonatas for PF. and Violin or Flute of op. 34, were published by Clementi with op. 37, by a misprint, on the title-page.

[12] See NON PLUS ULTRA, vol. iii. p. 389*a*.

[13] This Sonata was also published as op. 5, unless, indeed, this is a misprint. It is possible that op. 50 included some other Sonatas, as the publisher (Birchall) announces this as 'a 4th Grand Sonata for PF.'

[14] The publisher (Birchall) describes this Concerto as 'by the late J. Woelff, being the last composition of that celebrated author.' It is, therefore, probably the Concerto played at Salomon's Benefit Concert, May 16, 1812.

[15] This work has been variously ascribed to each of the first three named, but Woelfl's share was far the largest, amounting to nearly half the work, viz. Nos. 4, 5, 7, 10, 11, 14, and 15, out of a total of 15. The date usually given is 1801. If internal evidence is to go for anything, it must have been written for Schikaneder's Theatre, and Woelfl's participation in the work makes an earlier date more probable.

[16] Of these songs, Nos. 2, 3, and 6, were afterwards (1810) printed in 'The Harmonic Budget.'

INSTRUMENTAL MUSIC WITHOUT OPUS-NUMBER.

I. For the PF.

Sonata; C minor.[1]
Bouquet de Flore (ded. to his pupils), containing (1). Favourite German air with 9 var.; (2) Favourite Polacca, arr. as a Rondo with acc. (*ad lib.*) for Flute; (3) Augustin, a favourite German Waltz, arr. as a Capriccio, with Flute or Violin *ad lib.*; (4) Sonata (4 hands) in F; (5) 6 Waltzes with acc. for Harp *ad lib.*; (6) Turkish March and Rondo with acc. for Harp *ad lib.*
The Cabinet (Rondos, Airs with var., and military pieces). This was to be completed in 12 numbers to be published monthly. The titles of the first seven numbers are as follows: — (1) 'Lullaby,' Variations; (2) 'Alone by the Light of the Moon,' Rondo; (3) 'What's the matter now?' Variations; (4) 'The Linnet,' Rondo; (5) 'Lord Cornwallis's March'; (6) 'Donna Della'; (7) 'Fair Ellen was a gentle maid.'
'The Harmonic Budget,' issued in twelve monthly numbers, commencing July 1, 1810.[1] : —
6 Preludes, PF.
12 Waltzes, PF.
Trio, PF., Flute, and Violoncello; C.
6 Preludes.
3 Songs — 'The Sigh,' 'Soul of my Love,' 'Rosalie.'
March, PF.; D.
6 Preludes, PF.
3 Polaccas, PF.
Sonata, PF.; E.
6 Preludes, PF.
Fisher's Minuet with var.; PF. and Harp; B♭.
Duet, PF. and Violin; D minor.
Overture to 'La Bataille de Salamine,' PF. (4 hands); C minor.
Duet, PF.; C.
Allegretto; B♭.
24 Preludes dans les Modes majeurs et mineurs les plus usités.
Bon Jour, Rondeau favori; G.
Bon Soir, Rondeau favori; D.
La Chasse, Rondo; C.
Rondo, B♭.
3 Rondeaux, B♭, D, B♭.
Rondo facile et brillante; C.
Heigho, Rondo.
Hark, I hear the evening bell, Rondo.
March and Military Rondo.
Grand March.
Portuguese March (ded. to Bishop of Oporto), 1810; D.
3 Polonaises, Harp and PF.
Polacca.
12 Valses (1803).
6 Valses.
6 Valses (4 hands).
6 deutsche Tänze (1807?).
Grand Fantasia — O mon cher Augustin.
Two Books of Duets with favourite airs from 'Le Nozze de Figaro.'
Badinage.[2]
A series of Pieces published by André: —
No. 1. Marcia e Rondo Pastorale; D.
2. Donald, Rondo; G.
3. Castle Goring, Rondo; G.
4. Air with var.; A.
5. Air (The Storm) with var.; G.
6. Romance (Je suis encore) with var.; G.
7. Variations; G.
8. Do.; C.
9. Do.; F.
10.
11. The favourite Tambourine avec Introd. et Final, Variations; C.
12. Variations, Harp and PF.
13. March and Rondo. Also 'Marcia e Rondo Pastorale.'
A series of Airs with variations published in Vienna (by Traeg?): —
No. 1. 9 var. sur le Terzetto, Pria ch' io impegno. (1797.)
2. 9 var. sur une Pièce d' Alcina. (1797.)
3. 9 var. sur Weil der Mond so lieblich scheint. (1797.)
4. 9 var. sur Ach schön willkommen. (1798.)
5. 9 var. sur Herbey, herbey ihr Leute. (1798.)
6. 9 var. sur La stessa, la stessissima. (Salieri.) (1799.)
7. 9 var. sur Die Hölle ist finster. (1801.)
8. 9 var.[4]
9 var. sur Weibchen treue; B♭. (Winter's Labyrinth.) (1799.)
9 var. sur Kind willst du ruhig schlafen. (Winter's Opferfest.) (1799.)
9 var. sur Wenn ich nur alle Mädchen wüsste. (1798.)
9 var. sur Schau, das du bald ein Meister. (Des Schneider Hochzeit). (1799.)
9 var. sur Mein Vater hat gewonnen. (Liebe macht kurz. Process.) (1801.)[5]
9 var. sur Se vuol ballare. (1802.)
Var. on 'Oh cara armonia' (air from 'Die Zauberflöte'). Var. on Wenn's Lieserl nur wollte.
Var. sur Menuet de Fischer; B♭.[6]
9 var. on a favourite German air, 'by the celebrated J. Woelfl.' No. 7; A.[7]
Romance de l'opéra Une Folie par Méhul, var. p. Clav.; G.
Andante varié; G.
[Méthode de Paris, 50 exercises.]

II. Other Instrumental Works.

Concerto di Camera, PF. with acc. for Strings and Flute; E♭.[8]
Redouten-Tänze for Orchestra.
2 Trios for two Clarinets and Bassoon.
Grand Sonata for the Harp, in which is introduced a favourite air of Così fan tutte. Also published for PF.
Concerto, PF. and Violin.
Trio, PF. and two Horns (1801?).[9]
Overture for Orchestra; C minor.[10]

J. H. M.

WOHLTEMPERIRTE CLAVIER, DAS — The well-tempered Clavier, better known in England as 'The 48 Preludes and Fugues' — probably the most extensively known of all Johann Sebastian Bach's works. It is in two Parts, each containing twenty-four preludes and twenty-four fugues. The first part was completed at Cöthen in 1722 when Bach was in his thirty-eighth year, and to this alone he gave the above name. Subsequently (1744) he finished twenty-four more preludes and fugues 'through all the major and minor keys'; and so like in design to the former series are these, that they have come to be regarded as the second part, the entire collection being now universally known under the one title.

His own full title is as follows: 'Das wohl temperirte Clavier oder *Praeludia* und *Fugen* durch alle *Tone* und *Semitonia* so wohl *tertiam majorem* oder *Ut Re Mi* anlangend, als auch *tertiam minorem* oder *Re Mi Fa* betreffend. Zum Nutzen und Gebrauch der Lehrbegierigen *Musical*ischen Jugend als auch derer in diesem *Studio* schon *habil* seyenden besondern Zeit Vertreibaufgesetzet und verfertiget von *Johann Sebastian Bach* p. t. Hochfürstl. Anhalt. Cöthenischen *Capell*-Meistern und *Directore* derer Cammer-*Musiquen*. *Anno* 1722.'[11]

It was Bach's intention by this work to test the system of equal temperament in tuning. To this end he furnishes a prelude and fugue in each key, the keys following one another not according to their relationship, but simply in the order of chromatic ascent.

A credible tradition says that most of the first part was written rapidly; in a place where Bach had no regular musical occupation, and where he was deprived of any musical instrument — probably when accompanying his prince. This tradition is supported by Gerber, whose father, Heinrich Gerber, was a pupil of Bach in

[1] This Sonata did not appear under Woelfl's name. It was published by Lodi about 1797 as op. 18, and an arrangement of it for 4 hands, in which it was attributed to Lodi, was published more than thirty years after by Crelle. The Sonata, however, was almost certainly composed by Woelfl, Lodi's share in it being confined to the insertion of a few errors, after the fashion of the ignorant schoolboy who has got a good copy of verses done for him. For the whole history of this very curious transaction see Woelfl's Letter to Lodi, which remained unanswered, in the *A.M.Z.* for 1800 (vol. ii. *Intell. Blatt.* No. 10), and Fink's article on the matter in the same journal in 1832 (vol. xxxiv. pp. 737 sq.).

[2] A good deal of the music in this publication appears to have been published separately either before or afterwards, as *e.g.* the songs, Fisher's Minuet, the Preludes (?).

[3] Played at Berlin, Dec. 10, 1800, but perhaps never printed. See *A.M.Z.* vol. iii. p. 237.

[4] The airs of Nos. 4 and 5 come from Winter's 'Labyrinth.'

[5] No. 7 was certainly published by Traeg. No. 8 is assigned to this series on conjecture only.

[6] The air, by Henneberg, is taken from 'Liebe macht,' etc.

[7] Also published in 'The Harmonic Budget.'

[8] This is very likely identical with No. 7 published by Traeg.

[9] This was No. 3 of a series of pieces published by Chappell & Co. under this title. No. 1 was by J. B. Cramer.

[10] Cp. *A.M.Z.* vol. iii. 834 and v. 71.

[11] The three works last mentioned were never perhaps printed. The PF. and Violin Concerto was played at Berlin Dec. 10, 1800 (*A.M.Z.* vol. iii. p. 237), the Trio at Leipzig about Michaelmas 1802 (*A.M.Z.* vol. v. p. 71), and the Overture at a Philharmonic Concert in London on March 25, 1822. The same (or a similar) Overture had been played twice before, and the Programmes of the time *suggest* the existence of Symphonies and Overtures which were not printed. The Concerto in C which he transposed at Dresden (*A.M.Z.* vol. i. p. 560) may also not have been printed, though it may have been op. 43.
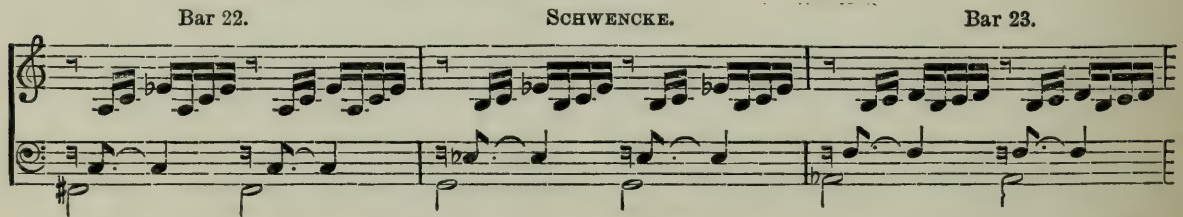
[12] 'The Well-tempered Clavier, or preludes and fugues in all the tones and semitones, both with the major third or Ut, Re, Mi, and with the minor third or Re, Mi, Fa. For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement; made and composed by Johann Sebastian Bach, Capellmeister to the Grand Duke of Anhalt-Cöthen and director of his chamber-music, 1722.'

Leipzig soon after 1722. Forkel, however, who probably possessed some general information on the subject from Bach's sons, says that earlier compositions were used in compiling the first part. Many of the preludes had certainly already appeared as independent compositions. In rewriting these Bach often considerably lengthened them, the one in C♯ to the extent of nearly forty bars. Eleven of them were given in a short form in the Clavierbüchlein (1720), written for his son Friedemann. When used for the later work, they were, however, more fully developed, especially those in C major, C minor, D minor, and E minor. The A minor Fugue, too, is without doubt an earlier composition. Spitta considers it belongs to 1707 or 1708. It is an open copy of one in the same key by Buxtehude, and judging from the pedal at its conclusion, it was not at first intended for the clavichord. Perhaps it is therefore somewhat out of keeping with the rest of the work — written so manifestly for this instrument. Witness for instance the commencement of the 16th bar of the E♭ minor fugue, where the upper part stops short on C♭, evidently because D♭ was not available on most clavichords. Again, in the 30th bar of the A major fugue it is apparent that the imitation in the right hand is accommodated to a limited keyboard. In the second part of the work D♭ above the line occurs but once — in the 68th bar of the A♭ prelude. In compiling this, Bach again availed himself of earlier compositions, though not to such an extent as in the first part. The prelude in C is given, however, as a piece of 17 bars' length in a Clavierbuch of J. P. Kellner's, with the date '3. Juli 1726.' [The fugue in C♯ major exists also in C major, and the prelude in D minor exists in another version. See B.-G. xxxvi. 224–6.] The Fugue in G had twice before been associated with other preludes. [See B.-G. xxxvi. 114 ff. and 220.] The A♭ Fugue first stood in F, it was shorter by more than one half, and it had another prelude. [See B.-G. xxxvi. 113.] Other instances of a similar kind may be adduced.

Three or four original MSS. are existing of the first part of the work; not one (complete) exists of the second. Still, notwithstanding the many revisions Bach made of the first part, there is perhaps, as Carl von Bruyck says (*Technische und ästhetische Analysen*, p. 68), on the whole a richer and broader display of contrapuntal art in the fugues of the second part. [See also Sir Hubert Parry's *Johann Sebastian Bach*, chap. xiii.]

The three oldest printed editions appeared in 1800–1801. One was issued by Nägeli of Zurich, another by Simrock of Bonn and Paris, and the third by Kühnel (now Peters) of Leipzig. The first was dedicated to the Paris Conservatoire de Musique, the matter being supplied by Schwencke. In it the second part is placed first: many of the older readings are given, and it has the long versions of the preludes which most editions since have copied. The third was revised by Forkel, and it is to that he refers in his well-known treatise. The first English edition was that edited by S. Wesley and C. Horn, and published 1810–13.[2] The most complete critical edition is that of the Bach-Gesellschaft (vol. xiv. 1865), by Franz Kroll, with an appendix of various readings. [The discovery of the London autograph (see below) made it necessary to publish its readings in a subsequent volume of the B.-G. edition, vol. xlv. (i.) which also contains the readings of the Zurich autograph.]

Editors have not been slow to make alterations in the text of Bach. One of the most glaring of these is the bar introduced by Schwencke in the middle of the first prelude. Yet this bar has been retained by Czerny, by Wesley and Horn, and by many others. It is even used by Gounod in his 'Meditation.' As an editorial curiosity it is worth preserving: —




Of the First Part three autographs are known; one formerly belonging to Nägeli, and now in the Town Library of Zurich, another in the possession of Professor Wagener of Marburg and a third in the Royal Library of Berlin. See Spitta's *Bach* (Novello), ii. 665. B.-G. xiv. preface. Of the Second Part no complete autograph is known to exist.

Since the above was in type[1] I have discovered that for many years there remained in comparative obscurity original autographs of nearly all the Preludes and Fugues of the Second Part. They were bought at Clementi's sale by Mr. Emett. During one of Mendelssohn's visits to England (June 1842) Mr. Emett showed them to him, and he at once recognised them as being in Bach's handwriting.[3] Later on, in or about 1855, Sterndale-Bennett saw them, and he too pronounced them to be in the handwrit-

[1] This of course refers to the first edition of the Dictionary.

[2] Dr. Cummings has shown (*Mus. Times*, March 1885, p. 131) that the edition projected by Kollmann in 1799 was never published. [See BACH, vol. i. p. 154*b*.]

[3] See Rockstro's *Life of Mendelssohn*, pp. 83, 84.

ing of Bach. After that they so far lapsed out of sight that they are not mentioned even by Dr. Spitta. That they are authentic there can, I think, be no doubt. Because, first, Clementi knew or believed them to be so: see the 'Second Part of Clementi's Introduction to the Art of Playing on the Pianoforte, op. 43,' where, at p. 120, there is a 'Fuga by J. S. Bach from an original MS. of the author.' It is the one in C, and was evidently printed from No. 1 of this set. Secondly, Mendelssohn and Bennett witnessed to the writing. Thirdly, their internal evidence points to their being the work of a composer, not of a copyist. Upon this conclusion I have thought it worth while to make a bar by bar examination of them. [As the supplementary volume of the B.-G. edition (xlv. i.) contains the readings, the reader is referred to that volume for the detailed analysis which appeared in the first edition of the Dictionary.]

These MSS. (with the exception of No. 9) were formerly in the possession of Miss Emett, daughter of the Mr. Emett who bought them at Clementi's sale; they are now in the British Museum. They are for the most part in excellent preservation and very clear. [Another autograph of a certain number of the preludes and fugues of the Second Part is at Berlin. An interesting paper by Mr. J. S. Shedlock in *Mus. Times*, 1883, pp. 533, 594, may be referred to.] F. W.

WOLDEMAR, Michael, violinist and composer, who came of a well-to-do mercantile family, was born at Orleans, on Sept. 17, 1750. It is said that his real name was Michael, and that he assumed that of Woldemar, at the request of his godfather, the Marshal Lowendahl. He received an excellent education, having Lolli — whom he closely resembled in character and disposition — to teach him the violin. Owing to reverses of fortune, Woldemar became the head of a wandering troop of artists, who eventually settled at Clermont Ferrand, where Woldemar died in Jan. 1816. Without being a member of the staff, Woldemar wrote several articles on music for the *Courrier des Spectacles*, a theatrical journal of the Revolutionary period. It was in this publication that his *Commandements du Violon*, a facetious imitation of the Decalogue, was printed. He also composed a number of pieces and concertos for the violin, and a *Grande Méthode de Violon* (Paris, *Cochet*) — which is to-day difficult to meet with — *Le nouvel art de l'archet* (ibid.), and *l'Etude élémentaire de l'archet moderne*. Woldemar, like Lolli, attempted an extension of the compass of the violin by adding a lower fifth string (C in the bass), and for this instrument, which he called a 'violin-alto,' he wrote a concerto with orchestra. Urhan Chrétien (born Feb. 16, 1790) often played on this instrument of Woldemar's invention at the Paris Conservatoire concerts. Huet, *Ecoles de Violon*; Pougin, *Supplément* to *Fétis*; *Biog. des Mus.*; Mason Clarke, *Dic. Fiddlers*; Fayolle, etc. E. H-A.

WOLF, THE. I. A term applied to the harsh howling sound of certain chords on keyed instruments, particularly the organ, when tuned by any form of unequal temperament.

The form of unequal temperament most widely adopted was the mean-tone system. The rule of this system is that its fifths are all a quarter of a comma flat. The major thirds are perfect, and are divided into two equal whole tones, each of which is a mean between the major and minor tones of the diatonic scale; hence the name Meantone system.

The total error of the whole circle of twelve fifths, at a quarter of a comma each, amounts to three commas. Since the circle of twelve perfect fifths fails to meet by about one comma, the circle of mean-tone fifths fails to meet by about two commas, or roughly, nearly half a semitone. In the mean-tone system on the ordinary keyboard there is always one fifth out of tune to this extent, usually the fifth G♯-E♭. There are also four false thirds, which are sharp to about the same extent, usually B-E♭, F♯-B♭, C♯-F, and G♯-C. All chords into which any of these five intervals enter are intolerable, and are 'wolves.'

The use of unequal temperaments disappeared in Germany during the latter part of the 18th century, probably under the influence of Bach. Unequal temperaments ceased to be employed in the pianoforte in England at about the termination of the first third of the 19th century. At the same time the transition process began here in connection with the organ; and by 1870 it was practically complete, few cases only of the unequal temperament then surviving. The Wolf has in consequence ceased to have any but historical and scientific interest. [See also Temperament, *ante*, pp. 59, 60; and Tuning, pp. 179, 180.] R. H. M. B.

II. In bowed instruments the Wolf occurs, owing to defective vibration of one or more notes of the scale. When it occurs, it is often found more or less in every octave and on every string. Different instruments have it in different places: it is most common at or near the fourth above the lowest note on the instrument, in the violin at C, in the violoncello at F. The more sonorous and brilliant the general tone, the more obtrusive it becomes; if the tone be forced, a disagreeable jar is produced. Hence it is idle to attempt to play the wolf down: the player must humour the troublesome note. It is commonly believed that there is a wolf somewhere in all fiddles, and it is certain that it exists in some of the finest, *e.g.* in Stradivaris. Probably, however, it is always due to some defect in the construction or adjustment. Violins with a soft free tone are least liable to it; and the writer's viols in all three sizes are quite free from it. The cause of the wolf is

obscure, and probably not uniform: it may result from some excess or defect in the thicknesses, from unequal elasticity in the wood, from bad proportion or imperfect adjustment of the fittings, or from some defect in the proportions of the air chamber. [It has also been suggested with a still greater show of probability that the wolf occurs on the note to which the body of the instrument acts as a resonating box, and that the particles of wood, set in vibration by this note, are unable to maintain the stretched string quite evenly.] It may be palliated by reducing some of the thicknesses so as to diminish the general vibration, and by as perfect as possible an adjustment of the bar, bridge, and sound-post; but in the opinion of violin-makers where it is once established it cannot be radically cured. Some instruments have what may be termed an anti-wolf, *i.e.* an excess of vibration on the very notes where the wolf ordinarily occurs. The writer has a violin which exhibits this phenomenon on the B and C above the stave. When these notes are played *forte* on any of the strings, the B or C an octave below is distinctly heard. This is probably a combinational tone due to the coalescence of the fundamental tone with that produced by the vibration of the string in each of its 2–3 parts. In some Forster violoncellos the wolf is so strong as to render them almost useless. E. J. P.

WOLF, Hugo, was born at Windischgraz in the south of Styria on March 13, 1860. He was the fourth son of a father of musical tastes, who was in a family leather business, and who intended that the boy should eventually come into it too. At an early age, however, Hugo showed that his real interests were in music and literature, and his conduct at the various schools through which he passed disappointed his parents as much as his teachers. In 1875 the usual struggle over the question of his future career was fought, and ended in his father reluctantly consenting to let him enter the Vienna Conservatorium. One event in this year left a profound impression upon him. This was the visit of Wagner, who came to Vienna to conduct 'Tannhäuser' and 'Lohengrin.' He managed to see the great man for a moment, and although he got nothing for his pains but a more or less kindly snub, he became from this moment, and remained all his life, an ardent disciple. For the Conservatorium he had no more enthusiasm than he had for the schools, and he was expelled at the end of two years, which he had spent mainly in breaking the rules laid down for discipline and counterpoint. He was now thrown almost entirely on his own resources, for his father was able to do little for him, having had his business ruined by a fire. He eked out a living in his lodgings at Vienna by giving piano and violin lessons, but he could barely make enough to afford himself a meal a day, and the drudgery was so intolerable to him that he nearly emigrated to America. At this critical moment he was offered the post of second Capellmeister at Salzburg, mainly through the influence of the composer Adalbert von Goldschmidt, who, with Mottl and the two Schalks, was kind to him in these Vienna days, lending him music and helping him to obtain pupils. But though he took the post he was back again in Vienna in two months' time, composing songs and sketching out his symphonic poem 'Penthesilea.' Some of his early work, consisting of miscellaneous piano and orchestral music, as well as of songs, was found amongst his papers after his death, some of it he seems to have destroyed. The twelve 'Lieder aus der Jugendzeit' were written in 1877–78, and the collection of six 'Lieder für eine Frauenstimme' also dates from this period. But in these early years most of his time was given to reading rather than composing music. Bach, Beethoven, Mozart, Gluck, and the other classics he devoured eagerly; he worked hard at the songs of Schubert and Schumann, and for Berlioz and the French school he showed all his life such a predilection that he used to say in later years he must have had a few drops of Latin blood in his veins. He was able to make capital out of his strong musical tastes, for in 1886 he accepted the post of musical critic to the Vienna *Salonblatt*, and wrote for it for four years. He wrote, as well as felt, strongly, and while championing the cause of the older composers and breaking lances on behalf of Wagner and Bruckner, he poured scorn upon Boito, Ponchielli, and the contemporary Italian operatic writers, he jeered mercilessly at the Philistines and the purveyors of conventional goods, and earned the undying hatred of Bülow as well as of the anti-Wagnerians by the outspoken terms in which he proclaimed his dislike of Brahms. But Wolf would never have attained the peculiar position he now holds amongst the great song-writers if he had given his attention solely to music. As a boy he was devoted to books, and his catholic taste, controlled by sound instinct, soon made him acquainted with the great writers of France and England, no less than with those of Germany. His favourite German poets were Goethe, Eichendorff, Kleist, and Mörike, the popular Swabian pastor, who inspired Wolf to his first outburst of song-writing.

This was in 1888, the turning-point in his career. He had lost his father in the previous year (who died just too soon to see the publication of his son's first two volumes of songs), he had given up writing for the *Salonblatt* and had established himself in a friend's house at Perchtoldsdorf, a little village near Vienna. Suddenly the flood-gates were opened, and between February and May of 1888 he wrote forty-three of his Mörike songs, and five months later finished the set in a single week, after composing a group of songs to words by Eichendorff. No



HUGO WOLF

sooner was the Mörike set completed than he turned to Goethe, and between October 1888 and February 1889 set fifty of his poems. After a break in the summer, during which he paid his third visit to Bayreuth (his first was in 1882 when he and Mottl went together), he composed forty-four songs on end from the 'Spanisches Liederbuch' of Heyse and Geibel, a volume of translations which had already inspired Schumann, Brahms, Cornelius, and others. These were completed at the end of April 1890. In June he set the six *Alte Weisen* from poems of Gottfried Keller, who had just celebrated his seventieth birthday, and in the autumn he set to work on Heyse's 'Italienisches Liederbuch.' Of these, twenty-two were written without a break, and then — after this almost uninterrupted period of activity, in which something like 200 songs were written — came a silence which remained unbroken for more than three years. For that was how he composed. He would sit down to a volume of poems and work at white heat, flinging off songs day after day, hardly stopping to eat or sleep until the fit of inspiration had passed, when he would relapse into a fit of despondency and lethargy that lasted until the next furious outburst.

Meantime his work was gradually gaining recognition. Humperdinck had introduced him, in 1890, to the firm of Schott, who now arranged to publish his songs. Wolf recitals were given in Berlin, Stuttgart, Mannheim, and other centres where there was less prejudice against the composer than in Vienna; and in the autumn of 1890 he was commissioned to write incidental music for Ibsen's play *Das Fest auf Solhaug*. This was an effort to him to write, for he soon lost interest in the play, and was hampered by the restrictions imposed on him by the theatre. What he wanted to write was not incidental music to a play he did not care for, but an opera set to a text of his own choosing. He had been searching for one ever since 1882. He had thought at one time of setting *A Midsummer Night's Dream* and *The Tempest*, but gave up the idea. Mérimée's *Colomba* he rejected, and instinct told him that his friends Grohe and Liliencron might have offered him better alternatives for a hero than Buddha and Buffalo Bill. Eventually he found what he was looking for in *Der Dreispitz*, a translation of a novel by the Spanish author Pedro de Alarcon, in an adaptation by Frau Mayreder, which he had read and rejected five years earlier. He set feverishly to work on it on March 3, 1895, and on July 9 he announced that he had finished it. The scoring occupied him till December, and the opera was given at Mannheim, with the title 'Der Corregidor,' on June 6, 1896. It appears to have been well received, but owing to operatic conditions it could not be repeated that season, and it was performed only once in his lifetime. The fit of inspiration which carried him through this opera with such incredible speed enabled him to complete the 'Italienisches Liederbuch'; and in the spring of 1897 he set to work on a German translation of some of Michelangelo's sonnets, and on the libretto of a new opera, 'Manuel Venegas,' also drawn from a novel by Alarcon. Three of the sonnets were written and half the first act of the opera was completed when his brain suddenly gave way. The furious mental energy which had manifested itself throughout his life in spasmodic outburst now broke through its bonds, and in September 1897 it was found necessary to confine him. He came out of the establishment the next year, and it was hoped that he would recover, but his sanity lasted only for a brief interval, and in the autumn of 1898 he entered the asylum at Vienna a raving lunatic. Paralysis soon overtook him, but he lingered on until Feb. 22, 1903, when he died at the age of forty-three. He was buried in the cemetery not far from the graves of Beethoven and Schubert.

It is as a song-writer that Wolf will live. His instrumental works consist only of the early symphonic poem 'Penthesilea'; a string-quartet which, though still earlier, shows more signs of originality and power; and a charming 'Italienische Serenade' for string-orchestra, which was a later version of an early string-quartet. The choral works include six sacred songs for unaccompanied voices to words by Eichendorff, written in 1881, and four compositions for chorus and orchestra: 'Christnacht,' 'Elfenlied' (with words taken from *A Midsummer Night's Dream*), 'Der Feuerreiter,' and 'Dem Vaterland,' of which the last two had been conceived originally as songs for a solo voice. The two operas and the incidental music to Ibsen's play complete the list of his works apart from the songs, and the operas themselves are less in the nature of operas than of collections of songs. The characterisation is wonderfully strong, and the writing is as rich and free and complex as it is in the most striking of his songs. 'Der Corregidor' is, in fact, a storehouse of beautiful things, but Wolf had little sense of the stage and not much capacity for adapting his methods to its requirements. His nature was entirely lyrical, and what stirred him to utterance was poetry, and poetry not spread over a situation but crystallised in a poem. Unlike Schubert he could not set any casual words to music: a song to him was poetry absorbed and recreated in terms of something which was neither melody by itself nor mere declamation but a fusion of the two. That is why each of his songs has a character of its own; each looks different on paper except in cases where a figure from one song is repeated in another with definite purpose, or where two songs, being cast in the same mould, are treated by similar methods. In the majority of cases, however, each of the poems

and each group of poems has a distinctive character of its own, so that if one is familiar with Wolf's idiom it would hardly be possible to transfer a song from one group to another without making it look out of place. The music does not merely fit the words carefully; though Wolf does make it do that more carefully than any other composer has done or tried to do; his method is more fundamental than that. He makes one feel that he has composed the poetry as well as the music — that the poetry and music are the simultaneous product of one brain. That is, when he is at his best; for sometimes the strain under which he worked makes itself felt in the writing, more especially in the songs of his middle period (some of the settings of Goethe, for instance) where the continuously chromatic harmony, the persistent repetition of a figure through an endless series of keys and the indications of hypersensitive anxiety that the subtlest *nuances* should not be left unexpressed, combine to leave an impression of restlessness; the composer, one feels, has aimed at elaborating single, detached details too much, instead of trying to make all the details coalesce and illustrate the whole. But in the earlier songs set to Mörike's words or in the 'Italienisches Liederbuch,' where he tried to clarify his ideas and express himself simply in the manner of Mozart, his extraordinary capacity for hitting the right balance between the words and the music has produced a number of songs of widely different character which may be ranked with the very highest of their kind. The 'Spanisches Liederbuch' is on the whole the most varied collection, and the Goethe songs show him in his most complex and subtle aspect, but whether he is simple or whether he is complex, he writes with the fullest understanding of the requirements of both singer and pianist. His habit of building up an accompaniment from a single rhythmical phrase and of repeating a single figure under various aspects does not involve the sacrifice of the singer; both singer and pianist are consulted, for both have parts which are free and independent of each other, but are at the same time mutually involved because both have been conceived together as a single entity, in the composer's brain, instead of having been thought of separately and been subsequently put together. The key to Wolf's attitude towards those for whom he wrote is to be found on the title-pages of his volumes, which contain not 'songs' but 'songs for voice and piano.' The chief material for the biography of Wolf is to be found in the life by Dr. Ernst Decsey, and in the four volumes of his letters. Three volumes of collected essays on his compositions were published during his lifetime; since his death numerous books and articles dealing with his life and works have appeared, mainly abroad. A bibliography of the more important of these has been printed by Peters (1908) at the end of their catalogue of his works. For English readers the best book is Mr. Ernest Newman's volume on Wolf in *The New Library of Music* (Methuen, 1907). L. W. H.

WOLF-FERRARI, Ermanno, born in Venice, Jan. 12, 1876, became a pupil of Rheinberger in Munich in 1893–95; in 1902 he was appointed director of the Liceo Benedetto Marcello in Venice, a post which he resigned in the early part of 1909 in order to live in Germany. He was at first self-taught, and before going to Munich had produced his first opera, 'La Sulamita,' at Venice (1889); in his maturer period he brought out 'Cenerentola' (Venice, 1900, performed as 'Aschenbrödel' at Bremen in 1902) and 'Le Donne curiose,' given at Munich as 'Die neugierigen Frauen' in 1903. An oratorio, 'La Vita Nuova,' after Dante, was brought out in 1903, and among his less ambitious works are a sinfonia da camera in B flat, a violin sonata in G minor, op. 1, and a piano quintet, op. 6, in D flat (Riemann's *Lexikon*, etc.). M.

WOLFF, Auguste Désiré Bernard, pianist and pianoforte maker, head of the great firm of Pleyel-Wolff et Cie., born in Paris, May 3, 1821. At fourteen he entered the Conservatoire, studied the piano with Zimmerman, and took a first prize in 1839. He was also a pupil of Leborne for counterpoint and Halévy for composition, and under these auspices composed several pianoforte pieces, published by Richault. At twenty-one he entered the staff of the Conservatoire as 'répétiteur' — teacher of pupils in dramatic singing — and kept it for five years, when he gave up teaching to become the pupil and partner of the well-known pianoforte-maker, Camille Pleyel, who, being old and infirm, was looking out for a dependable assistant. M. Wolff entered the business in 1850, became a member of the firm in 1852, and naturally succeeded to the headship of it on the death of Pleyel in 1855. From that time his exertions were unremitting, and while still adhering to the principles of his illustrious predecessor, and the processes of manufacture which made the Pleyel pianos famous, he, with the scientific assistance of his friend M. Lissajous the acoustician, devoted all his attention to increasing the volume of tone without losing sweetness. His repeated experiments on the tension of strings, on the best possible spot for the hammer to strike the string so as to get the fullest tone and the best 'partials,' on the damper, etc., have proved very fruitful, and led him to patent several ingenious contrivances. These are, a double escapement, a transposing keyboard, a 'pédalier,' which can be adapted to any piano, thus enabling organists to practise pedal passages without spoiling a piano by coupling the notes, and lastly the 'pédale harmonique,' a pedal which can be used while playing chro-

matic passages, as it can be applied to the melody alone, or to any specific notes, at the option of the player. [A double piano with a keyboard at each end, for convenience in playing duets for two pianos, a cleverly-contrived modern harpsichord, and the chromatic harp which for some years enjoyed some vogue, are among the later inventions of the firm.] It is owing to such labours as these, and M. Wolff's indefatigable activity, that the firm of Pleyel-Wolff still keeps its place in the front rank of pianoforte makers, and gains so many distinctions. Thoroughly liberal, and a philanthropist in the best sense of the word, he contrived to give his 600 workmen a real interest in the success of the business by forming a special fund, amounting already to nearly 150,000 francs (£6000), out of which benefit societies, retiring pensions, etc., are provided. Not ceasing to be an artist because he went into trade, M. Wolff founded a prize — the Prix Pleyel-Wolff — for a pianoforte piece with or without orchestra, to be competed for annually. In fact, whether as artist or manufacturer, he was a notable personage in the French musical world of his day. His health had been on the decline for more than a year, and he died at Paris, Feb. 9, 1887. [See PLEYEL & Co. vol. III. p. 774.] A. J.

WOLKENSTEIN, OSWALD VON, descended from a knightly family long settled in the Tyrol, was born about the year 1377. He lived a very stirring and adventurous life, in the course of which he had travelled over the greater part of Europe, and had even visited some parts of Asia and Africa. In one of his poems he boasts of being able to converse in ten different languages. From 1415 he was for several years in the service of King and afterwards Emperor Sigismund, sometimes one of his immediate train, at other times sent on various embassies to Spain and Portugal. On his return home, in his constant desire to extend his own domains at the expense of his neighbours, he was from 1421 to 1427 involved in various strifes and lawsuits, in the course of which he was twice subjected to arrest and imprisonment. A worse fate might have befallen him at the hands of Duke Frederick of Austria, but for the intercession of powerful friends. The circumstances of the various disputes in which he was engaged even up to the day of his death, August 2, 1445, afford a curious picture of the wild and lawless life of the German Knights of the times. Long before his death he had in 1408 erected for himself a monument, which still exists, in the Cathedral Church of Brixen, probably in connection with some endowment for a pious purpose which he had there founded. It is surprising that in so troubled and adventurous a life from beginning to end he should have been able to devote himself to the cultivation of poetry and music. He was the last of the Minnesinger; many of his poems are spring- and love-songs, and some are devoted to the glorification of Margaret Queen of Aragon. There is in all of them the strong personal note, and it is mainly from his own poems that the details of his wandering and adventurous life are known. He invented the melodies to his poems, and these are no longer in the mere recitative style of his predecessors, but are real songs, many of them very fresh and pleasing, with a popular lilt about them. Oswald was not only an inventor of melodies, but was also skilled in all the intricacies of the mensural notation of his time, and set some of his songs in two and three-part counterpoint. There are occasionally slight canonic imitations, and a few pieces are expressly described as fugues, but the harmonies are very stiff and uncouth to modern ears, and the conduct of the parts generally, though it may be that one or other of the parts was only meant to be played on some instrument, and not sung, in which case the harmonies may not have been so disagreeable. There are two instances of apparently four-part writing, but they are meant to be sung or played in three parts, with one taken alternately with another. The most successful setting from a harmonic point of view is the three-part setting of the Latin words, Ave Mater, O Maria, etc. The whole of Von Wolkenstein's compositions, both literary and musical, have now been edited with critical apparatus and various facsimiles in the *Denkmäler der Tonkunst in Österreich*, Jahrgang ix. J. R. M.

WOLLENHAUPT, HEINRICH ADOLF, born at Schkeuditz, Sept. 27, 1827, studied at the Leipzig Conservatorium, and had a brilliant career as a pianist and a composer of drawing-room pieces of the lightest character. In 1845 he went to New York, and died there, Sept. 18, 1865. (Riemann's *Lexikon.*) M.

WOLSTENHOLME, WILLIAM, born at Blackburn, Lancashire, Feb. 24, 1865. Being blind from birth, he was sent to the College for Blind Sons of Gentlemen at Worcester in 1874. While at Worcester he studied music with Dr. Done, the Cathedral organist, and received much valuable help from Sir Edward Elgar. He took the degree of Mus.B. at Oxford in 1887, and in 1888 obtained the appointment of organist at King's Weigh-House Chapel, London, in 1902, and of All Saints', Norfolk Square, in 1904. His brilliant attainments as an organist have won him the estimation of musicians on both sides of the Atlantic (his first recital tour in the United States took place in 1908), and his compositions reach a remarkably high level of merit as regards both invention and treatment. He has had the rare good fortune to have a very large proportion of his works published; they include about sixty works for organ, the most important of which are a sonata in F, a sonata in the style of Handel,

a fantasia in E, a prelude and fugue in A minor, a Festival Toccata, an Irish Fantasy, overtures, etc. A sonata in E flat, and a Polonaise-Impromptu in E minor are the most important of his many piano pieces. A good many songs, anthems, etc. are among his vocal works, as well as a choral ballad, 'Sir Humphry Gilbert,' and a part-song, 'The Three Fishers,' both for ladies' choirs. His chamber compositions are a quintet in D for piano and strings, string quartets in C and B flat, trio in C for piano and strings, quintet in F for wind instruments, a sonata in G for violin and piano, short works for solo violin, viola, or violoncello, with piano accompaniment. Some short pieces for full orchestra, for organ and orchestra, viola and orchestra, etc. may be mentioned, as well as a suite in F for strings. (See *Musical Times*, 1907, p. 169.) M.

WOLVERHAMPTON FESTIVAL. See vol. ii. p. 29.

WOLZOGEN, Hans Paul, Freiherr von, the son of K. A. A. von Wolzogen (1823–83, the Intendant of the Court Theatre at Schwerin, author of several pamphlets, etc. on Mozart), born at Potsdam, Nov. 13, 1848, and studied comparative philology at Berlin, in 1868–71. He eagerly embraced Wagner's doctrines and wrote many books, large and small, about the time of the opening of the theatre at Bayreuth in 1876. The most valuable of these is no doubt his *Thematischer Leitfäden*, published in English as *Guide through Der Ring des Nibelungen*, translated into very curious English by his brother, Ernst von Wolzogen. In 1877 he was called to Bayreuth to edit *Bayreuther Blätter*, the organ by which the campaign was carried on between the festivals. Among the author's many contributions to Wagnerian literature, his book on *Tristan* which appeared in 1880 may be mentioned, as well as a treatise, *Was ist Stil? Was will Wagner?* He wrote the libretto for Hans Sommer's 'Schloss der Herzen' (Riemann's *Lexikon*). M.

WOOD, Charles, born at Armagh, June 15, 1866, was educated in harmony and counterpoint in 1880–81 by Dr. T. O. Marks, the Cathedral organist. From 1883 till 1887 he was at the Royal College of Music, where he won the Morley Scholarship for composition. He studied there under Stanford for composition, Bridge for counterpoint, and Franklin Taylor for pianoforte. In 1888 he was appointed teacher of harmony at the College, and in the same year took up his residence in Cambridge, conducting the Cambridge University Musical Society from that year until 1894. He was organist-scholar of Gonville and Caius College in 1889–94, and in the latter year was made a fellow. He was bandmaster of the University Volunteers in 1889–97. In 1897 he was university lecturer in harmony and counterpoint. He has examined for the universities of Cambridge, Oxford, and London. He took the degrees of B.A. and Mus.B. at Cambridge in 1890, of M.A. and Mus.D. in 1894, and was given an honorary LL.D. degree at Leeds in 1904. His principal works, which are marked by great originality, are, an Ode to the West Wind, for solo, chorus, and orchestra, 1890; music to the *Ion* of Euripides, Cambridge, 1890; music to the *Iphigenia in Tauris* of Euripides, Cambridge, 1894; a setting of Swinburne's Ode on Music for the opening of the new building of the Royal College of Music, 1894; Milton's Ode on Time, for chorus and orchestra, 1898. His 'Dirge for two Veterans' had a great success at the Leeds Festival of 1901; his 'Song of the Tempest' for solo, chorus, and orchestra, was performed at the Hovingham Festival of 1902, and his 'Ballad of Dundee' at the Leeds Festival of 1904. A set of Symphonic Variations on 'Patrick Sarsfield' was given at one of the Beecham Concerts in London in 1907. Among his less ambitious compositions may be mentioned a book of Irish Folk-Songs published in 1897; and many part-songs and solo songs, among the latter being the very remarkable 'Ethiopia saluting the Colours,' to words by Walt Whitman. M.

WOOD, Henry Joseph, born in London, March 3, 1870, the son of musical parents, was taught at first by his mother, and at ten years of age acted as deputy organist of St. Mary, Aldermanbury. At thirteen he was deputy organist at St. Sepulchre's, Holborn. At seventeen he had his first appointment as organist of St. John's, Fulham. Before this he had given organ recitals at the Fisheries and Inventions Exhibitions, in 1883 and 1885 respectively. He studied for six terms at the Royal Academy of Music, working with Prout and Garcia, and apparently aiming at the career of a composer. He wrote several theatrical and other pieces, which were consigned to oblivion as soon as the main object of his life was found to be conducting. A four months' tour with the Arthur Rousbey Opera Company in 1889 gave him his first experience of responsible conducting, and in 1890 he was engaged by Sullivan and D'Oyly Carte to superintend the rehearsals of 'Ivanhoe.' He became assistant conductor at the Savoy Theatre for a short time and conducted opera at the Crystal Palace on at least two occasions. In 1891 he conducted 'Carmen' during Marie Roze's farewell tour with the Carl Rosa Company. In 1892 he conducted for an operatic enterprise of Mme. Georgina Burns and Mr. Leslie Crotty, and prepared an English version of Rossini's 'Cenerentola.' His next move was to the Olympic Theatre in London, where he conducted Signor Lago's interesting but unfortunate season of Italian Opera. The engagement was most important for him, for it not only brought him under the notice of London musicians, but the

first work performed, Tchaikovsky's 'Eugen Onegin,' was his first introduction to that Russian music with which he was afterwards to be so closely identified. After the collapse of the undertaking Wood taught singing, and formed operatic classes, etc., until in 1894 he came into contact with Mottl, and was appointed musical adviser for the Wagner Concerts organised by Mr. Schulz Curtius at the newly built Queen's Hall. In 1895 he was engaged by Mr. Robert Newman to conduct a series of Promenade Concerts in the new hall, and from that moment he has been a most prominent personality in London music. In 1896 he conducted the run of Stanford's 'Shamus O'Brien' at the Opéra-Comique Theatre, and rapidly advanced to the top of his profession. The experiment of giving symphonies and other music of a high class to the audiences at the Promenade Concerts seemed at first a hopeless one, but Mr. Wood was quite right, and he has once more established the truth that good things well done will draw large audiences by their own inherent strength, notwithstanding all the advertising methods by which other compositions are forced down the throats of the public. The Symphony Concerts were started in 1897, and the Sunday Concerts were conducted by Wood for the first time in their third season, in the same year. In 1898 he married Olga, daughter of Princess Sofie Ouroussov (*née* Narishkin). Mrs. Wood's charming singing won her great success in different parts of the world. She was for some time her husband's pupil. She died on Dec. 20, 1909. In 1897 a Command Performance of the band was given before Queen Victoria, and from this time until 1902 Wood's career as a conductor was unchecked, and his development steady and rapid. As time has gone on, he has dropped many of the little eccentricities of manner which marred his first efforts, and his intense love of detail has gradually ceased to obscure his conception of works as a whole. The extraordinary vogue of Tchaikovsky's 'Pathetic Symphony' and Russian music generally was mainly due to Wood's energies. In 1902 (see Symphony Concerts, vol. iv. p. 798) the splendid body of instrumentalists whom Wood had trained, and to whom he had imparted the secret of playing accompaniments with magical delicacy, seceded, and formed themselves into the London Symphony Orchestra; in a remarkably short space of time new players had been imported (a good many from abroad), and had become almost as proficient as their predecessors. His own accompanying on the piano is a thing of rare beauty.

As a Festival conductor, Wood has won great success; he was appointed director of the Nottingham Sacred Harmonic Society in 1897, of the Wolverhampton Festival Choral Society in 1900, of the Sheffield Festival in 1902, and of the Norwich Festival in 1908. His energy is untiring, and his arduous labours seem to have no effect whatever upon his enthusiasm. A monograph upon the eminent conductor by Mrs. Rosa Newmarch was the first of a series called *Living Masters of Music*, and was published in 1904. M.

WOOD, John Muir, head of a Scottish firm of music-publishers originally located in Edinburgh, but afterwards established in Glasgow. He was born at Edinburgh, July 31, 1805, and was the son of Andrew Wood, a music-publisher who named him after his partner John Muir. John Muir Wood was closely associated with the musical life of Scotland, and took a keen interest in Scottish musical antiquities. He edited a new edition of Graham's 'Songs of Scotland,' 1884, in one volume (the original was issued by Wood & Co. of Edinburgh in 3 vols. 1848, etc.), and was the writer of the article 'Scottish Music' and some others in the first edition of this Dictionary. He died at Cove in Dumbartonshire, June 25, 1892.

Wood & Co., the above-mentioned firm of music-publishers, was commenced by James Muir at 16 George Street, Edinburgh, in May 1796. Difficulties having arisen, the business was taken over shortly after by his brother, John Muir, an ironmonger who, advertising for a partner, associated himself with Andrew Wood and others. Muir, Wood, & Co. were at 16 George Street in 1799, and were 'Musical instrument makers to his Majesty.' In 1804 they had removed to 7 Leith Street; in 1811 the number was changed to 13, and here they remained until 1818. They were very active publishers, and published quantities of sheet music and collections of airs mostly Scottish.

The survivors of the firm were Wood & Co. of 12 Waterloo Place, Edinburgh, and J. Muir Wood & Co. of 42 Buchanan Street, Glasgow, who were intimately connected, and were issuing, in the forties and fifties, many important Scottish musical works, among which were Graham's 'Songs of Scotland,' Surennes' 'Dance Music of Scotland,' and some others, which in their subject may now claim to be classic. F. K.

WOOD, Mrs. [See Paton, Mary Anne, vol. iii. p. 653.]

WOODCOCK, Robert, is described by Hawkins as a celebrated flute-player. Little is known regarding him save that he composed Twelve Concertos in eight parts for flutes and strings. These concertos seem to have had considerable popularity, as they are advertised in Randalls' list for 1776; they were published with the imprint of Walsh and Joseph Hare about 1728–30. Mr. Alfred Moffat arranged one of the slow movements (in D minor) of the concertos as a violin solo in Bk. ii. of 'Pieces

by English Masters of the 17th and 18th Centuries' (Augener). The dates of his birth and death have not been ascertained.

Hawkins also refers to Thomas Woodcock, an excellent performer on the violin, who kept a coffee-house at Hereford, and who died about 1750. F. K.

WOODWARD, Richard, was born in Dublin in 1744. His father (also Richard Woodward), was a Vicar Choral of Christ Church and St Patrick's Cathedrals. He (the younger Woodward) was a chorister of Christ Church Cathedral, of which he was afterwards appointed organist in 1765. In 1768 he took the Degree of Bachelor in Music at Trinity College, Dublin, and proceeded to the Doctor's Degree in 1771. He was appointed a Vicar Choral of St. Patrick's Cathedral in 1772.

In 1771 he published (with Welcker of Gerrard Street, St. Anne's, Soho) a folio volume of his church music, with a dedication to Archbishop Smyth. It is entitled: 'Cathedral music, consisting of one compleat Service, Seven Anthems, several Chants, and Veni Creator Spiritus, in score; for one, two, three, four, five and six voices, composed by Richard Woodward, Mus.D., Organist of Christ Church Cathedral, Dublin. Opera Terza.'

At the present time his anthems are not often heard, although some of his chants (notably a double chant in D) are well known. He also published a collection of his songs, catches, and canons. Woodward died at the early age of thirty-three, on Nov. 22, 1777, and was buried at Christ Church Cathedral. On his monument in the Cathedral is engraved his Canon (4 in 2), 'Let the words of my mouth,' which had been awarded the gold medal of the Glee and Catch Club in 1764. L. M'C. L. D.

WOODYATT, Emily, daughter of a confectioner at Hereford, was born in 1814, and was taught singing by Sir G. Smart, and first attracted public attention in Jan. 1834, at a concert of the Vocal Association, and later at Hereford Festival of same year. She became a favourite singer of the second rank at the various festivals, oratorio and other concerts. In 1839 she became a member of the Female Society of Musicians, on its foundation, and in 1840 was elected an Associate of the Philharmonic Society at the instance of Sir G. Smart, Cramer, and Edward Loder. On Oct. 27, 1841, she married William Loder the violoncellist (he died in 1851), and retired soon after her marriage. [See Loder.] The date of her death has not been ascertained. A. C.

WORCESTER FESTIVAL (England). See Three Choirs, Festival, *ante*, p. 97.

WORCESTER MUSIC FESTIVALS (U.S.A.). The music festivals which are given by the Worcester County Musical Association annually in the city of Worcester, Massachusetts, are the offspring of institutions called musical conventions, which did much to raise the character of church music and its performance in the United States, especially in New England, in the earlier decades of the 19th century. At these conventions there were gatherings of singing teachers and choristers sometimes to the number of several hundred, who, under the guidance of teachers of experience and better training than was the rule, went out from Boston and other larger cities, studied singing from notes and some of the simpler principles of vocalisation, and made the acquaintance of selections from the oratorios, especially those of Handel and Haydn. After two more days had been spent in study and discussion all the members of the Convention were wont to join in a concert, at which the new music that had been learned would be performed, with scanty and improvised instrumental accompaniments as a rule, but frequently with good effect, so far as the singing was concerned. Worcester had long been a centre of choral culture when the first of these conventions was held there in 1858. Indeed, inspired by the example of the Handel and Haydn Society of Boston, singing societies were in existence, one of which, the Mozart Society, organised in 1850, had been founded for the express purpose of performing oratorios. But works of this kind were then associated in the public mind, as they still too widely are, with the notion of large numbers in the choir, and little was done in the way of oratorio until a union of choirs was effected in the conventions. At the first Musical Convention held in Worcester in 1858, hymns, glees, a cantata composed by the conductor (B. F. Baker, of Boston) and choruses from the 'Messiah' and the 'Creation' were sung, at the one public concert which was given. In 1860 there were two concerts, and by 1866 the meetings had taken on so much of the festival character that four concerts were not thought too many, and the new conductor, Mr. Carl Zerrahn, ventured upon an entire oratorio, viz., Handel's 'Judas Maccabaeus.' For four years the organisation which arranged the conventions was a loose one, but in 1863 the Worcester County Musical Convention was formally established with representatives from twenty cities, towns, and villages. In 1871 the name was changed to the Worcester County Musical Association, and it was formally declared that thereafter the conventions should be called festivals — an ambition to imitate the English festivals having found an expression at the meeting of 1863, when it had also been resolved to perform oratorios in their entirety. It was long before this pious resolution could be carried out, for even after the choir, then made up of singers from Worcester and vicinity (the choir is now almost wholly local), was able to master one of the works of Handel or Haydn, the instrument company was lacking. At

first the pianoforte alone was used, then, when in 1864 a fine organ was presented by popular subscription to the Mechanics' Association in whose hall the meetings were (and still are) held, that was also employed. When Mr. Zerrahn first brought forward 'Judas Maccabaeus' the orchestra consisted of six players — the Mendelssohn Quintet of Boston and a double-bass. The next year there was an orchestra of ten men, in 1868 of eighteen. Of recent years the band has consisted of between fifty and sixty members of the Boston Symphony Orchestra.

Mr. Zerrahn was conductor of the Worcester festivals from 1866 to 1897 inclusive. After 1868 he had the help of different men to conduct the smaller works and the accompaniments to the miscellaneous solos. He was succeeded after his resignation in 1897 by George W. CHADWICK, who officiated 1898–1901. Wallace Goodrich held the post in 1902–1907, and was succeeded by Arthur Mees, the incumbent at this writing. Victor HERBERT was associate conductor from 1889 to 1891, and Franz KNEISEL from 1892 to 1908. Since 1866 the following choral works of large form have received first performances at the Worcester festivals in the years mentioned: —

Bach: 'Christmas Oratorio' (Parts I. and II.), 1902; Cantata, 'A Stronghold Sure,' 1882.
Beethoven: 'The Praise of Music,' 1888.
Berlioz: 'The Damnation of Faust,' 1882; 'The Flight into Egypt' (Selections), 1884.
Brahms: 'A German Requiem,' 1900; 'A Song of Destiny,' 1906.
Bridge: 'The Repentance of Nineveh,' 1891.
Bruch: 'Arminius,' 1886; 'Fair Ellen,' 1883.
Bruckner: 'Te Deum,' 1905.
Chadwick: 'Judith,' 1901; 'The Lily Nymph,' 1898; 'Phoenix expirans' (Selections), 1894.
Converse: 'Job,' 1907.
Dvorák: '149th Psalm,' 1893.
Elgar: 'The Dream of Gerontius,' 1904; 'Caractacus,' 1908.
Franck: 'The Beatitudes,' 1900.
Gade: 'The Erl King's Daughter,' 1890.
Gounod: 'The Redemption,' 1886; 'Mass of St. Caecilia,' 1879.
Grieg: 'Olaf Trygvasson,' 1898; 'At the Cloister Gate,' 1882.
Handel: 'L'Allegro ed il Pensieroso,' 1878; 'Israel in Egypt,' 1891; 'Joshua,' 1876; 'Judas Maccabaeus,' 1866; 'The Messiah,' 1879; 'Samson,' 1869; 'Utrecht Jubilate,' 1882; 'Zadok the Priest,' 1881.
Haydn: 'The Creation,' 1881 (see above).
Herbert: 'The Captive,' 1891.
Hiller: 'A Song of Victory,' 1889.
Jordan: 'Barbara Frietschie,' 1895.
Macfarren: 'May-Day,' 1885.
Marcello: 'O Lord, our Governor,' 1877.
Massenet: 'Eve,' 1896.
Mendelssohn: 'Elijah,' 1871; 'St. Paul,' 1889; 'Hymn of Praise,' 1892; 'Hear my Prayer,' 1874; 'Judge me, O God,' 1876.
Mozart: 'Requiem,' 1905; 'Deus, tibi laus et honor,' 1887.
Parker: 'Hora Novissima,' 1897.
Parker (J. C. D.): 'Redemption Hymn,' 1890.
Rossini: 'Moses in Egypt,' 1888; 'Stabat Mater,' 1868.
Rubinstein: 'Paradise Lost,' 1892; 'Tower of Babel' (Selections), 1884.
Saint-Saëns: 'Samson and Dalila,' 1893; 'The Nineteenth Psalm,' 1888.
Schubert: 'Miriam's Song of Triumph,' 1893; 'The Twenty-third Psalm,' 1875.
Schumann: 'Paradise and the Peri' (Selections), 1876.
Smart: 'The Bride of Dunkerron,' 1884.
Sullivan: 'The Golden Legend,' 1889.
Thomas: 'The Swan and the Skylark,' 1897.
Tinel: 'Franciscus,' 1903.
Verdi: 'Requiem,' 1880; 'Te Deum,' 1900.
Wagner: 'Parsifal' (Final scene, Act I.), 1902.

H. E. K.

WORGAN, JAMES, was organist of St. Botolph, Aldgate, and St. Dunstan in the East. In 1737 he became organist of Vauxhall Gardens, which office he resigned about 1751. He died in 1753.

JOHN WORGAN, Mus.D., his younger brother, born in 1724, studied music under him and Thomas Roseingrave. He became organist of St. Andrew Undershaft, with St. Mary Axe, about 1749, and of St. John's Chapel, Bedford Row (1760). He graduated as Mus.B. at Cambridge in 1748. In 1751 he succeeded his brother as organist at Vauxhall Gardens, and in 1753 also as organist of St. Botolph's, Aldgate. In 1753 he was appointed composer to Vauxhall Gardens, and continued so until 1761. In 1770 he was reappointed to the office and held it until 1774, when he resigned both it and the organistship of the gardens. In 1775 he proceeded Mus.D. He died in his house in Gower Street, August 24, 1790, and was buried in St. Andrew Undershaft. He excelled as an organist, and whenever he played, crowds of professors and amateurs resorted to hear him. In a satirical song upon Joah Bates, written by Martin Madan, and set by Samuel Wesley, he was placed upon an equality, as a player, with Handel: —

Let Handel or Worgan go thresh at the organ.

His compositions include an Ode on the Rebellion in 1745, an anthem for a thanksgiving for victories, 1759; oratorios: 'The Chief of Maon,' 'Gioas' (incomplete); 'Hannah' (to words by Christopher Smart), produced at the Haymarket Theater, 1764, and 'Manasseh,' produced at the Lock Hospital Chapel, 1766; many books of songs composed for Vauxhall; psalm tunes, glees, organ music, and harpsichord lessons. He left a treatise on composition unfinished. A full biography, with a minute and laudatory analysis of his works, will be found in the *Quarterly Musical Review*, vol. v. p. 113. W. H. H.

Other members of the Worgan family, also musical, were: —

JOHN WORGAN, junior, son of Dr. Worgan, who composed marches for the pianoforte, and some songs about the junction of the 18th and 19th centuries.

THOMAS DANVERS WORGAN, another son, born in London, 1774, was author of a musical game with cards, 1807; 'The Musical Reformer,' 1829; besides other works of a technical character. He also composed songs, 'Vocal Sonatinas,' 'The Hero's Welcome,' a motet, comprising forty-five parts, etc. He died 1832.

RICHARD WORGAN, another son, published a set of sonnets in 1810.

GEORGE WORGAN, a grandson of Dr. John Worgan, was born in 1802. He went to New Zealand, and died at Wellington, April 2, 1888. He composed psalm and hymn tunes, songs, etc., and issued in 1841, 'Gems of Sacred Melody.' (See an obituary notice in *Musical Times*, 1888, p. 490.) F. K.

WORKING-OUT (also called Free Fantasia; and Development; *Durchführung*). The central division of a movement in Binary form, such as commonly occupies the first place in a modern sonata or symphony. A movement of this kind is divisible into three portions. The

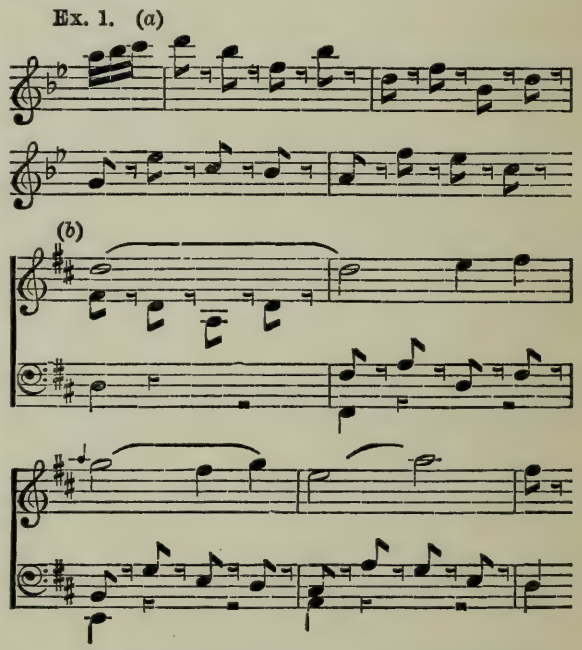
first of these consists of the exposition of subjects, and the last of the final recapitulation of them, and the central one of free discussion of the figures they contain. Both first and last are made as definite as possible — the first, in order that the subjects may be clearly understood, and the balance and contrast between two distinct keys established; and the last, to complete the cycle by summing up the subjects put forward in the first division, and to emphasise strongly the principal key of the movement. The second or central division of the movement is contrasted with both first and last by being made as indefinite as can be, consistently with some underlying principle of design, which is necessary to make abstract instrumental music intelligible. The complete and rounded statement of subjects is avoided, and so is any definite and prolonged settling down into keys; so that the mind is led on from point to point by constant change of phase and aspect in the figures, and by frequent steps of modulation. The division is called the 'working-out' or the 'development' portion, because the music is carried on by working out or developing the figures and phrases of the principal subjects, by reiterating and interlacing the parts of them which are most striking and characteristic, and subjecting them to variation, transformation, fugal treatment, and all the devices both technical and ideal of which the composer is master.

With regard to the form in which this part of the movement shall be put, the composer is left to a great extent to his own resources and judgment. The musical material employed is almost invariably derived from the subjects and figures of the first division of the movement, but they are sometimes so transfigured by ingenious treatment that they look quite like new. The contrast of character between the principal subjects and accessories is generally sufficient to supply plenty of variety, and in most cases both of the principal subjects are thoroughly discussed; but sometimes one subject preponderates over another in strong features of rhythm or melody; and as in such a case it is much more available for working effectively, it occasionally happens that a more tranquil or plain subject is altogether neglected in the 'working-out.'

The independent introduction of figures and subjects which did not appear in the first division of the movement (the so-called 'exposition'), is not strictly consistent with the principle of design upon which a Binary movement is founded. In Beethoven's works, which are the best models of a consistent and liberal treatment of instrumental forms, it is only met with conspicuously and frequently in early works, such as the pianoforte Sonatas up to op. 14; and these obviously belong to a time when he had not so thorough a grip on the form as he obtained afterwards. Among his Symphonies the Eroica is the only striking exception; and in that great work the fact may be explained by the poetical undercurrent in his mind. Among his finest Trios and Quartets an instance is hardly to be found, and the same is the case with Mozart's best Quartets and Symphonies.

The instances in which new features are introduced in company with figures of the first division of the movement are on a different footing, as their appearance does not then make any break in the development or working out of the principal ideas, which goes on simultaneously, and is for the time only enhanced by fresh by-play. A very happy instance is in the first movement of Beethoven's Symphony in B♭, where a figure of the first subject, after being toyed with for some time, is made to serve as an accompaniment to a new and very noticeable phrase. In the following example (*a*) is the tune of the first subject in its original form, (*b*) the passage in the working-out in which it serves as accompaniment to a new feature.

Ex. 1. (*a*)




With regard to the harmonic or tonal structure of this part of the movement, composers' minds came to be exercised very early to find some way of infusing order into its apparently indefinite texture. As long as movements were very short it was sufficient merely to pass through a key which had been noticeably absent in the first part: and this object, combined with the traditions of the short dance forms, in which the elementary design of sonata movements was prefigured, to cause stress to be laid on the Subdominant key. But this was soon found to be insufficient to relieve the design of indefiniteness; and composers then hit upon the use of sequences as a way of making their progressions intelligible; and this device is

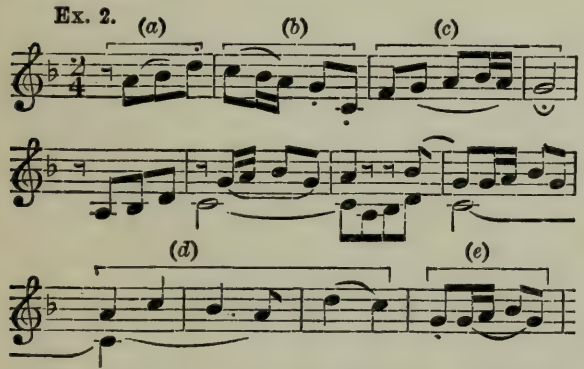
afterwards met with very frequently in the 'working-out' in every variety of treatment, from the simple and obvious successions used by Corelli and Scarlatti, and other masters of the early Italian instrumental school, up to the examples of sequence piled on sequence, and spread in broad expanses with steps of several bars in length, such as are used by Beethoven, Schumann, and Brahms.

In order to show how order may be infused into the apparently unrestricted freedom of this part of a movement, the working-out of the first movement of Beethoven's Pastoral Symphony may profitably be examined, as it is singularly clear and simple, both in the development and distribution of figures, and also in the plan upon which the harmonic and tonal successions are distributed.

There is not a single bar in it which is not clearly based upon some figure from the first half of the movement; but it happens that the superior opportunities for development offered by the first subject are so great that it alone serves as the basis of the whole division, the second subject being ignored.

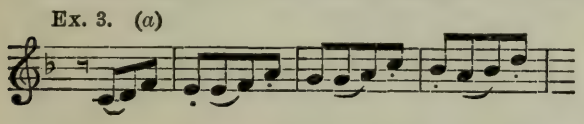
From the melody of the subject five conspicuous figures are extracted for the purposes of development, (*a*) (*b*) (*c*) (*d*) (*e*) in the following quotation: —

Ex. 2.



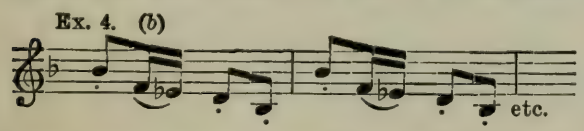

The working-out begins with the reiteration of the first figure of all, as in Example 3 ; and

Ex. 3. (*a*)



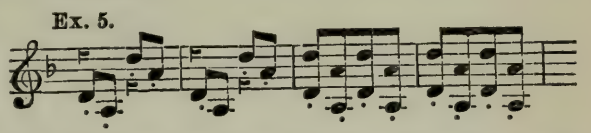
then two bars of the subject are given twice, as if to call the attention of the hearer to the matter to be discussed. The whole process in these eight bars is repeated exactly on other degrees of the scale, for the purposes of design, and this process ends with the figure (*b*), which thereupon becomes the centre of interest, and taking the form shown in Ex. 4, is launched

Ex. 4. (*b*)
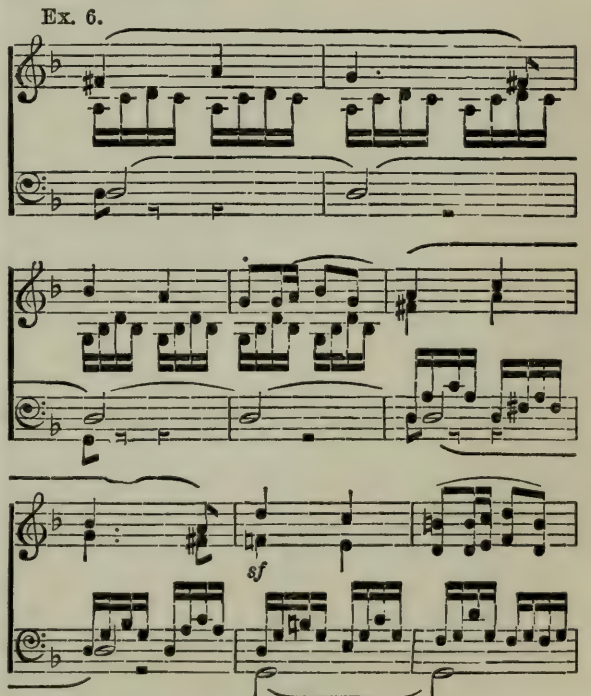



upon a career which lasts unchecked for thirty-six bars, embracing a long crescendo. The climax being reached, Beethoven, in a manner very characteristic of him, drops quickly from fortissimo to piano, in order to make another start in climbing to another fortissimo. But by way of guarding against the monotony of beginning again at once with the same materials, he introduces a short passage of more broken character with quicker changes of harmony, in which there is a witty bit of by-play founded on the latter part of the figure just before predominant (Ex. 5), and pointed allusions to the first subject.

Ex. 5.



Then the rhythmic figure (*b*) again asserts itself, and resumes its course for another thirty-six bars, matching the first thirty-six in distribution, but starting from another point in the scale, and making the one vital change of the harmony in the passage down a third instead of up a third; and the whole is followed by the same broken passage as before, but transposed. The reference to the subject with which this concludes is carried a step farther to the figures (*d*) and (*e*), which from that time are continually used, in balanced groups of passages mounting thirds each time, till the end of the working-out, and always plainly. The following quotation will serve to illustrate the manner in which this part of the subject is worked, persisting through modulations, and even somewhat changing its character, without losing its identity (Ex. 6).

Ex. 6.



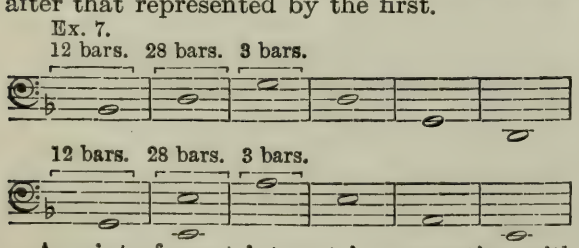

This constant use of the first subject through the whole of the working-out is a little uncommon, but it is made specially effective in

this instance by the difference of character which subsists between the two phrases of the subject. In connection with this is to be noticed the nicety of management by which Beethoven avoids making the figure he had used at the latter part of the working-out come too soon and too obviously in the recapitulation. He not only interpolates a fresh passage on the Dominant between one phrase of the subject and another, but when the melody (*d*) (*e*) comes in again it is hidden away under an ornamental variation, so that its prominence is reduced to a minimum.

The harmonic structure of this working-out is as simple as the distribution of subject matter. Everything from beginning to end is reducible to balancing groups of passages of different lengths. To begin with, a passage of eight bars is divided into groups of four bars, representing C as tonic and dominant alternately, and this is directly answered by a similar set of eight bars divided also into fours and treating the root F in similar manner. This in its turn is followed by a long passage of forty bars, in which there is only one change of harmony. The first twelve bars are on B♭, and the next twenty-eight on D, and this in its turn is followed by a short passage of six bars, in which the harmony changes more quickly; making altogether forty-six bars of very definite design; and this is instantly followed by another forty-six bars starting from G, of exactly the same design saving the one very artistic change before alluded to — namely, that the one change of harmony in the long passage devoted to the rhythmic figure (*d*) is down a third instead of up. These ninety-two bars are therefore exactly divisible into two groups of forty-six, which match exactly; and the remainder of the working-out (thirty-six bars) is made of a series of melodic sequences, rising thirds each time, with a short passage consisting of closer repetitions of concise figures to prepare the re-entry of the first subject after the principal key has been reached.

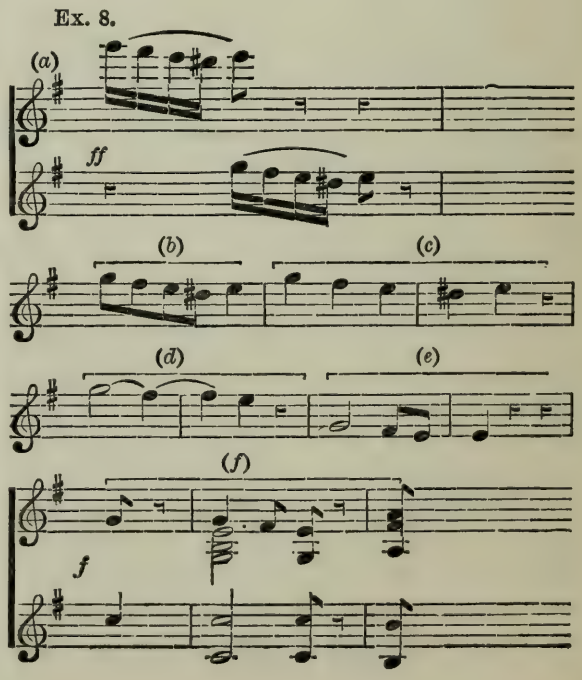
The exactness of these balancing portions will be best appreciated by a condensed scheme of the central ninety-two bars, which form the most conspicuous feature of this working-out. In the following example the second line represents the passage which follows immediately after that represented by the first.

Ex. 7.




A point of great interest in connection with working-out is the device of transforming figures and subjects by modification of intervals or rhythms, in such a way that they either take a new interest without losing their identity (as happens in the case of some of the figures used in the working-out of the Pastoral Symphony), or else are by degrees divested of such identity as they had, and merged in some other subject. Beethoven was the first great master who developed this device to any degree of importance; it became with him quite a marked feature of instrumental music, and has been used by every notable composer since his time. In connection especially with working-out, it is used sometimes to enhance the interest of a figure which is much used in development; and sometimes, and with importance, to dovetail one section of the movement into another, by causing a subject, or a figure extracted from a subject, to change by degrees till it takes the form of part of the subject of another. A most notable instance is the dovetailing of the 'working-out' to the 'recapitulation' in the first movement of Beethoven's Sonata, op. 91, in E minor. An ornamental passage put over a part of a subject with a phrase quoted in the working-out ends as at (*a*) Ex. 8, which has at first sight no ostensible connection with the principal subject. But in order to make the continuity of the movement as close as possible, and also of course to introduce a feature of interest, Beethoven makes this figure pass through five modifications, and then come out as the first phrase of the subject in recapitulation. The changes are as follows, (*a*) being the end of the ornamental passage, (*b*) (*c*) (*d*) and (*e*) its successive modifications, and (*f*) the beginning of the recapitulation of this principal subject. The device is enhanced in this case by the echoes of imitation, and by the dying away of the old figure in a constant diminuendo, and its bursting out with renewed vigour as the impulsive first subject.

Ex. 8.



The actual process of working-out is not confined to the one position of the central division in a Binary movement; it is frequently used also in the Coda, which occasionally is of larger proportions and more full of interest than the actual working-out — as in the first movement of Beethoven's Sonata in E♭, op. 81*a*. A working-out also occurs in many rondos, occupying the place of one of the episodes, in a central position similar to that which it occupies in a Binary movement.

In many overtures which are theoretically in Binary form, the working-out is almost entirely suppressed, and a mere short passage of modulation is interposed in its place between the exposition of the subjects and their recapitulation. C. H. H. P.

WORMSER, André Alphonse Toussaint, born in Paris, Nov. 1, 1851, was a scholar of the Paris Conservatoire under Bazin and Marmontel, obtained the Prix de Rome in 1875 with his 'Clytemnestre,' and has won success with many operas and other works ('Adèle de Ponthieu' was given at Aix-la-Chapelle in 1887, 'Rivoli' in Paris in 1896); but none has yet achieved the success of the pantomime or wordless play, 'L'Enfant Prodigue' produced in Paris in 1890 (at the Cercle Funambulesque, June 14, and at the Bouffes Parisiens, June 21). It was produced at the Prince of Wales's Theatre, London, March 31, 1891, and at Dresden in 1903. M.

WORNUM. The name of Wornum is intimately connected with the invention and development of the Upright piano, since it is Robert Wornum's action, patented in 1826, though not completed until the 'tie' was added in 1828, that is the universally adopted Cottage or Pianino action. Its excellence was early recognized, at first in France, where Pape introduced and Pleyel adopted it. From this circumstance it has been called the 'French' action; its use, however, has extended wherever upright pianos are made, and it does not appear likely to be superseded. Robert Wornum, the father of the inventor, was of a Berkshire family, originally Wornham, and was born in 1742. [He succeeded to the business established by J. and G. Vogler, in Glasshouse Street, and published many small books of dances, and airs for flute or violin. He moved to 42 Wigmore Street in 1777, and according to the *Musical Directory* of 1794, was a maker of violins and violoncellos. He died in 1815. F. K.] His son Robert Wornum, born 1780, was the inventor of diagonally and upright-strung low upright pianos in 1811 and 1813, which he named, respectively, the 'Unique' and the 'Harmonic.' He brought out his well-known 'piccolo' piano, in 1827, and finally perfected his crank action in 1829. He was intended for the Church, but the mechanical bias prevailed, and he went into partnership with George Wilkinson, in a pianoforte business in Oxford Street in 1810. A fire in 1812 caused a dissolution of this partnership. He ultimately established a Warehouse and Concert Room in Store Street, and died in 1852. The subsequent head of the firm of Robert Wornum & Sons, Mr. A. N. Wornum, succeeded to his grandfather's inventive talent. [See Pianoforte, vol. iii. p. 727*a*.] A. J. H.

WOTQUENNE, Alfred, born at Lobbes in Hennegau, Jan. 25, 1867, was a pupil of the Brussels Conservatoire, under Brassin for piano, Mailly for organ, Dupont and Gevaert for theory; he became in 1894 librarian of the institution, and under his care the library has become a model of organisation. It has constantly acquired works of importance, both original and MS. copies of rarities in other libraries; and in no institution of the kind is a warmer welcome or more generous assistance given to research students. He has also published the following bibliographical works, which are indispensable to all students of musical history: —

Catalogue de la Bibliothèque du Conservatoire de Bruxelles. 3 vols. 1888–1908.
Etude bibliographique sur les œuvres de Baldassare Galuppi. 1900.
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WOTTON, William Bale, bassoon-player, was born at Torquay, Sept. 6, 1832. His father was corporal-major in the 1st Life Guards, and he was thus brought up among the best regimental music. His fondness for the art showed itself very early; he learnt the flute and cornet, and at the age of thirteen entered the band of the regiment. The bassoon he learned with John Hardy, an excellent player, under whom he laid the foundation of that artistic style and charm of tone which distinguished him. He studied orchestral playing at the Royal Academy under Mr. Charles Lucas. His first appearance as a soloist was at the Town Hall, Windsor, where he and the late William Crozier (a most admirable player, who died Dec. 20, 1870, after having been for many years first oboe at the Crystal Palace) played a duet for oboe and bassoon under the direction of Dr. George Elvey. On the death of Baumann he would have accepted engagements with Jullien for the Promenade Concerts, and with Alfred Mellon for the Orchestral Union, if Waddell, his bandmaster, had not peremptorily forbidden it. He was then transferred from the bassoon to the saxophone, of which he was the earliest player in England. About 1870, by special permission of the colonel of his regiment, he joined the orchestra of the Crystal Palace, in which he played first bassoon for nearly thirty years. He was also a member of the orchestras of the Philharmonic, Albert Hall,

and many others, and was Professor of the Bassoon at the Royal College of Music until his retirement in 1904. [His brother, T. E. Wotton (born 1852), is a bassoon-player of high position, principal bassoon of the London Symphony Orchestra. He succeeded to the various posts held by his brother, with whom he was associated in the Crystal Palace band from 1879. W. B. Wotton's son, L. V. Wotton, was also a bassoon-player, but has left the profession for many years.] G.

WOTTON, WILLIAMS, 'Orkyn maker,' in 1486 built a 'pair of organs' for Magdalen College, Oxford, for £28, and in 1487 agreed to make a similar instrument for Merton College, which was to be completed in 1489. V. DE P.

WRANITZKY, PAUL, conductor of the orchestra at the two Court Theatres at Vienna, and a popular composer of operas and instrumental music, born Dec. 30, 1756, at Neureisch in Moravia, was educated at the monastery close by, and at Iglau and Olmütz, where he perfected himself, especially in violin-playing. In 1776 he went to Vienna to study theology at the Imperial Seminary, and at once obtained a post as conductor. He next studied composition with Kraus, a Swedish composer then living in Vienna, and produced a number of new works which attracted notice. Towards the end of 1780 he became conductor of the court theatres, and remained so till his death. He was also for many years capellmeister to Prince Lobkowitz. His operas were great favourites, and became known nearly throughout Germany. The one which was oftenest and longest performed was 'Oberon' (May 23, 1791), a serio-comic fairy opera, libretto adapted by Giesecke from Wieland, which at one time ran the 'Zauberflöte' hard. Special mention should also be made of 'Die gute Mutter,' comic opera (1795); 'Der Schreiner,' Singspiel (1799); 'Mitgefühl,' Liederspiel (1804); all produced at the court theatre, as were also many ballets, including 'Die Weinlese,' 'Das Urtheil des Paris,' 'Der Sabinerraub,' all between 1794 and 1800. Gerber gives a detailed catalogue of Wranitzky's operas, ballets, and instrumental music. Among his many works, mostly published by André in Paris and Vienna, may be specified: 12 symphonies; string-quintets, quartets, and trios; 3 trios for 2 flutes and violoncello, op. 83; concertos for violoncello, op. 27, flute, op. 24; and sonatas for pianoforte, violin, and violoncello. He also left much music in MS. His connection with the Tonkünstler-Societät must not be passed over. He entered it in 1793, and having become secretary undertook, at Haydn's instigation, to reorganise its affairs, then in a very bad state. In 1797 he completely effaced the difficulties which existed in 1779, when Haydn had thought of entering. Haydn had a great respect for him, both as a man and an artist, and expressly desired that he might lead the strings at the first performances of the 'Creation' and the 'Seasons.' Wranitzky died in Vienna, Sept. 26, 1808. [His younger brother, ANTON, born at Neureisch in 1761, studied law at Brünn, when he began to compose. He went next to Vienna, where he was esteemed as a teacher. Prince von Lobkowitz made him his Capellmeister in 1808, and he died in Vienna in 1819. See Dlabacz and the *Quellen-Lexikon* for list of works of both brothers.] C. F. P.

WRECKERS, THE (Les Naufrageurs; Strandrecht); opera in three acts, libretto by H. B. Leforestier (H. B. Brewster), music by Ethel Smyth. Produced at Leipzig, Nov. 11, 1906, and at Prague, Dec. 22, 1906. In English at the Afternoon Theatre (His Majesty's Theatre), June 22, 1909; at Covent Garden, March 1, 1910.

WREST-PLANK[1] and WREST-PINS. The Wrest-plank or Pinblock of a pianoforte is the carrier of the wrest- or tuning-pins, and is of great importance to the tone and stability of the instrument, its solidity maintaining the due continuance of the upper partials of the strings as it also contributes to the enduring resistance against their tension. In modern pianos it is built up of layers of wood with grain running alternately longitudinally and transversely; the woods employed being generally beech and wainscot. A brass plate which is to be often seen covering the rest-plank and is attractive to the eye, plays no real part in assuring the solidity of the structure. Broadwoods' metal pin-piece, a plate of iron § inch thick, through which the wrest-pins screw into the wooden wrest-plank beneath, is the surest means for keeping the pin in position without crushing the wood where the leverage of the string is exerted, or allowing the tuner the facile but unsound practice of rocking the pin from side to side. Becker of St. Petersburg exhibited, at Paris, 1878, a grand piano wherein this part of the instrument was entirely of iron, and cast together with the frame. The bar was not bored for wrest-pins, but was the bed for a system of mechanical tuning-pins, the principle of which is the female screw analogous to the machine heads used in guitars, etc. Becker has been followed by others, as was shown in the London Inventions Exhibition, 1885, where four more or less ingenious adaptations of this principle were submitted. The prime objection to mechanical tuning-pins, first introduced in pianos in 1800 by John Isaac Hawkins, and tried again from time to time, is in the fact that the elasticity of the wire is rebellious to a method of tuning that proceeds throughout by very small degrees. The string requires to be drawn up boldly, so as to give at once the tension intended. Without this the operation of tuning becomes tedious

[1] Wrest from *wræstan*, A.S., to strain a string to a required tension; O.E. *wrest*, a tuning hammer or key.

> The claricord hath a tunely kynde,
> As the wyre is wrested high and lowe. SKELTON.

to the ear, which tires with a process which, through the slow and uncertain response due to the points of friction, seems interminable. [See PIANOFORTE, TONE, TUNING.] A. J. H.

WRIGHT, DANIEL, father and son with the same Christian name, London music-publishers during the early part of the 18th century. Hawkins sums up the character of the elder Wright as a man 'who never printed anything that he did not steal' (*Hist. Music*, Novello ed., p. 884). However this may be, the two Wrights published many now very interesting musical works. Daniel Wright, the elder, was established by, or before, 1709 at the corner of Brook Street, next the Sun Tavern in Holborn, his sign being 'The Golden Bass Violin.' He died or gave up business about 1734. His son, Daniel Wright, junior, had a business on the north side of St. Paul's Churchyard, under the sign 'The Golden Bass,' and may have succeeded J. Clarke and John Hare, earlier publishers who, in partnership, had a shop here also on the north side with the sign the 'Golden Viol.' Wright, junior, in due course changed his sign to that of the 'Violin and Flute.' He probably gave up trade about 1740, and there seems some likelihood that John JOHNSON of Cheapside founded his extensive business upon that of the younger Wright, though not on the same premises. For some years before the elder Wright's death, or retirement, both names appear on some of the imprints; the elder at least claimed to be a musical instrument maker. Wright, senior, published Lully's 'Lessons for the Harpsichord or Spinnet,' ob. folio, *circa* 1710; the 'Songs in Hurlothrumbo,' *circa* 1729, folio; John Humphries' 'Six Solos for a Violin,' 1726; some half-sheet songs, and many curious books of dances and airs for the flute or violin. His son followed much on the same lines. The elder Wright was also notorious for publishing musical works, under the same title as, and in similar style to, those issued by Walsh. For instance, he published a 'British Musical Miscellany' (1733), a 'Merry Musician,' and a 'Monthly Mask of Vocal Musick' (1718), the latter with a rudely engraved pictorial title-page copied from Walsh. Hawkins speaks of the elder Wright impudently publishing a set of Lessons for the harpsichord by Greene, without permission of the composer.

Besides the two Daniel Wrights, senior and junior, there was a music-seller named Thomas Wright — 'At the Golden Harp and Violin, on London Bridge,' who published half-sheet engraved songs about 1730–35. Another early music-seller with the same surname was E. Wright who, according to an elaborately engraved trade card, *circa* 1740, 'At her music shop under St. Dunstan's Church, Fleet Street, makes and sells all sorts of musical instruments.' F. K.

WRIGHT, THOMAS, organist and composer, born at Stockton-on-Tees, Sept. 18, 1763. He was the son of Robert Wright (a pupil of Avison of Newcastle), who was organist in Stockton Church from 1766 to 1797, the date of his death. Robert was the son of Thomas Wright, the elder, the first organist of Stockton, about 1758–60. Thomas Wright, the younger, grandson of the above, early developed musical talent. He was instructed by his father, and at eleven years of age went to John Garth, at Sedgefield (nine miles from Stockton) as organ pupil; he succeeded Garth at the organ, 1784–85. Previous to his appointment as full organist, he had been apprenticed to Thomas Ebdon at Durham Cathedral. Wright soon became famous for his extempore voluntaries, and in high repute as a teacher for the pianoforte, violin, and organ. He succeeded his father at Stockton in 1797, and resigned the appointment and left Stockton in 1817. After a period of residence and an organ appointment at Kirkleatham, near Redcar, he returned to Stockton and resumed teaching. It was while on a professional engagement that a sudden seizure caused his death, at Wycliffe rectory, near Barnard Castle, on Nov. 24, 1829. He had married in 1794 Elizabeth Foxton, a lady of some literary attainment who survived him.

Besides the hymn tune 'Stockton,' he composed 'A Concerto for the harpsichord or pianoforte . . . dedicated to the Hon. Miss Dundas,' 1795; 'An Anthem for thanksgiving for Peace' [of Amiens, 1802]; 'Overtures and Songs in a musical piece called Rusticity,' 1800 (written by his wife); 'A Musical Primer' and 'Supplement,' etc. The 'Concerto' is remarkable for being (so far as the present writer can ascertain) the first music to contain metronome marks, indicating speed value. In the preface attached, Wright explains his system, and claims that for simplicity and effectiveness it is superior to the chronomètres of Loulié, and of Sauveur [see METRONOME, vol. iii. p. 188*a*], and to the metronometres of later invention. A simple pocket metronome consisting of a weighted string swinging across a wooden arc marked from zero in tens, was of his invention or adaptation. One bearing his name and the date 1795 is still in existence. Each movement of the concerto is marked with a speed mark; and he explains that '28 = 𝅗𝅥' indicates that the vibration of a weighted string measured over twenty-eight keys of the harpsichord, goes to a minim. Wright also invented an organ attachment to a square pianoforte, which plays a set of organ pipes at will, without impairing its use as a pianoforte. This invention does not appear to have been ever made public; his own instrument is in the possession of Miss Edith Wright, of Wakefield, his granddaughter. He built for himself in 1789 a chamber organ, constructed two orreries for illustrating and

calculating eclipses, and sent to the Society of Arts a model of a machine for raising coal, for which they had offered a premium. [Much of the above information is kindly supplied by Miss Edith Wright.] F. K.

WRIGHT & CO., music-sellers and publishers who, after Elizabeth Randall, succeeded to the business of Walsh about 1782–84, at 13 Catherine Street. The senior partner was Hermond or Herman Wright, and the firm is notable for the reissue of Handel's works from the Walsh plates. About 1800 they removed to 386 Strand, and in 1802 the business was broken up, Preston buying the Handel plates; some of these descended to J. A. Novello, who republished certain of the oratorios from the original or early plates. F. K.

WRIGHTEN, Mrs., a favourite vocalist at Vauxhall, from about 1776 to 1788/89. She was much appreciated for her singing of ballads, and was the first to sing in public the popular 'Within a mile of Edinburgh town'; this was in the season of 1780. She was also famous in the hunting songs of the period, whose extended range, and heavy instrumental accompaniments, demanded great voice power.

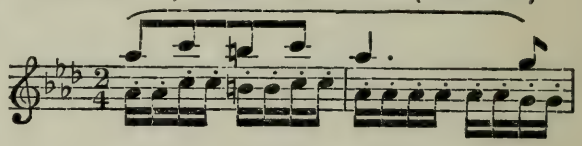
Beyond the fact that she was the wife of a prompter at one of the theatres, and that she died in America, little of biographical detail is forthcoming. F. K.

WRIST-TOUCH (Ger. *Handgelenk*). In pianoforte playing detached notes can be produced in three different ways, by movement of the finger, by the action of the wrist, and by the movement of the arm from the elbow. [Staccato.] Of these, wrist-touch is the most serviceable, being available for chords and octaves as well as single sounds, and at the same time less fatiguing than the movement from the elbow. Single-note passages can be executed from the wrist in a more rapid tempo than is possible by means of finger-staccato.
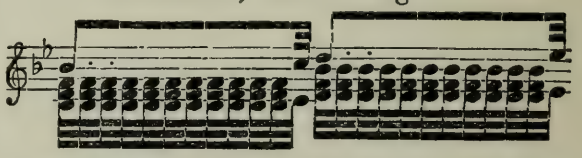
In wrist-touch, the fore-arm remains quiescent in a horizontal position, while the keys are struck by a rapid vertical movement of the hand from the wrist joint. The most important application of wrist-touch is in the performance of brilliant octave-passages; and by practice the necessary flexibility of wrist and velocity of movement can be developed to a surprising extent, many of the most celebrated executants, among whom may be specially mentioned Alexander Dreyschock, having been renowned for the rapidity and vigour of their octaves. Examples of wrist octaves abound in pianoforte music from the time of Clementi (who has an octave-study in his *Gradus*, No. 65), but Beethoven appears to have made remarkably little use of octave-passages, the short passages in the Finale of the Sonata in C, op. 2, No. 3, and the Trio of the Scherzo of the Sonata in C minor for Piano and Violin, op. 30, No. 2, with perhaps the long unison passage in the first movement of the Concerto in E♭ (though here the tempo is scarcely rapid enough to necessitate the use of the wrist), being almost the only examples. A fine example of wrist-touch, both in octaves and chords, is afforded by the accompaniment to Schubert's 'Erl King.'

In modern music, passages requiring a combination of wrist and finger movement are sometimes met with, where the thumb or the little finger remains stationary, while repeated single notes or chords are played by the opposite side of the hand. In all these cases, examples of which are given below, although the movements of the wrist are considerably limited by the stationary finger, the repetition is undoubtedly produced by true wrist-action, and not by finger-movement. Adolph Kullak (*Kunst des Anschlags*) calls this 'half-wrist touch' (*halbes Handgelenk*).

Schumann, 'Reconnaissance' (Carneval).

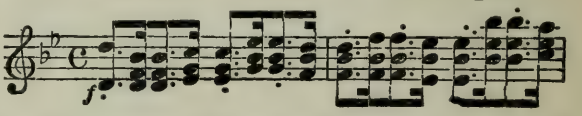


Thalberg, 'Mose in Egitto.'



In such frequent chord-figures as the following, the short chord is played with a particularly free and loose wrist, the longer one being emphasised by a certain pressure from the arm.

Mendelssohn, Violoncello Sonata (Op. 45).



Such passages, if in rapid tempo, would be nearly impossible if played entirely from the elbow. F. T.

WÜERST, Richard Ferdinand, composer and critic, born at Berlin, Feb. 22, 1824; was a pupil of Rungenhagen's at the Academy, of Hubert, Ries, and David in violin, and of Mendelssohn in composition. After touring for a couple of years, he settled at his native place and became in 1856 K. Musikdirector, in 1874 Professor, and 1877 Member, of the Academy of Arts. He was for many years teacher of composition in Kullak's Conservatorium. He contributed to the *Berliner Fremdenblatt*, and in 1874–75 edited the *Neue Berliner Musikzeitung*. His works comprise seven symphonies, overtures, quartets, etc. He died Oct. 9, 1881. G.

WÜLLNER, Franz, born Jan. 28, 1832, at Münster, son of a distinguished philologist, director of the Gymnasium at Düsseldorf. Franz attended the Gymnasium of Münster till

1848, and passed the final examination; studying the piano and composition with Carl Arnold up to 1846, and afterwards with Schindler. In 1848 Wüllner followed Schindler to Frankfort, and continued his studies with him and F. Kessler till 1852. The winter of 1852–53 he passed in Brussels, frequently playing in public, and enjoying the society of Fétis, Kufferath, and other musicians. As a pianist he confined himself almost entirely to Beethoven's concertos and sonatas, especially the later ones. He then made a concert-tour through Bonn, Cologne, Bremen, Münster, etc., and spent some little time in Hanover and Leipzig. In March 1854 he arrived in Munich, and on Jan. 1, 1856, became PF. Professor at the Conservatorium there. In 1858 he became music-director of the town of Aix-la-Chapelle, being elected unanimously out of fifty-four candidates. Here he conducted the subscription concerts, and the vocal and orchestral unions. He turned his attention mainly to the orchestra and chorus, and introduced for the first time many of the great works to the concert-hall of Aix. In 1861 he received the title of Musikdirector to the King of Prussia, and in 1864 was joint-conductor with Rietz of the 41st Lower Rhine Festival.

In the autumn of 1864 Wüllner returned to Munich as court-Capellmeister to the King. His duty was to conduct the services at the court-church, and while there he reorganised the choir, and added to the répertoire many fine church works, especially of the early Italian school. He also organised concerts for the choir, the programmes of which included old Italian, old German, and modern music, sacred and secular. In the autumn of 1867 he took the organisation and direction of the vocal classes in the king's new School of Music, and on Bülow's resignation the whole production department came into his hands, with the title of 'Inspector of the School of Music,' and in 1875 of 'Professor Royal.' During this time he wrote his admirable 'Chorübungen der Münchener Musikschule,' an English edition of which, by A. Spengel, is now published (London, Forsyth).

When Wüllner succeeded Bülow at the Court Theatre in 1869, he found himself plunged into personal difficulties of all kinds connected with the production of Wagner's 'Rheingold'; but his tact and ability surmounted all, and the result was an unqualified success. The 'Rheingold' was followed by the 'Walküre,' one of the most brilliant achievements of the Munich stage in modern times, and in 1870 Wüllner was appointed court-Capellmeister in chief. He also succeeded Bülow as conductor of the concerts of the Academy of Music, and carried them on alone till Levi was associated with him in 1872. In 1877 he left Munich,[1] in order to succeed Rietz at Dresden as Capellmeister of the court-theatre, and artist-director of the Conservatorium [but after five years he was deprived of his post at the opera, without any reason given; in 1882 he conducted the Lower Rhine Festival at Aix-la-Chapelle, and in 1883–84 the Philharmonic Orchestra in Berlin. On Oct. 1, 1884, he was appointed to succeed Hiller as head of the Cologne Conservatorium and conductor of the Gürzenich concerts there. He died at Braunsels on the Lahn, Sept. 7, 1902. See *Musical Times*, 1902, p. 678. He was succeeded by Steinbach].

[1] The University conferred on him the honorary degree of Doctor.

Wüllner's works include — 'Heinrich der Finkler,' cantata for voice and orchestra — first prize at the competition of the Aix-la-Chapelle Liedertafel in 1864; PF. pieces for 2 and 4 hands, and chamber-music; several books of Lieder for single voice; important choral compositions, with and without orchestra, such as masses, motets, Lieder for mixed chorus, a Stabat Mater, a Miserere for double choir, op. 26; Psalm cxxv. for chorus and orchestra, op. 40, etc.; a new arrangement of Weber's 'Oberon,' the additional recitatives being compiled from materials in the opera (the libretto by F. Grandaur of Munich). In this form 'Oberon' has been put on the stage at several of the great German Theatres. His editions of six of Haydn's Symphonies (Rieter-Biedermann) must not be overlooked. [His son Ludwig, born at Münster August 19, 1858, studied philology, etc., at Munich, Berlin, and Strasburg, took the Doctor's degree, and became a teacher in the Münster Academy, 1884–87. After two years' study at the Cologne Conservatorium he went on the stage at Meiningen, in 1889. In 1895 he adopted the career of a reciter, and in 1896 that of a singer; notwithstanding his many vocal shortcomings, his performances have called forth great admiration for their dramatic intensity, and they have also been bitterly attacked.] M. F.

WURM, Marie, born at Southampton, May 18, 1860, the daughter of a musician of that town, who died in 1892. Marie Wurm studied the piano and composition at the Stuttgart Conservatorium, with Franklin Taylor, Mme. Schumann, Joachim Raff, and others. She appeared in Schumann's concerto at the Crystal Palace in 1882, and at the Popular Concerts in 1884, in which year she gained the Mendelssohn Scholarship. She gave successful pianoforte recitals in London and in Germany, which country has been her residence for a good many years past. On one of her later visits to England she gave a concert entirely consisting of music extemporised on themes given by the audience. She has composed a piano concerto and an orchestral overture; a string quartet, a violoncello sonata, many pianoforte pieces, etc. Her younger sister, Mathilde, appeared at the Popular Concerts in 1887, having also studied with Mme. Schumann; more recently she has

adopted teaching as a profession, and brought out her pupil, a third sister, ADELA, who has achieved remarkable success. From 1893 onwards the younger members of the family adopted the surname of VERNE. Miss Mathilde Verne opened a school of pianoforte playing in London in 1909. (*Brit. Mus. Biog.*) M.

WYDOW, ROBERT, Mus.B. (also spelt Wedow, Widows, Wydewe, etc., and latinised into Viduus). According to Leland he was born at Thaxted, in Essex. He was educated by his step-father, the master and proprietor of a school at Thaxted, who ultimately sent him to Oxford to complete his studies. While there he distinguished himself in literature and the arts, especially in poetry and music, finally taking the degree of Bachelor of Music. His is the first recorded degree of the kind at Oxford; he was incorporated at Cambridge in the same degree in 1502 [*Degrees in Music*, pp, 65, 121]. After his step-father's death Robert Wydow succeeded him as master of the school, and is said to have turned out several illustrious pupils. Among his patrons, Wydow numbered Edward IV., [who appointed him to one of the two chantries in the low chapel under le Croft in Christ Church, Canterbury, on Jan. 12, 1474 (Patent Rolls, 13 Edw. IV. M. 17). Communicated by Dr. Grattan Flood]. As Edward had some connection with Thaxted, being lord of a third of the manor, it is not unreasonable to suppose that it was owing to that monarch's good offices that he obtained the presentation to the vicarage of Thaxted on Dec. 22, 1481. This living, which was then worth about £28, Wydow resigned on Oct. 1, 1489. It was probably at this period that he travelled in France and Italy for the purposes of study, and added to those stores of learning which gained him the appellation of 'Grammaticus'; and it was perhaps on his return from the Continent that he was made 'Penitentiarius' in St. Paul's Cathedral, if, as is generally believed, he really held that post. On Nov. 19, 1493, he was collated rector of Chalfont St. Giles, in Buckinghamshire, a place afterwards associated with the more illustrious names of John Milton and William Penn. After enjoying that living for rather more than three years, he was installed by proxy Canon and Confrater of Comba II., in Wells Cathedral, on March 27, 1497; and a few months later (Sept. 10) was appointed Succentor in the place of HENRY ABYNGDON. On Sept. 21, 1499, he obtained the vicarage of Chew Magna, in Somersetshire, which he held till his death. In 1499–1500 he was made one of the residentiary canons, and on May 25 in the latter year was installed Sub-Dean and Prebendary of Holcombe Burnell, in Devonshire. About the same time Robert Wydow was made deputy for the transaction of affairs between the pope and the Cathedral and Chapter of Wells; he was also granted the advowson of Wookey, in Somersetshire, the rectory and vicarage of which were together worth about £15. He also held about this time the offices of 'Scrutator Domorum' and Librarian in the Chapter House. On Sept. 21, 1502, Wydow was made Seneschal, and shortly after Auditor, of the Chapter House. On Oct. 1, 1503, he was presented to the perpetual vicarage of Buckland Newton, in Dorsetshire, which is the last event recorded in his life, for he died Oct. 4, 1505. He was a man of some wealth, if we may judge from his benefactions to the Carthusian Priory of Henton, near Bath, which were so considerable that a Requiem was ordered to be sung for his soul in every house of the Order throughout the kingdom. Edward Lee, Archbishop of York, who in his younger days had met Wydow, called him 'facile princeps' among the poets of his day. Holinshed speaks of him as an 'excellent poet,' and classes him among the celebrities of Henry VII.'s reign. Wydow's chief poetical work was a rythmical life of Edward the Black Prince, to which Leland refers in these words: —

> Contulit Hectoreis arguta voce triumphis
> Eduerdum Viduus doctissimus ille Nigellum
> Et facti pretium tulit immortale poeta.

This work is said to have been written by Wydow at the instigation of his royal patron. He also wrote a book of epigrams. No musical composition by this author is extant. A. H-H.

WYLDE, HENRY, conductor and composer, born at Bushey, Hertfordshire, May 22, 1822; though intended for Holy Orders, had so strong a bent for music, that he became organist of Whitchurch, was placed at sixteen under Moscheles, and in 1843 became a student, under Cipriani Potter, at the Royal Academy, of which he afterwards was appointed one of the Professors of Harmony. [In 1844 he was organist of St. Anne's, Aldersgate Street,] and in 1851 he accumulated the degrees of Mus.B. and Mus.D. at Cambridge. He acted as Juror in the Musical Instrument Section in the International Exhibitions of 1851 and 1862, and in 1863 was elected Professor of Music at Gresham College, London. In 1852 the new Philharmonic Society was founded by Sir Charles Fox, and others, on the advice of Dr. Wylde. [See NEW PHILHARMONIC SOCIETY.] In 1858 he assumed the sole responsibility of the undertaking, and conducted its annual series of concerts till 1879. In 1861 Dr. Wylde founded the LONDON ACADEMY of MUSIC (at first at St. James's Hall), and built St. George's Hall, Langham Place, for its purposes, which was opened in the summer of 1867. Dr. Wylde's musical compositions include a cantata on Milton's 'Paradise Lost' for solos, chorus and orchestra, performed by the New Philharmonic Society, May 11, 1853, and May 1, 1854; and a Cantata, 'Prayer and Praise,' for the same; selection performed, June 9, 1852; Pianoforte Concerto in F minor, per-

formed April 14, 1852; Pianoforte Sonatas; a 'Rhapsodie for piano' (op. 2); Fantasia sur un air favori (op. 6); English songs from Goethe and Schiller; English songs, 'The Sea Nymphs,' vocal duet, etc. Dr. Wylde was also the author of *The Science of Music* (1865); *Music in its Art Mysteries* (1867); *Modern Counterpoint* (1873); *Occult Principles of Music* (1881); *Music as an Educator* (1882); *Evolution of the Beautiful in Sound* (1887). He died in London, March 13, 1890, and was buried in Kensal Green Cemetery. (*Brit. Mus. Biog.*, etc.) A. C.

WYNNE, JOHN, a musician, and a music-seller, living at Cambridge at the middle of the 18th century. His address was in Regent's Walk, and his name is found on London imprints as selling particular musical works. His compositions comprise 'Ten English songs set to musick,' published by John Johnson, and dated 1754, prior to which, *circa* 1740–45, had been an earlier set of 'Twelve English Songs' issued by John Simpson. F. K.

WYNNE, SARAH EDITH (called Eos Cymru —'the Welsh Nightingale'), born March 11, 1842, at Holywell, Flintshire, was taught singing by Mrs. Scarisbrick of Liverpool, and by Pinsuti, at the Royal Academy of Music, where she was Westmorland Scholar, 1863–64. She was subsequently taught by Romani and Vannuccini at Florence. She first sang in the provinces and made her début in London (St. James's Hall), at John Thomas's Welsh concert, July 4, 1862. Chorley was one of the first to draw attention to her talent. She sang with great success in the following year at Henry Leslie's Welsh concert, Feb. 4, at the Crystal Palace, April 25; at Mr. Thomas's concert in his cantata 'Llewellyn,' June 29; and as the heroine on the production of Macfarren's 'Jessy Lea,' at the Gallery of Illustration, Nov. 2. She played Lady Mortimer at Drury Lane on the revival of *King Henry IV.* in 1864. She played a few times in English opera at the Crystal Palace in 1869–71 as Arline, Maritana, Lady Edith (in Randegger's 'Rival Beauties'); but she was chiefly noted for her singing of songs and ballads and especially in her own Welsh songs; she was remarkable alike for her passionate expression and the simplicity of her pathos. She sang in the United States with the Pateys, Cummings, and Santley, in 1871–72, and at the Boston Festival of 1874. After her marriage with Mr. Aviet Agabeg, at the Savoy Chapel, Nov. 16, 1875, she sang less frequently in public, and devoted herself to teaching. Her last appearances were at John Thomas's concert in 1894, and at Aberystwith in 1896. She died in London, Jan. 24, 1897. Her sister Kate (called Llinos Cwynedd — the 'Welsh Linnet') was a favourite contralto singer. She retired in 1877, on her marriage with Mr. Harry Matthison of Birmingham. Their daughter is the well-known actress Edith Wynne-Matthison (Mrs. Charles Rann Kennedy). A. C.

# X

XYLOPHONE (Germ. *Strohfiedel* or *Holzharmonika*; Ital. *Gigelira* or *Sticcato*; Fr. *Claquebois*, also known as Ligneum Psalterium), *i.e.* Strawfiddle, is described by Mendel in his Lexicon as a very ancient and widespread instrument, found principally among the Russians, Poles and Tartars, consisting of a range of flat pieces of deal or glass,[1] of no settled number, tuned to the scale, arranged on belts of straw, and struck with two small hammers, after the manner of the common glass 'Harmonica' toy.

Its sound is sweet and bell-like, but weak; and many an English reader will share the surprise expressed by Mendelssohn àpropos of GUSIKOW'S performance upon it. 'With a few sticks, lying on straw and struck with other sticks, he does what is possible only on the most perfect instrument. How from such materials even the small tone produced — more like a Papageno-fife than anything else — can be obtained, is a mystery to me' (*Mendelssohn Family*, 1836, Feb. 12). Gusikow's Strohfiedel, however, seems to have been an improved kind. It was strong enough to bear the accompaniment of two violins and a violoncello. The Strohfiedel is introduced into the orchestra in Lumbye's 'Traumbildern.' [The modern and improved form of this instrument is used with much effect in Saint-Saëns's 'Danse Macabre,' and in many later works. In principle and manner of use it corresponds with the steel chime or 'Lyra,' but in tone-quality it is weird and sombre, suggesting the rattle of dry bones rather than the cheerfulness of bells or chimes. D. J. B.] G.

[1] Burney (*Present State (Germ.)*, vol. ii. p. 71) found it at Dresden, and, under the name of *Strofl*, describes it as made with glass, and played on with sticks, 'like the *sticcado*.'

# Y

YANIEWICZ, Felix. See Janiewicz, vol. ii. p. 575.

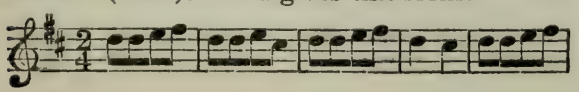
YANKEE DOODLE. With an obsolete text, 'Yankee Doodle' can hardly be called a national song, but it is still one of the current national airs of the United States. Its vitality has not been impaired by criticism of its musical merits, and will not be as long as there is room in patriotic folk-music for humorous, indeed, burlesque utterances. Whatever the origin of the air, it appeals admirably to the American sense of grotesque humour and, as ballad writers of long ago discovered (see *e.g.* 'The Songster's Museum,' 1826) —

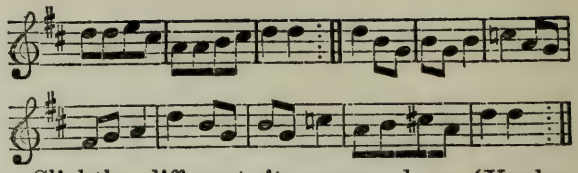
> Yankee Doodle is the tune
> Americans delight in,
> 'Twill do to whistle, sing, or play,
> And just the thing for fighting.

Since 1775 a labyrinth of conjectures has grown around the etymology of the words 'Yankee Doodle,' the origin of the text, or texts, and the origin of the air. The first to print a really critical article was Mr. William Barclay Squire in the first edition of this Dictionary. Since then new data have come to light and new theories have been advanced, so that his still instructive article is now unavoidably out of date in some respects. Several of the new data in the present article have been borrowed from the unpublished material of Mr. Albert Matthews of Boston, the erudite historian of Americanisms.

The etymology of the words 'Yankee Doodle' remains obscure, and as it does not throw much light on the origin of text and air may here be disregarded. Suffice it to say that the word 'Yankee,' whether of Indian (corruption of English or l'Anglais) or of Dutch origin (meaning Johnny), was used in America possibly as early as 1713, and became preferably a nickname for New Englanders until they, at the beginning of the War for Independence, no longer objected to applying the nickname to themselves. The word 'Doodle' has not attracted quite as much attention, though it possibly, for reasons to be mentioned later, holds the key to the whole problem. 'Doodle' may be traced with comparative ease through English dramatic literature of the 17th and 18th centuries, and generally, as in the 'Generous Free Mason' (1731), in the meaning of simpleton or idler, as defined by Johnson.

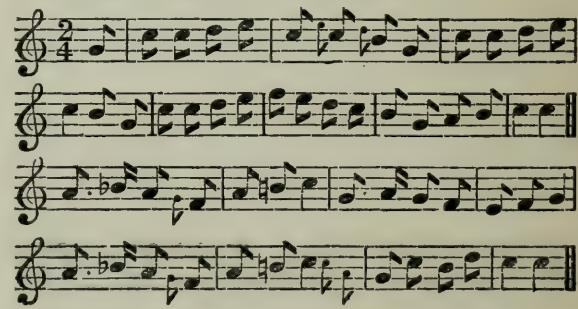
As 'Yankee Doodle' the air seems to have first been printed in the first volume of James Aird's 'Selection of Scotch, English, Irish, and Foreign Airs,' Glasgow (1782), as Mr. Frank Kidson pointed out in his 'Old English Country Dances' (1890). Aird gives this form: —





Slightly different it appeared as 'Yankee Doodle' in Arnold's opera 'Two to One' (1784), and was sung there by Mr. John Edwin in the character of Dicky Ditto to the words 'Adzooks, old Crusty, why so rusty?' Again slightly different is the version in Charles Dibdin's 'Musical Tour' (1788), to the words 'I sing Ulysses and those chiefs,' and entitled 'The return of Ulysses to Ithaca.' This burlesque song Dibdin is said to have first introduced in his 'Reasonable Animals' (1780).

The question of the earliest American appearance in print of 'Yankee Doodle' is still open. In Moore's 'Songs and Ballads of the American Revolution' (1855), it is claimed that 'The Recess' appeared with this air as a music-sheet in 1779, but no such musical broadside has been found; and the history of music-printing in America renders it doubtful if the air found its way into print here before forming an ingredient to Benjamin Carr's medley, 'Federal Overture,' composed 1794 and published 1795. The earliest printed American version extant is that published by G. Willig, Philadelphia (1798), together with the President's March ('Hail, Columbia') in this form, to the words 'Columbians all the present hour': —



After this, 'Yankee Doodle' became frequent in print, but, curiously enough, for decades nearly all versions differed slightly, and they differ also more or less from two early American MS. versions, the one dated 1790 (in private hands), the other, possibly written as early as 1775, at the Boston Public Library. The form now used officially is the one given in Sousa's 'National . . . Airs' (1890), and the smaller notes in the above example illustrate the differences from the Willig version.

As to the early (but now practically obsolete) text, at least two entirely different sets of words seem to have been current. The quatrain

> Yankee Doodle came to town
> Riding on a pony (or on a Kentish pony),
> Stuck a feather in his hat
> And called it Macaroni,

is now the best known, but was not so from about 1775 to 1825. In no reliable sources can these words be traced before 1800, yet the word 'Macaroni,' with the evident flavour of *dude*, may be internal evidence for the possibility that the words originated about the time of the Macaroni Club, London, *c.* 1764 to 1770. The other set of words began (but later on slightly corrupted) —

> Father and I went down to camp
> Along with Captain Gooding,
> And there we see the men and boys
> As thick as hasty pudding.
> *Yankey doodle keep it up,*
> *Yankey doodle dandy;*
> *Mind the music and the steps,*
> *And with the girls be handy.*

This is the first of fifteen stanzas, identical in the three earliest broadsides of the text known, and therefore presumably the original text of the song entitled 'The Yankee's (or Yankey's) Return from Camp.' Since both these broadsides form part of a collection of ballads bought in 1813 by Isaiah Thomas, 1813 is the very latest date for their publication. As to the third broadside, internal and circumstantial evidence renders it practically certain that it was printed about 1776 and immediately after the text originated. This particular broadside (a facsimile, by courtesy of Mr. Matthews, is in the Library of Congress) has as headpiece a crude woodcut with some soldiers [!] and its title reads: 'The Farmer and his Son's return from a visit to the Camp.' Not *a* camp, but *the* camp! Furthermore, one of the stanzas deals characteristically with 'Captain Washington,' the whole poem abounds in provincial Americanisms, and is so full of good-natured instead of satirical or sarcastic humour as to exclude British authorship. These facts, together with others which space forbids to mention, lead to the conclusion that the words were written by an American during George Washington's presence at the Provincial Camp, Cambridge, Mass., 1775–76. Substance is added to this conclusion by Edward Everett Hale's statement in his *New England History in Ballads*, 1903, that an autograph note of Judge Dawes to his father attributes the text to Edward Bangs, who graduated with the Judge from Harvard (Cambridge, Mass.) in 1777.

The history of the air is much more involved than that of the text, but by adopting the genealogical method and a process of elimination light may be shed into the labyrinth of undigested, intertwined conjectures. The fact, established by Sabin as early as 1868 without attracting proper attention, that in the first American opera libretto — Andrew Barton's 'The Disappointment' (1767), distinctly a ballad opera — one of the lyrics was to be sung to the tune of 'Yankee Doodle,' destroys all theories which date the origin of this air later than 1767, when it must have been popular enough to have been used with effect in a ballad opera; and the same fact discredits, of course, all theories which are based on a later use of the air in other countries. These theories are:

1. In an unsigned article in Farmer and Moore's 'New Hampshire Collection,' May 1824, the song was attributed to a British officer of the Revolution.

2. In *Hessenland*, 1905, Johann Lewalter contends that 'Yankee Doodle' may be a 'Schwälmer Tanz,' and that it was introduced in America by the Hessian soldiery during the War of Independence.

3. Mr. Buckingham Smith, in the *National Intelligencer*, 1858, p. 280, claimed that the air is of Biscay origin, and identical with the Danza Esparta. A comparison with the Ezpata Dantza (Sword dance § time!) proves the absurdity of the claim.

4. Leopold Kossuth in the *Boston Post*, 1858, claimed that 'Yankee Doodle' is a Hungarian air, because known in Hungary for a long time.

5. In Duyckinck's *Cyclopaedia of American Literature*, 1855, vol. ii. p. 46, the song was said to have been in use for a long time among the labourers who in harvest-time migrate from Germany to Holland. Consequently, 'Yankee Doodle' would not be a Dutch but a German song! That no such Dutch folk-air or song exists, Mr. D. F. Scheurleer had the kindness to inform me authoritatively, and to avoid unnecessary conjectures it may be added that 'Yankee Doodle' is not identical with the air of the Dutch song 'Paul Jones.'

Different, though mostly not more substantial, are the following theories:

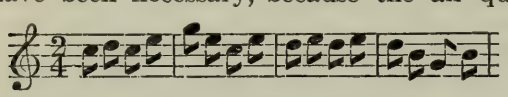
6. One J. C., in the *Baltimore Clipper*, 1841, remembered having seen, about 1797, in an instruction book for the bassoon, an air from Ulysses, identical with 'Yankee Doodle.' Without further proof, simply because he read of J. C. Smith's opera 'Ulysses,' 1733, in Burgh's *Anecdotes of Music*, he inferred the 'Air from Ulysses' to have been from Smith's opera. Unfortunately, no copy of the opera has come to light, but the lyrics in Humphrey's libretto render J. C.'s conjecture very doubtful, and indeed we may suspect a confusion with the air 'I sing Ulysses,' in Dibdin's *Musical Tour*, 1788.

7. In an anonymous article in *All the Year Round*, 1870, it is claimed, on the authority of Mr. T. Moncrieff, author of *Tom and Jerry*, and a student of old ballads, that the air was composed as a quick march about 1750 by the Fife Major of the Grenadier Guards. No additional data, either *pro* or *contra*, have appeared since 1870, and the statement remains both unshaken and unproved. However, the fact is worth mentioning that this famous regiment had no fife major about 1750.

8. Admiral Geo. Henry Preble, in his *History of the Flag of the United States*, 2nd ed., 1880,

gave circulation to the rumour that in an opera by Dr. Arne, about 1750, 'Yankee Doodle' was used for the comic song of 'Little Dicky.' Mr. W. Barclay Squire pointed out in the first edition of this Dictionary that Preble confused this with the air mentioned above in Arnold's 'Two to One,' 1784.

9. In the *Musical Reporter*, Boston, May 1841, an air 'somewhat similar' to 'Yankee Doodle' is quoted as having been common among the peasantry of England previous to the time of Charles I., and having been set to various ditties during Cromwell's time in ridicule of the Protector, *e.g.* to 'The Roundheads and the Cavaliers' and 'Nankee Doodle.' Had the *Historical Magazine*, 1857, p. 221, reprinted not only the text of the article but the melody given in the rather scarce *Musical Reporter*, all attempts to connect 'Yankee Doodle' by way of such apocryphal ballads as the above with Charles I. or Cromwell would have been undermined, and no painstaking refutation would have been necessary, because the air quoted




certainly is not 'Yankee Doodle.'

10. John F. Watson (*Annals of Philadelphia*, ed. of 1844, vol. ii. p. 335) was told by an aged and respectable lady born in New England that the air of 'Yankee Doodle' was well known there long before the Revolution, *i.e.* 1775, as a jig, called 'Lydia Fisher,' to which these words were sung:

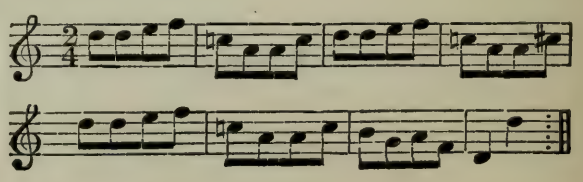
> Lydia Lockit lost her pocket,
> Lydia Fisher found it;
> Not a bit of money in it,
> Only binding round it.

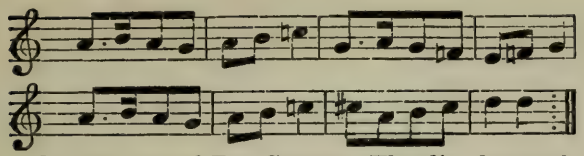
Substituting the more correct 'Lucy Lockit' and 'Kitty Fisher' we have the still current nursery rhyme, sung to the air of 'Yankee Doodle.' This tradition has been pressed into questionable service by many antiquaries, but since Lucy Lockit clearly refers to the 'Beggar's Opera' the verses did not originate before 1728, and if this Kitty Fisher is identical with the famous professional beauty of that name (see *Dict. Nat. Biog.*) then it stands to reason that the verses did not originate before she really became a *public* character, that is, not many years before 1759, when she reached the height of her fame. Attempts, therefore, to connect this verse — and by way of *this* verse the air — with the times of Charles II. are anachronistic absurdities.

11. In the *Historical Magazine*, 1858 (vol. ii. p. 214) this was done in a communication inspired if not actually written by Dr. Rimbault, who is there also said to have found the earliest appearance in print of the air in 6–8 time under the title of 'Fisher's Jig' in 'Walsh's Collection of Dances for the Year 1750.' It was characteristic of Rimbault's methods that in an article on 'American National Songs' in the *Leisure Hour*, (1876), he should, without any allusion to former statements, discredit the Cromwellian legend, correct the nonsense about Kitty Fisher, and insist on the probability that the tune is not much older than the time of its introduction into America. Yet Rimbault fell into his own trap, since he now claimed that the 'Yankee Doodle' air was printed as 'Kitty Fisher's Jig' in triple time in one of Thomson's country-dance books. Maybe Rimbault did see the tune somewhere, but is it not singular that minutest research has not enabled such experts as Mr. Frank Kidson and Mr. W. Barclay Squire to rediscover the said jig in Walsh's, Thompson's, or any other publications?

12. The most popular theory is that based on an anonymous, novelistic account in Farmer and Moore's 'New Hampshire Collections,' July 1824, to the effect that in the summer of 1755 a surgeon, wit, and musician by the name of Shackburg (*recte* Dr. Richard Shuckburgh), attached to the army then assembling at Albany, N.Y., for the expedition against the French, composed a tune, namely 'Yankee Doodle,' as a practical joke on the ill- and fantastically-clad Colonial troops, recommending the tune with much gravity to their officers as one of the most celebrated airs of martial music. This account was reprinted from the *Albany Statesman* (recte *Albany Register*), where it had appeared 'after a lapse of sixty years' since 1755, *i.e.* 1815, time enough for any tradition to creep into existence. Now, it is a fact that Dr. Shuckburgh had been surgeon since 1737 in the 'Four Independent Companies of Foot' stationed at New York, and more specifically in Captain Horatio Gates' company; but it is also a fact that this company in 1755 was in Virginia, participating in Braddock's ill-fated campaign against Fort Duquesne! To make matters worse, the tradition of the Van Rensellaer family, on whose estate Shuckburgh is said to have composed the air of 'Yankee Doodle,' has it that he and General Abercrombie were their guests in June 1758, and that Shuckburgh was the *writer of the verses!* We are left to conjecture which verses are meant.

13. In 1905 Dr. Wm. H. Grattan Flood contributed to the *Dolphin*, Philadelphia (vol. viii. p. 187), an interesting article on 'The Irish origin of the tune of Yankee Doodle.' He based his theory solely on the 'decidedly Irish' (?) structure of this air and on its similarity with the following version of the Irish 'All the way to Galway' in a manuscript 'dated 1750, the authenticity of which is beyond doubt': —





In support of Dr. Grattan Flood's theory it may be added that actually Irish regiments stationed in Galway were sent to participate in the war in 1755 and 1757, and that therefore they may have helped to spread this folk-air in America, subsequently known there as 'Yankee Doodle,' but first of all the identity of the two would have to be beyond doubt. The C natural (flat seventh) and other obvious differences between the first halves of the airs, however, exclude this identity, and if the second half of 'All the way to Galway' is similar to the corresponding half of 'Yankee Doodle,' so is 'Will ye go to Sheriff Muir?' to the first half.

To sum up, the origin of the air of 'Yankee Doodle' remains obscure. Yet the early use of the word 'Doodle,' as traced in English literature by Mr. Albert Matthews, leads me to believe that a satisfactory solution of the problem is still possible in quite an unsuspected direction. Beyond doubt, there must have existed in England a tune known as 'Doodle, doodle, doo,' and what appears to have been a chorus refrain with 'doodle, doodle, doo' was current from at least 1650 onwards. William Rowley's *Witch of Edmonston*, 1658 (see Act iv. Sc. 1), even permits the inference that it was a Lancashire hornpipe. Should the music of this tune be discovered and found to be identical with 'Yankee Doodle,' then we might argue that 'Doodle, doodle, doo' was known in America too, and was used there before or in 1767 as the substructure for a 'Yankee Doodle' ballad. In that case Dr. Richard Shuckburgh was possibly its author, but he cannot have written the 'Macaroni' quatrain, nor any verse referring to the taking of Cape Breton by Amherst, or later events in 1758. O. G. S.

YEOMEN OF THE GUARD, THE: or, The Merryman and his Maid. Opera in two acts; the words by W. S. Gilbert, music by Sir Arthur Sullivan. Produced at the Savoy Theatre, Oct. 3, 1888. M.

YIGDAL, a Jewish hymn, containing in metrical form the thirteen articles of the Jewish creed. It is generally used at the close of the morning and of the evening services. It is said to be the composition of Daniel ben Judah Dayyan, who, it is stated, spent eight years in improving and completing it, finishing it about 1404. It begins 'Yigdal Elohim,' and is sung to traditional airs which vary according to the country of its usage. Some of these airs are supposed to be of great antiquity.

In London in the 18th century, and even to-day, the air frequently employed was that known as 'Leoni,' so named from the fact that Myer Lyon (Leoni), the principal singer at the great Synagogue in Aldgate, passed on this particular Yigdal air to Thomas Olivers, the hymn-writer, who, about 1770, wrote and published the hymn 'The God of Abraham praise' to it, when it was adopted for Christian worship. The assertion, so frequently made, that the 'Leoni' tune is of an antiquity reaching to biblical times, is quite an absurd one; the structure of the air points to merely an 18th-century origin. In general the 'Yigdal' is sung antiphonically by the bazzan and congregation alternately. A Yigdal tune was successfully used in the music of the York Pageant of 1909. F. K.

YONGE, or YOUNG, Nicholas, the compiler of Musica Transalpina, is probably identical with a Nicholas Young who was a singing-man at St. Paul's Cathedral in the time of Elizabeth. Burney, misled by a passage in the Dedication to the first Book of 'Musica Transalpina,' says that he was an Italian merchant, whereas all that Yonge says is 'Since I first began to keepe house in this citie, a great number of Gentlemen and Merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure, as my poore abilitie was able to affoord them, both by the exercise of Musicke daily used in my house, and by furnishing them with Bookes of that kind yeerely sent me out of Italy and other places.' Yonge was born at Lewes, Sussex. His mother's maiden name was Bray. During the greater part of his life he lived in the parish of St. Michael's, Cornhill: he had nine children, most of whom survived him and settled in the same parish, where his descendants remained until the 18th century, when some of them are found in that of St. James, Clerkenwell. His wife's name was Jane, and he was probably married about 1584. The title-page of the first Book of 'Musica Transalpina' has been already given (vol. iii. p. 334), that of the second Book runs as follows — 'Musica Transalpina. The Second Booke of Madrigalles, to 5 and 6 Voices: translated out of sundrie Italian Authors, and newly published by Nicholas Yonge. At London Printed by Thomas Este. 1597.' Lists of the contents of both volumes are printed (with many mistakes) in Rimbault's *Bibliotheca Madrigaliana* (1847). Both books (copies of which are in the British Museum, Royal College of Music, and Huth Collections) seem to have been very successful. 'A. B.' printed the words of three of the madrigals in *England's Helicon* (1600), and Dr. Heather, in his portrait in the Music School, Oxford, is represented holding a volume lettered 'Musica Transalpina.' [G. W. Budd began a complete reissue of the collection, but issued only six of the 81 pieces. (*Dict. of Nat. Biog.*) The text of the first book was issued in Arber's *English Garner*, vol. iii.] Yonge died in Oct. 1619. His

will (which was proved by his wife on Nov. 12) is dated 19th Oct. 1619, and he was buried at St. Michael's, Cornhill, on the 23rd of the same month.[1] W. B. S.

YORK MUSICAL FESTIVAL. The first festival was in 1791, and they were continued annually till 1803. After that no other festival took place until 1823, when the performance was revived for the benefit of the York County Hospital, and the Infirmaries at Leeds, Sheffield, and Hull. The scheme consisted of four sacred concerts, including the 'Messiah' in its entirety, held in the Cathedral on the mornings of Sept. 23 to 25, three secular evening concerts, and two balls given in the Assembly Rooms. The vocalists were Mme. Catalani (who usurped 'Comfort ye,' 'Every valley,' and introduced 'Non più andrai'), Mrs. Salmon, Misses Stephens, D. Travis, and Goodall, sopranos; Knyvett and Buggins, altos; Bellamy, Sherwood, and Placci, bass. The band and chorus contained 180 instrumentalists and 285 vocalists; in the former were Cramer and Mori, leaders; Griesbach, Ella, Lindley, Dragonetti, Puzzi, Harper, etc., Greatorex was conductor, Matthew Camidge (who had officiated in 1791) and his son John, Knapton, and White, organists. The festival was rendered noteworthy from the receipts being larger than those at any previous meeting, viz. £16,174:16:8. The sum of £7200 was divided among the charities. A long and voluminous account is given of the above in a 4to volume by Mr. John Crosse, F.S.A., York, 1825, to which we are indebted for the above information.[2] One of the evening concerts was rendered memorable by the performance of Beethoven's C minor Symphony in unusual circumstances. A parcel with duplicate orchestral parts did not arrive, and in consequence it was proposed to omit the Symphony. No sooner, however, did Miss Travis begin with the ballad, 'Charlie is my darling,' than a general murmur arose, and one of the stewards (F. Maude, Esq., Recorder of Doncaster), to his honour, called out with a stentorian voice, 'Symphony, Symphony, I insist on the Symphony being played!' Apology was in vain, and at last the Symphony was played with six or eight fiddles to a part. 'The reader might naturally suppose' says Crosse (p. 353), 'that the performance failed in giving satisfaction: the contrary, however, was the case; every movement was listened to with attention and hailed with prolonged applause.'[3]

A second festival was held in Sept. 1825, on a similar plan and for the same charities. The band and chorus were increased to 600, and among the vocalists who appeared for the first time were Madame Caradori-Allan, Madame Malibran (then Miss Garcia), Braham, Phillips, and De Begnis. The receipts were still larger, viz. £20,876:10s.; but owing to the cost of a concert-hall for the evening concerts, the profits were not in proportion, £1900 only being divided among the charities.

A third festival was held in Sept. 1828. Catalani reappeared, and Miss Paton, Madame Stockhausen, and Mr. Edward Taylor sang for the first time. Beethoven's Symphony in F was a novelty to the audience, and not so successful as the C minor in 1823. It was described in the *Harmonicon* as 'eccentric and very difficult,' and was coldly received. The receipts diminished to £16,769:11:6, and £1400 only was obtained for the charities. Since 1835, when another festival was given, no other festival of this kind has been held at York. [See *Description of the Great Musical Festival held in York during Sept.* 1823, *by the editor of the 'York Courant,'* York, 1823.] A. C.

YOULL, Henry, an English madrigal composer, of whom practically nothing is known, save that he was probably music-master to the four sons of one Mr. Edward Bacon. To these four sons he dedicated his only known work, 'Canzonets to three voyces, newly composed by Henry Youll, practitioner in the art of Musick,' London, Thos. Este, 1608. So far as is ascertained, only one copy of this book exists, that being in the British Museum. F. K.

YOUNG, a family of musicians. Anthony Young was organist of St. Clement Danes in 1707, and at another period of St. Catherine Cree, near the Tower. According to the recently published volume, *The King's Musick*, two boys, named Anthony Young and John Reading respectively, left the Chapel Royal, on the breaking of their voices, at Michaelmas 1700; one of these is evidently the above Anthony Young. It is even possible that he may have been the son of William Young who was a violinist in the King's private band.

Anthony Young composed songs, one being an excellent setting of 'Send home my long-strayed eyes,' which, along with Leveridge's tune, was published as half-sheet music, about 1720.

He has been foolishly credited, with being the composer of 'God save the King'; see R. Clark's *Account of the National Anthem*, 1822, and Dr. Cummings's work on the same subject, 1902. He was probably the father of Charles Young, organist of All Hallows, Barking, and according to Dr. Burney, father of the Misses Young, three singers in great repute about 1735–40. Hawkins, no doubt incorrectly, names Charles Young as their father.

They were Cecilia Young, born 1711, the eldest, who married Dr. Arne in 1736. She died Oct. 6, 1789. The second daughter, Isabella, became the wife of J. F. Lampe, and Esther married —— Jones, probably

[1] The information contained in this article is chiefly derived from the Registers of St. Michael's, Cornhill, and the Visitation of London, both published by the Harleian Society.

[2] A satire on his somewhat bombastic style was published in London the same year, by an anonymous writer 'Outis.' [3] See Ella's *Musical Sketches*, p. 143.

John Jones, organist of the Temple Church in 1749. MARY YOUNG, born about 1745, may have been of the family. She married, in 1766, F. H. Barthélemon, and was a soprano vocalist, who appeared in opera at Drury Lane and Covent Garden. She died Sept. 20, 1799. F. K.

YOUNG, JOHN, a music-publisher and a 'musical instrument seller' at the sign of the 'Dolphin and Crown,' at the west end of St. Paul's Church Yard. The earliest notice the present writer has found regarding him is an advertisement in the *London Gazette* of 1698, of 'The Compleat Tutor to the Violin, . . . by John Bannister, published by J. Young, at the Dolphin and Crown.' He also published 'A Choice Collection of Ayres,' by Blow, Piggot, Clarke, Barrett, and Croft, 1700 (Brit. Mus.). 'The Flute Master Compleat; Improved, or the Gentleman's Diversion,' 1706 (Bodl.). Later works are mostly issued with the names of Walsh & Hare, as well as Young on the imprint, as Jer. Clarke's 'Choice Lessons for the Harpsichord or Spinett,' 1711, Simpson's 'Compendium,' 'The Third Volume of the Dancing Master,' *circa* 1728, etc. etc.; also many half-sheet songs. It is probable that he gave up business or died shortly after 1730. He had a son, Talbot Young, who helped, with Greene and others, to establish a musical society, at first held at his father's house and afterwards at the Queen Head Tavern, and then at the Castle Tavern, both in Paternoster Row (see Hawkins). He was a clever performer on the violin, and a witty catch was made upon father and son: it is printed in Henry Playford's 'Second Book of the Pleasant Musical Companion,' 1701, as follows: —

'A CATCH UPON MR. YOUNG AND HIS SON.'
— *Dr. Cæsar.*

You scrapers that want a good fiddle well strung,
You should go to the man that is old while he's Young.
But if this same fiddle you fain wou'd play bold,
You must go to his son, who'll be Young when he's old.
There's old Young and young Young, both men of renown.
Old sells, and young plays the best fiddle in town.
Young and old live together and may they live long,
Young to play an old fiddle, Old to sell a new song.

In Mr. de Lafontaine's *The King's Musick*, is a record of a John Young being appointed musician in ordinary to the King, for the Viol da Gamba, on May 23, 1673, in place of one Paul Bridges. It is quite probable that John Young, the music-seller, may be this same person. F. K.

YOUNG, THOMAS, born at Canterbury, 1809, received his musical education there, and from 1831 to 1836 was first principal alto singer at the cathedral. In 1836 he became deputy and afterwards lay vicar at Westminster Abbey, and March 3, 1848, first alto at the Temple. This last post he held until his death, with the exception of a year's interval, when he married the widow of a Canterbury alderman and went into business without success. Young was an excellent solo singer, and was successor in public favour to Knyvett and Machin, being the last male alto soloist of eminence. As such he was frequently heard at the Antient and Sacred Harmonic Concerts. With the latter Society he sang for a period of ten years; he first appeared Nov. 14, 1837, in the 'Dettingen Te Deum' and Mozart's 'Twelfth Mass,' etc. He took the parts of Hamor and Joad on the respective revivals of 'Jephthah' and 'Athaliah.' He also sang in the revival of Purcell's Jubilate and in various anthems and services. He died at Walworth, August 12, 1872. A. C.

YOUNG, WILLIAM, a skilled performer on the viol and violin; flourishing at the middle of the 17th century. He is said to have been in the service as domestic musician of the Count of Innsbruck. While there he composed and published a set of twenty-one sonatas for three violins, viola, and bass. The title of the work is 'Sonate (21) à 3, 4, 5 voci con allemande, corrante, etc. à 3. Inspruck, 1653,' folio, dedicated to the Archduke Ferdinand Karl. A copy of this rare work is stated to be in the library of the University of Upsala, and is cited by Walther. Other detached pieces by William Young occur in Playford's 'Musical Banquet,' 1651, 'Musick's Recreation on the Lyra Viol,' 1652, and elsewhere in the Playford publications. Also there are some pieces in manuscript in the Music School at Oxford. On Playford's 'Treasury of Musick,' 1669, is advertised 'Mr. Will Young, his Fantazies for viols, of three parts.' This may be either a reprint of, or the original Innsbruck Sonatas.

It is probable that Young returned to England about 1660, for in that year a William Young entered the King's private band as a flute-player (see *The King's Musick*). In 1661 he was, in addition, appointed to the Violin. In this early stage of his royal appointments he appears to have roused some ill feeling, for Nicholas Lanier, the master of His Majesty's Musick, was ordered to allow him and other musicians to use the practice chamber from which he had been excluded.

He was among the best players of the band, and on some occasions was selected to attend His Majesty, with certain violinists. In 1664 he was allowed, with others of the band, to attend at the theatre when Mr. Killigrew desired it.

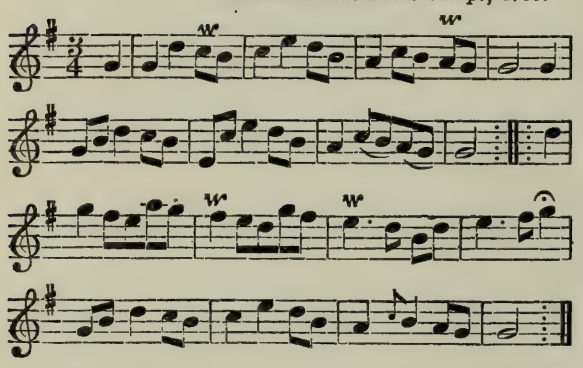
He died in 1672. Nicholas Staggins obtaining his place. He may have been the father of JOHN YOUNG, the music-publisher, and of ANTHONY YOUNG. F. K.

YOUNG MAN'S DREAM, THE. Perhaps none of the old Irish airs has undergone so many transformations as 'The Young Man's Dream' (*Aisling au óig fear*), of which the best-known variant is the THE LAST ROSE OF SUMMER [see vol. ii. pp. 648, 649]. Among the native Irish it is generally associated with the

ballad of 'Eamonn au chnuic' ('Ned of the Hill'), written to commemorate Edmond Ryan, a dispossessed Irish landowner under King William. The ballad dates from about the year 1704, but the air is probably older. Of printed versions the earliest is to be found in Lacy Ryan's 'Cobbler's Opera' (1729), but a more characteristic form of the melody, under the thinly-disguised name of 'Yemon o Nock' — a phonetic attempt at 'Eamonn au chnuic' — appears in Oswald's *Caledonian Pocket Companion*, Book XI., in 1759, which is here subjoined: —

*The Young Man's Dream.*

Oswald's *Cal. Pock. Comp.*, 1759.



Robert Burns wrote a song to this Irish air at the close of 1776, which was published (with the music) in Johnson's *Museum* in 1788, and reprinted by Napier in 1792. Moore's song appeared in the first number of the *Irish Melodies* in 1808. W. H. G. F.

YRADIER, Sebastian, a successful composer of Spanish songs, died in 1865. A collection of twenty-five of his most popular songs was issued in Paris shortly after his death (Baker's *Dict. of Musicians*). M.

YRIARTE, Don Tomas de [born at Teneriffe, Sept. 18, 1750, died at Santa Maria, near Cadiz, Sept. 17, 1791, was secretary of the archives in Madrid. He wrote poems under the anagram Tirso Imareta, and composed symphonies, quartets, songs and a 'monodrama,' 'Guzman el bueno']. His chief work is *La Musica*, a Spanish poem on music published in 1779. It is in regular metre, and is divided into five cantos. The first two deal with elements such as the notes, scales, and ornaments, and with musical expression in its various branches. In the third, which treats of Church music, the writer distinguishes three principal species — (1) the Gregorian, having no measure of time in its five varieties; (2) the Mixed or Florid, measured by common or triple time, admitting of various cadences and ornaments; and (3) the Organic, to some extent a combination of the two former, in which both voices and instruments were employed. Here the writer takes occasion to praise the Spanish composers Patiño, Roldan, Garcia, Viana, Guerrero, Vittoria, Ruiz, Morales, Duron, Literes, San Juan, and Nebra. The canto closes with a description of the examinations for admission to the Royal Chapel, from which it appears that candidates were required to show proficiency on the organ, violin, flute, and hautboy, and to play sonatas at sight. The fourth canto treats of theatrical music: the shade of Jommelli appears, and after assigning to Spain the palm for pure vocal music, to Germany and Bohemia for instrumental, to France for science, and to Italy for the opera, gives a lengthened description of the Orchestra, of recitative, 'greater than declamation, less than song,' which he limits to the compass of an octave, and of the Aria with its various graces, the Rondeau, Cavatina, Duos, Trios, Quartets, etc. Among dramatic authors the palm is assigned to Gluck, whose rivalry with Sacchini and Piccinni was distracting the musical world. The fifth and last canto, which treats of chamber music, contains a long eulogy of Haydn, who is said to have enjoyed special appreciation in Madrid, where prizes were given for the best interpretations of his compositions. The poem concludes with a wish for the establishment of an Academy of Music. Not the least interesting portion of Yriarte's book is the Notes: altogether it presents an amusing picture of music a century ago, which may be compared with Salvator Rosa's satire *La Musica* a century earlier. It was translated into French, German, and Italian; and an English version by John Belfour, who acknowledges the assistance of Dr. Burney, Dr. Callcott, and S. Wesley, was published in 1807. E. J. P.

YSAŸE, Eugène, violinist and conductor, was born on July 16, 1858, at Liège, in a district of Belgium, the inhabitants of which are said to display much predilection for string music. Ysaÿe's early lessons were given him by his father, Nicolas Ysaÿe, at the age of five. He then joined the Conservatoire of his native town and studied under Rodolphe Massart (violin) and Michel Dupuis (harmony), gaining a second prize with Ovide Musin in 1867. Two years earlier he had already made his first public appearance at a small concert given at Montègnée, near Liège, but it cannot be said that his performances as a youth attracted much attention. Then came two pieces of good fortune; the one in 1873 when he had the opportunity of studying under Wieniawski, the other in 1876 when Vieuxtemps, after hearing him play one of his concertos at Antwerp, and being much impressed by the talent displayed, used his influence to obtain a special subsidy from the Government which enabled him to study for another three years. During that period he received many private lessons from Vieuxtemps himself, who held Ysaÿe at all times in the highest esteem. This was evidenced in many ways, especially in his later days, when, being in Algiers and seeking to recuperate after serious illness, he expressed the desire (impossible of



EUGÈNE YSAŸE

realisation) that Ysaÿe should be sent for to play some of his compositions to him, and was frequently heard to say that he was 'haunted by the *chanterelle* of Ysaÿe' (Radoux's *Life of Vieuxtemps*).

In 1879 Ysaÿe played at the Concerts given by Pauline Lucca at Cologne and Aix-la-Chapelle, and made the acquaintance of Ferdinand Hiller, who introduced him to Joachim, before whom he played Vieuxtemps's fourth concerto to Hiller's accompaniment. Joachim listened in silence, but said, just before leaving, 'I never heard the violin played like that before.' The remark was ambiguous, but whether tinged with praise or blame, it serves to illustrate what was, and is at the present day, the salient feature of the art of Ysaÿe — viz., his originality in technique and in the conception and treatment of music.

Hiller took great interest in the young artist, and after obtaining for him an engagement in October 1879, to play the Mendelssohn concerto at a festival of the Gürzenich concerts at Cologne, advised him to go to Frankfort, where he enjoyed some fruitful intercourse with Joachim Raff, and played, with Madame Schumann, Beethoven's C minor sonata. In 1880 he was appointed leader of Bilse's orchestra in Berlin, an engagement which lasted a year, in the course of which he gained his first experiences as a conductor, after which (in 1881) he toured in Norway with Ole Bull's son as manager, and (in 1833) played at a concert of the Paris Conservatoire under Colonne. In 1886 he accepted the post of Violin Professor at the Brussels Conservatoire, holding the appointment till 1898. It was at this period that he founded the so-called 'Ysaÿe orchestral concerts' at Brussels, of which he is not only the conductor but also entrepreneur and manager, achieving success, both artistic and financial, in spite of the absence of either guarantee fund or subscription list. He has also conducted opera, and appeared in that capacity at Covent Garden on Jan. 31, 1907, conducting a singular performance of 'Fidelio.'

His tours have been very numerous, some in early days, of an adventurous nature. He met with enemies as well as friends — that was inevitable with his original style of playing — and the musical world only gradually awakened to an appreciation of his merits. He first succeeded in impressing the Berlin critics, in March 1899, by a striking performance of Bach's E minor concerto at a Philharmonic concert conducted by Nikisch. His free reading of Bach was recognised as containing elements of beauty which attracted even audiences accustomed to the more austere rendering of German artists. The same may be said of his moving interpretation of Beethoven's great concerto in D, which has won him admirers in every musical centre in Europe.

He is popular in America, where he has toured several times, and which he first visited in 1894. In England his first appearance was in 1889 (in Beethoven's concerto) at a Philharmonic concert, and he has since performed frequently both in London and the provinces, besides conducting a series of orchestral concerts in the spring of 1891. In the autumn of that year he appeared at the Popular Concerts for the first time, and in 1896 gave three concerts of his own (one orchestral), and another in 1899, etc. In Feb. 1900, he led quartets at the Popular Concerts (with Inwards, Gibson, and Ludwig) and the same year played Trios in Queen's Hall (with Busoni and Becker). In Nov. 1900 he appeared as a conductor for the first time in London. In 1901 he brought from Brussels his own quartet (Marchot, Van Hout, and J. Jacob) and introduced several modern chamber works to London audiences. Though the virtuoso element in his playing tends to undue prominence of the first violin part in quartets, his readings of the greater works of the chamber music repertory never fail to reveal a musical personality of remarkable interest. He has taken part in several sonata concerts at Queen's Hall with Pugno and others, and in numerous recitals, both with pianoforte and orchestra, favouring the occasional use of the organ for additional accompaniment. In Paris, where he has an enthusiastic following, he has found an audience for modern sonatas, mostly written by composers of the French and Belgian school. César Franck's only sonata, which was composed for and dedicated to him, he may be said to have popularised, and he has also won acceptance for the sonata written by his compatriot, Guillaume Lekeu, who died so young. His repertory is, therefore, very wide in range, though including less of the compositions of the neo-Russian school than that of most modern violinists. He plays almost invariably from memory, and has been known, on more than one occasion, to memorise a new piece in public without further knowledge of it than that gained by reading the score. A recent addition to his achievements is his performance of the concerto of Brahms in Oct. 1909, of which he gave a strongly individual interpretation. An appreciation of his style would be incomplete without mention of his considerable use of tempo rubato; and it should be also mentioned that, though in the main fiery and impulsive, his playing is kept well under control, as evidenced by his treatment of the vibrato, of which he makes constant use, yet plays occasionally passages entirely without it, producing what he himself calls a 'white tone.' He has, indeed, been not inaptly described as a musical colourist.

Since his retirement from the Brussels Conservatoire Ysaÿe has not had the leisure to devote himself to the training of pupils on the

technical side, and insists that they shall come to him fully equipped in that respect. Thus, several artists of distinction have worked with him and gained ideas in connection with interpretation. When he retires in August to his summer residence at Godinnes on the Meuse, he is followed every year by a contingent of students to whom he gives lessons and talks music in the intervals of fishing and other excursions. By violinists of the younger generation, who are carried away by his temperamental qualities, he is regarded with a sentiment little short of worship.

He has played successively upon a J. B. Guadagnini violin, a Stradivari of large dimensions and late date, and an exceptionally fine J. Guarneri del Gesù, which has been for some years past his solo instrument, the Stradivari being kept in reserve for contingencies. The latter, unfortunately, he no longer possesses, as it was stolen from the artists' room of a concert-hall in St. Petersburg in 1908. He is the owner, it may be added, of a fine collection of French violins.

He has composed many concertos for violin, which remain in MS., and has published some smaller pieces for violin solo, including 3 mazurkas, op. 11, and a 'Poème élégiaque.'

Ysaÿe has received many orders and decorations, including that of the Légion d'honneur. W. W. C.

His brother, THÉOPHILE, born at Verviers in 1865, studied at the Conservatoire of Liège, at Berlin under Kullak, and in Paris with César Franck. He attained considerable skill as a pianist, and made a successful first appearance in London at a concert of his brother's in the spring of 1896. His compositions include a 'Suite Wallonne,' a concerto for piano, a symphonic poem, a fantasia, etc., and a symphony (No. 1) in F minor, first performed at Brussels in Nov. 1904, was played in London at one of the concerts organised in June 1905 for the Ostend Kursaal band. M.

YUSUPOV, NICOLAI BORISOVICH (PRINCE), (also YOUSSOUPOFF, JUSUPOF, JOUSSOUPOW, etc.). A Russian musical dilettante, born in St. Petersburg in 1827. He studied the violin with Vieuxtemps, and maintained an orchestra in his palace. He was the author of the monograph on the violin entitled *Luthomonographie historique et raisonnée* (first edition, Frankfort-on-Main, 1856 (printed at Munich); fifth edition, Paris, Bonhoure, n. d.), a well-meaning, but faulty essay, dedicated to de Bériot, illustrated with full-sized drawings of instruments, which are, perhaps, the most valuable part of the work. He also projected a work entitled *Histoire de la Musique et de son avenir en Russie*, of which the first part, *Musique sacrée suivi d'un choix de morceaux de chant d'Eglise* (Paris, 1862), alone appeared. As a composer he is known as the writer of a violin concerto, and a programme symphony with a violin solo entitled 'Gonzalvo de Cordova.' In 1863 he published a systematic catalogue of the books contained in the Imperial Library, St. Petersburg. His *Analyse comparée des compositions des Violinistes contemporains*, announced for publication in 1856, never appeared. De Bériot wrote a set of six violin duets on motifs taken from Prince Yusupov's *Ballet d'Espagne*. The title-page of the later editions of his *Luthomonographie* announces him as Maître compositeur de la Société Philharmonique de Bologne, et Membre honoraire de l'Académie Philharmonique de St. Cécile à Rome. He died at Baden-Baden, August 3, 1891. (Riemann, *Dict. of Mus.*; Fétis, *Biog. des Mus.*) E. H-A.

# Z

ZACCONI, Ludovico, one of the most learned musical theorists of the early Italian School, was born, about the middle of the 16th century, at Pesaro, but spent the greater part of his life at Venice, where he was admitted to the priesthood, received the tonsure as a monk of the Order of S. Augustine, and officiated as Maestro di Cappella in the great church belonging to the Order. In 1592 he was in the service of Wilhelm, Duke of Bavaria, as 'musico,' and in 1593 he was invited to Vienna by the Archduke Charles, who made him his capellmeister some years later. In 1619 he returned to Venice, and devoted himself to the completion of his great theoretical work, the first portion of which was published before his departure to Vienna. The year of his death is unknown.

The work on which Zacconi's fame is based is entitled *Prattica di Musica utile et necessaria si al compositore . . . si anco al cantore*, and is dedicated to Guglielmo Conte Palatino del Reno, Duca dell' alta e bassa Baviera, etc. The First Part was published at Venice in 1592, and reprinted in 1596. The Second Part, also printed at Venice, first appeared in 1619. The contents of the work are divided into Four Books, wherein the treatment of Consonant and Dissonant Progressions, the complications of Mode, Time, and Prolation, the laws of Cantus Fictus, with many like mysteries, are explained with a degree of lucidity for which we seek in vain in the works of other theoretical writers of the Polyphonic period — the *Dodecachordon* of Glareanus and the *Musicae activae Micrologus* of Ornithoparcus alone excepted. It may, indeed, be confidently asserted that we are indebted to these two works, in conjunction with the *Prattica di Musica*, for the most valuable information we possess on these subjects — information, in the absence of which Josquin's 'Missa Didadi' and portions even of Palestrina's 'Missa l'homme armé,' to say nothing of the Enigmatical Canons of the earlier Flemish schools, would be quite undecipherable. As Zacconi's work is of considerably later date than either the *Dodecachordon* or the *Musicae active Micrologus*, his information is peculiarly valuable, as showing the methods in general use at the period at which the Polyphonic schools had already attained their highest degree of perfection.

Lib. I. of the *Prattica di Musica* is subdivided into eighty chapters, twenty-three of which are occupied with dissertations on the origin and history of Music, interspersed with definitions, and other introductory matter, of no great practical utility. Cap. xxiv. treats of the Harmonic Hand; Cap. xxv. of the figures used in Notation; Cap. xxvi. of the Stave of five lines; and Cap. xxvii. of the Clefs, of which several forms are given. Caps. xxviii.-xxxiii. treat of Measure, Time, and various forms of rhythmic division (*misura, tatto, e battuta*). Caps. xxxiv.-xxxv. describe the Time Table, beginning with the *Maxima*, and ending with the *Semicroma*. Caps. xxxvi.-xxxvii. describe the Time-Signatures (*Segni del Tatto*). Caps. xxxviii.-xl. treat of Solmisation. Caps. xli.-xlii. describe the office of Points generally, and especially that of the Point of Augmentation — equivalent to the modern Dot. Caps. xliii.-xlvi. furnish some very valuable information concerning the Ligatures in common use towards the close of the 16th century. Cap. xlvii. treats of Rests; xlviii.-xlix. of the B molle and B quadro; l.-li. of the Diesis; and lii. of Syncope. Caps. liii.-lv. are devoted to the consideration of certain difficulties connected with the matters previously discussed. Caps. lvi.-lvii. treat of Canon, and the different ways of singing it. Caps. lviii.-lxvi. contain the rules to be observed by Singers, illustrated by many examples and exercises, and throw great light upon the laws of *Cantus fictus*, the management of complicated rhythmic combinations, and other mysteries. Caps. lxvii.-lxxi. treat of the duties of the Maestro di Cappella and Singers. Caps. lxxii.-lxxiii. describe the Villanella and Canzonetta, while Caps. lxxiv.-lxxx. state the mutual qualifications of Singers and Composers.
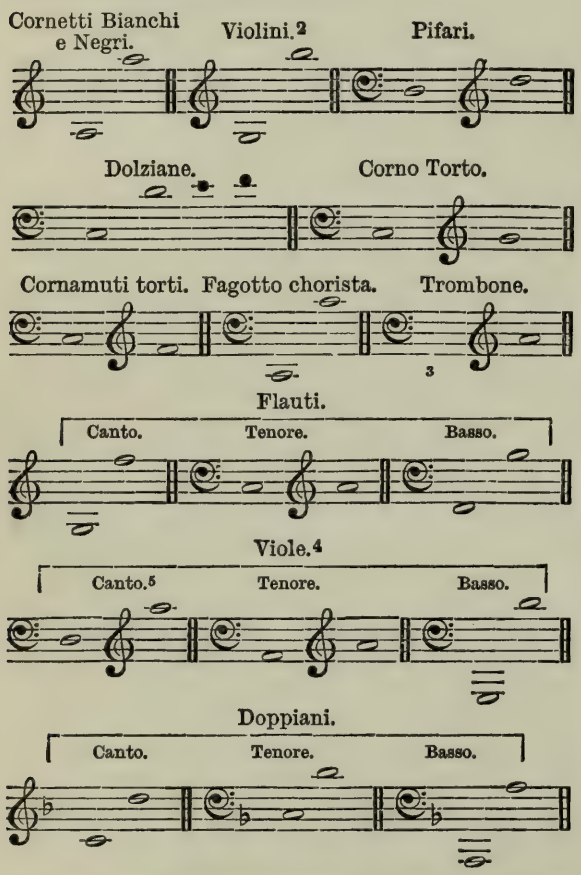
Lib. II. is divided into fifty-eight chapters, of which the first five treat of the different species of Mode, Time, and Prolation. Caps. vi.-vii. describe the Points of Division, Alteration, and Perfection. Cap. viii. corrects some prevalent errors in the matter of Perfect Time. Caps. ix.-xxxvii. treat of the mutual adaptation of Mode, Time, and Prolation, and the different kinds of Proportion. In illustration of this subject, Cap. xxxviii. gives, as examples, the Kyrie, Christe, Second Kyrie, the beginning of the Gloria, the Osanna, and the Agnus Dei, of Palestrina's 'Missa l'homme armé,' with full directions as to the mode of their performance. Without some such directions, no modern musician would ever have succeeded in deciphering these very difficult movements; while, aided by Zacconi's explanations, Dr. Burney was able to score them easily.[1] Caps. xxxix.-lviii. bring the Second Book to an end, with the continuation of the same subject.

Lib. III. consists of seventy-seven chapters, treating of the different kinds of Proportion.

Lib. IV. is divided into fifty-six chapters, of which the first thirty-seven treat of the Twelve Modes. Of these Zacconi, in common with all the great theoretical writers of the Polyphonic School, admits the use of six Authentic and six Plagal forms, and no more; and, not content with expunging the names of the Locrian and Hypolocrian Modes from his list, he expunges

[1] See Dr. Burney's 'Extracts,' Brit. Mus. Add. MS. 11,581.

even their numbers, describing the Ionian Mode as Tuono XI., and the Hypoionian as Tuono XII.[1] Caps. xxxviii.-xlvi. treat of Instrumental Music, as practised during the latter half of the 16th century, and are especially valuable as describing the compass and manner of using the various orchestral instruments as played by Peri, Monteverde, and their immediate successors, in their early essays in Opera and Oratorio. Caps. xlvii.-lv. treat of the tuning of Musical Instruments; and the concluding chapter, lvi., furnishes us with a Table, exhibiting on a great stave of eleven lines, the compass of the instruments most commonly used at the time the book was written. We subjoin the compass of each instrument, on an ordinary Stave, and translated into modern Notation: —




The foregoing synopsis gives but a slight indication of the value of the *Prattica di Musica*, which supplies information on every important subject connected with the music of the 16th century, information in many cases obtainable from no other source. The work is now extremely scarce and costly; complete copies will, however, be found in the British Museum and the Royal College of Music. W. S. R.

ZACHAU [or ZACHOW], 'FRIEDRICH WILHELM, though now known only as the instructor of Handel, seems, in reality, notwithstanding the calumnies circulated after his death, to have been one of the best and most industrious musicians of his time. He was born in Nov. 1663, at Leipzig (baptized on the 14th), where his father was Stadtmusikus. Under his father's direction he learned to play on all the instruments then in general use, including the violin, hautboy, harpsichord, and organ, devoting, however, his chief attention to the last two, on both of which he attained a degree of proficiency far exceeding that which generally prevailed at this period. When about ten years old he removed, with his father, to Eilenburg, and continued his studies there until 1684, when he was elected organist of the Marktkirche at Halle, a large and important church still standing.[7]

Here it was that, if Mainwaring's account is to be trusted, the little Handel was first taken to Zachau for instruction in music, 'while he was yet under seven years of age' — that is to say, some time before the end of the year 1692. Chrysander places the event a little later, but upon no trustworthy evidence. The circumstances which led to it have already been narrated in detail and are too well known to need repetition here. [See vol. ii. p. 280.] There can be no doubt that Zachau took great interest in his pupil, who — Mainwaring tells us — 'pleased him so much that he never thought he could do enough for him.'[8] That the child was placed under an excellent and thoroughly conscientious teacher is indeed conclusively proved, both by Mainwaring and Coxe.[9] The former says: 'Zachau had a large collection of Italian as well as German music. He showed his pupil the different styles of different nations; the excellences and defects of each particular author; and, that he might equally advance in the practical part he frequently gave him subjects to work, and made him copy, and play, and compose in his stead. And Zachau was glad of an assistant who, by his uncommon talents, was capable of supplying his place whenever he was inclined to be absent. It may seem strange to talk of an assistant at seven years of age. But it will appear much stranger that by the time he was nine he began to compose the Church Service for voices and instruments, and from that time actually did compose a service every week for three years successively.'[10] And in confirmation of this account, Coxe[11] describes a volume, formerly in the possession of Lady Rivers, dated 1698, signed G. F. H., and filled with transcripts, in Handel's hand-writing, of airs, fugues, choruses, and other works, by Zachau, Frohberger, Krieger,

[1] See vol. iii. p. 230.
[2] It will be seen that the violin is here treated in the First Position only.
[3] This note is omitted in the Brit. Mus. copy.
[4] The tuning of the Tenor and Bass Viols differs materially from the usual form.
[5] The Viola clef is wanting in the original.
[6] Called by Mainwaring, Zackaw; and by Schœlcher, Sackau.
[7] Known also as the Marienkirche, the Hauptkirche, and the Oberpfarrkirche zu Unser Lieben Frauen am Markplatz.
[8] *Memoirs of the Life of the late George Frederic Handel* (London, 1760), p. 14.
[9] *Anecdotes of George Frederic Handel and John Christopher Smith*, by the Rev. W. Coxe (London, 1799).
[10] *Memoirs*, pp. 14, 15. [11] *Anecdotes*, p. 6.

Kerl, Heinrich Albert, Ebner, Adam Strungk, and other composers of the 17th century. After Lady Rivers's death, this volume disappeared. But its existence has never been doubted, and its testimony to Zachau's method of teaching is invaluable.

Handel always spoke of his old master with the deepest respect; visited him at Halle for the last time in 1710; and after his death, which took place August 14, 1721,[1] sent 'frequent remittances' to his widow. These tokens of esteem did not, however, preserve the memory of Zachau from a cruel aspersion, which originated in this wise. A certain Johann Christoph Leporin, organist of the Dom Kirche zur Moritzburg at Halle, was dismissed from his office in 1702 on account of his dissolute life and neglect of duty; and Handel, then seventeen years of age, was chosen to supply his place. After Handel's death his biographers attributed Leporin's misdeeds to Zachau, accusing him of irregularities of which he was wholly innocent. Dr. Chrysander[2] traces the libel to its source and proves it to be utterly unfounded.

The Berlin Library possesses a large collection of Zachau's compositions, consisting principally of MS. Church Cantatas and pieces for the organ; and some fragments were printed by Dr. Chrysander and von Winterfeld. They are not works of genius, but their style is thoroughly musicianlike, and is marked both by good taste and earnestness of purpose. [A complete edition of the works of 'Zachow' was brought out in vols. xxi.-xxii. of the *Denkmäler deutscher Tonkunst*, edited by Max Seiffert. An interesting mass, on the theme of 'Christ lag in Todesbanden,' is assigned to 'Nikolaus Zachau' in the copy in the Royal Library in Berlin; it is accepted as F. W. Zachau's by Seiffert, but its authorship is doubted in the *Quellen-Lexikon*.] W. S. R.

ZACHEREWITSCH, Michael, violinist, was born at Ostroff in Russia on August 26, 1879. His first lessons were with his father, and at the age of fifteen he made an extraordinarily successful début at Odessa with Tchaikovsky, who conducted his own concerto. As a consequence the composer got up a subscription to send Zacherewitsch to Prague, where he studied for nine years under Ševčík. He has had also the advantage of a few lessons from Ysaÿe, and is fully equipped as regards technique. In 1893 he played at Amsterdam under Mengelberg, and in 1903 gave his first recital in London, after which he toured the English provinces. He returned in 1909 and played with success, displaying considerable breadth of style. At present he plays on a Vuillaume violin. W. W. C.

ZAÏDE. Operetta in two acts; text by Schachtner, probably from the French; music by Mozart, 1779 or 1780. It does not appear to have been ever produced. Mendelssohn produced a Quartet from it in a Historical Concert, March 1, 1838.

The autograph contains fifteen numbers, but lacks the title, the overture, and the concluding chorus, which were all supplied by André. The words of the dialogue (not given by Mozart beyond the cues) were added by Gollmick, who has also altered the composed text here and there. It was published in full and vocal scores by André of Offenbach in 1838, and in Breitkopf's edition, Ser. 5, No. 11. G.

ZAIRE. Opera in three acts; words by Romani, music by Bellini. Produced at Parma, May 16, 1829. G.

ZAMBRA. An ancient dance of the Spanish Moors, danced with clasped hands to music of scabebas (moorish flutes) and dulzainas (a name given to so many different instruments that its application here is doubtful), but probably a kind of oboe is meant. H. V. H.

ZAMPA, ou La Fiancée de Marbre (The Marble Bride). Opéra-comique in three acts; libretto by Melesville, music by Hérold. Produced at the Opéra-Comique, Paris, May 3, 1831. In London, in Italian, at the King's Theatre (with a new finale to the third act, by Hummel),[3] April 19, 1833, and at Covent Garden, Aug. 5, 1858; in French at St. James's, Jan. 16, 1850; in English, Covent Garden, April 19, 1833, and again at the Gaiety Theatre, Oct. 8, 1870. G.

ZAMPOGNA. See Bagpipe, vol. i. p. 163*b*, Calabrian Bagpipe.

ZANDT, VAN, Marie, born Oct. 8, 1861, at New York, of American parents of Dutch extraction on the father's side. Her mother, Mrs. Jeanie van Zandt, was a singer, and formerly (under the name of Vanzini) a member of the Royal Italian and Carl Rosa Companies; at the latter she sang the part of Adriano in 'Rienzi' for the first time in England. Marie was taught singing by Lamperti at Milan, and in 1879 made her début at Turin as Zerlina in 'Don Giovanni.' On May 3 of the same year, and in the same part, she made her first appearance at Her Majesty's. In that part and in those of Cherubino and Amina, she was favourably received on account of the freshness of her voice and her unaffected style. On March 20, 1880, she appeared in Paris as Mignon, with such success that she was engaged by the Opéra-Comique for a term of years, and became a great favourite. She also played there Cherubino, Dinorah, and Lakmé on the successful production of Delibes's opera of that name, April 14, 1883. On Nov. 8, 1884, on the revival of Rossini's 'Barbiere,' Miss van Zandt was seized with a total extinction of voice arising from nervousness and physical prostration, in consequence of which calamity she

[1] So the *Quellen-Lexikon*, but Max Seiffert gives the 7th as the day of death, in the preface to the complete edition.
[2] *G. F. Händel*, vol. i. p. 61.
[3] *Harmonicon*, 1833, p. 115.
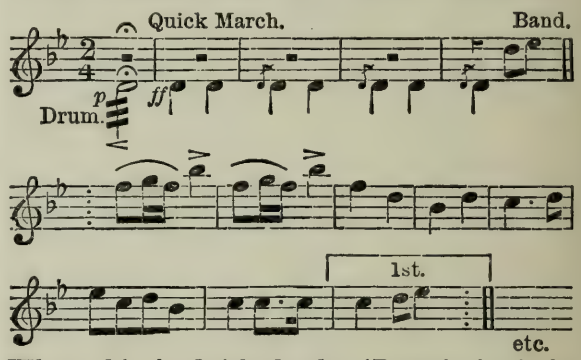
was subjected to the most gross treatment and calumny by portions of the Parisian press and public. She soon afterwards left for St. Petersburg, where she sang with her usual success. On her return to Paris in 1885 her position was rendered intolerable by hostile attacks, and she was released from her engagement. On June 6, 1885, she reappeared in England at the Gaiety on the production of 'Lakmé,' and created a highly favourable impression in that and 'Mignon,' and also in scenes from 'Dinorah' and 'Il Barbiere.' In 1889 she sang at Covent Garden, and in 1891 in America. In 1896–97 she sang again at the Opéra-Comique in Paris, and was favourably received. During her career she also sang at Monte Carlo, Copenhagen, Brussels, and elsewhere. She has a soprano voice of more than two octaves in compass, from A below the line to F in alt., very sweet in quality, albeit of no power or volume, with considerable powers of execution. She is a pleasant actress, with great charm of manner. A. C.

ZANETTA, OU IL NE FAUT PAS JOUER AVEC LE FEU (Never Play with Fire). Opéra-comique in three acts; libretto by Scribe and St. Georges, music by Auber. Produced at the Opéra-Comique, Paris, May 18, 1840. The title originally stood as above, and the opera was given, in French, under that title in London at St. James's Theatre, Feb. 12, 1849. G.

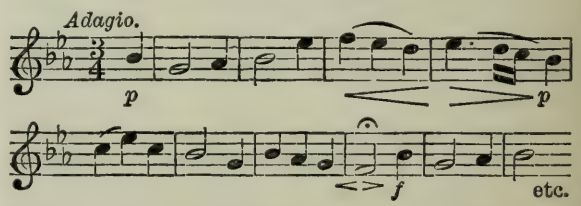
ZANETTO. Opera in one act, founded on Coppée's 'Le Passant,' by G. Targioni-Tozzetti and G. Menasci, music by Pietro Mascagni. Produced at the Liceo Musicale, Pesaro, March 2, 1896, and subsequently at the Scala, Milan, and at 7 Chesterfield Gardens, London, June 23, 1896 (sung by the sisters Ravogli).

ZAPFENSTREICH. The German word Zapfenstreich is said to owe its origin to General Wallenstein, who during the Thirty Years' War in Germany found his unruly troopers so fond of nightly revels and drinking, that to prevent it he introduced the tattoo, or 'last call,' after which every soldier had to retire to rest. To ensure obedience to this call, he ordered that when it was sounded the provost of the camp should go to all the sutlers' booths, and see that the barrels of drink were closed and a chalk-line drawn over the bung, as a precaution against serving drink during the night. Heavy penalties were enforced against the sutlers if on the morning's inspection the chalk-line was found to have been meddled with overnight. This act of 'sealing the bungs' appealed more forcibly to the senses of the revellers than the tattoo which accompanied it, and led to the signal being called Zapfenstreich — literally 'bung-line,' which it has retained in that country ever since. [See TATTOO, *ante*, pp. 27–8.]

The 'Grosse Zapfenstreich' (Grand Tattoo) of modern times, is in reality a monster serenade, which usually terminates the grand annual manœuvres of the German army. On the last evening before the troops are dismissed to their homes, the bands of all the regiments who have taken part in the mimic war, combine, forming a monster mass of from 1000 to 1400 instrumentalists who perform by torchlight, in presence of the Emperor and numerous high officials assembled, a suitable programme, immediately followed by the proper Zapfenstreich, in which, besides the band, all buglers, trumpeters, and drummers of the army take part. After an introductory eight bars for fifes and drums, a few drummers commence a roll very piano, gradually increasing in power; this crescendo is augmented by all the drummers to the number of over 300 rapidly joining in until a thunderous forte is reached, when they break into four bars of simple beats in march-tempo, followed by the combined bands playing the proper Zapfenstreich (an ancient Quickstep).




When this is finished, the 'Retraite' of the combined cavalry bands is played, consisting of the old trumpet calls, interspersed with rolls of kettledrums and full chords of brass instruments. A short 'call' by fifes and drums is then followed by the 'Prayer,' a slow movement executed by all the combined bands.




Such a mere description as the above, even with the assistance of the published full score of the Grosse Zapfenstreich (Berlin, Schlesinger), cannot convey an idea of the purely traditional manner of the performance, which must be witnessed, with all the brilliant surroundings accompanying it, to get an idea of the stirring effect it produces. [Since the above article was written, the performance of tattoos on special occasions has not been uncommon, as for example, at Queen Victoria's Diamond Jubilee: as a feature of the annual Military Tournament, the tattoo has become more or less familiar to the general public in England.] J. A. K.

ZARLINO, GIOSEFFE, one of the most learned and enlightened musical theorists of the 16th century, was born about 1517[1] at Chioggia —

1 Not, as Burney and Hawkins state, in 1540; for he him-

the Clodia of the Romans — whence he was generally known as Zarlinus Clodiensis. By the wish of his father, Giovanni Zarlino, he spent his youth in studying for the Church; was admitted to the Minor Orders in 1539, and ordained Deacon in 1541. In that year he came to reside in Venice, where his proficiency as a theologian, aided by his intimate acquaintance with the Greek and Hebrew languages, and his attainments in Philosophy, Mathematics, Astronomy, and Chemistry, soon gained him an honourable position. But his love for Music, for which, as he himself tells us in the Dedication prefixed to his 'Istitutioni armoniche,' 'he had felt a natural inclination from his tenderest years,' tempted him to forsake all other studies for his favourite pursuit; and he was at once accepted as a pupil by Adriano Willaert, the founder of the Venetian Polyphonic school, under whom he studied, in company with Cipriano di Rore and other promising neophytes.

On the removal of Cipriano di Rore to Parma, Zarlino was elected, in 1565, first Maestro di Cappella at S. Mark's. The duties connected with this appointment were not confined to the Offices sung in the Cathedral. After the Battle of Lepanto, Oct. 7, 1571, Zarlino was commissioned to celebrate the victory with music worthy of the occasion. When Henri III. visited Venice, on his return to France, from Poland, in 1574, he was greeted, on board the Bucentaur, by a composition, the Latin verses for which were furnished by Rocco Benedetti and Cornelio Frangipani, and the music by Zarlino, who also composed the music sung in the Cathedral, and a dramatic piece, called 'Orfeo,'[1] which was performed with great splendour in the Sala del Gran Consiglio. Again, in 1577, when the Church of S. Maria della Salute was founded in memory of the plague, Zarlino was commissioned to compose a Mass for the solemn occasion. None of these works have been preserved, and we can only judge of their merits by the immense reputation the composer enjoyed.

But Zarlino did not entirely neglect the duties of his ecclesiastical status. On the contrary, in 1582 he was elected a Canon of Chioggia; and, on the death of Marco de' Medici, Bishop of Chioggia, in 1583, he was chosen to fill the vacant See. This proceeding was, however, so strongly opposed by the Doge, Niccolo da Ponte, and the Senate, that Zarlino consented to retain his appointment at S. Mark's in preference to the proffered mitre; and he continued to perform the duties of Maestro di Cappella until his death, Feb. 4, 1590.[2] He was buried in the church of San Lorenzo. No inscription now marks the spot, but his bust has been placed in a corridor of the Doge's Palace; and during his lifetime a medal was struck in his honour, bearing his effigy, and, on the reverse, an Organ, with the legend, *Laudate eum in chordis.*

The only compositions by Zarlino that have been preserved to us, besides the examples given in his theoretical works, are a MS. Mass for four voices, in the library of the Liceo filarmonico at Bologna, and a printed volume of 'Modulationes sex vocum' (Venice, 1566). His chief fame, however, rests upon three treatises, entitled: *Istitutioni armoniche* (Venice, 1558, reprinted 1562, and again, 1573, etc.); *Dimostrationi armoniche* (Venice, 1571, reprinted 1578); and *Sopplimenti musicali* (Venice, 1588). The best edition is the complete one, entitled *Tutte l'Opere del R. M. Gioseffo Zarlino da Chioggia* (Venice, 1589).

The *Istitutioni* comprise 448 pp. fol.; and are divided into four sections.

Lib. I. contains sixty-nine Chapters, chiefly devoted to a dissertation on the excellence of Music; a mystical elucidation of the transcendental properties of the number six; and a description of the different forms of Arithmetical, Geometrical, and Harmonical Proportion.

In Lib. II., comprising fifty-one chapters, Zarlino demonstrates the superiority of the system known as the Syntonous, or Intense Diatonic, of Ptolomy, above all other systems whatsoever. In this system, the Tetrachord is divided into a Greater Tone, a Lesser Tone, and a Greater Hemitone — the Diatonic Semitone of modern music — as represented by the fractions $\frac{8}{9}$, $\frac{9}{10}$, $\frac{15}{16}$. The system was not a new

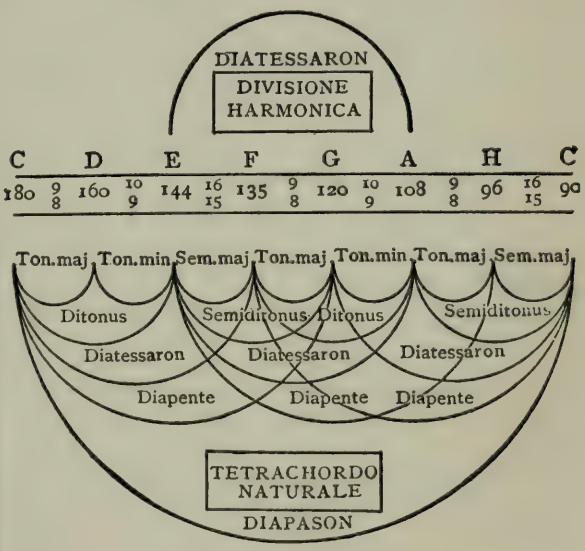



Fig. 1.

one, and Zarlino, naturally enough, made no attempt to claim the honour of its invention. The constitution of the Lesser Tone had been demonstrated, by Didymus, as early as the 60th year of the Christian era. The misfortune was, that Didymus placed the Lesser below the

self tells us (*Soppl. Mus.* viii. 131) that he came to reside in Venice in 1541, in which year he was ordained Deacon. Burney's mistake is rectified by Caffi (*Storia della musica sacra*, i. 129).

[1] Caffi calls it an 'opera.' This is manifestly a misnomer, since the 'opera,' properly so called, was not then invented. In all probability, the piece consisted of a chain of madrigals, strung together after the manner of the 'Amfiparnasso' of Orazio Vecchi.

[2] Hawkins and Burney say 1599.

Greater; an error which was corrected about the year 130, by Claudius Ptolomy, who gave

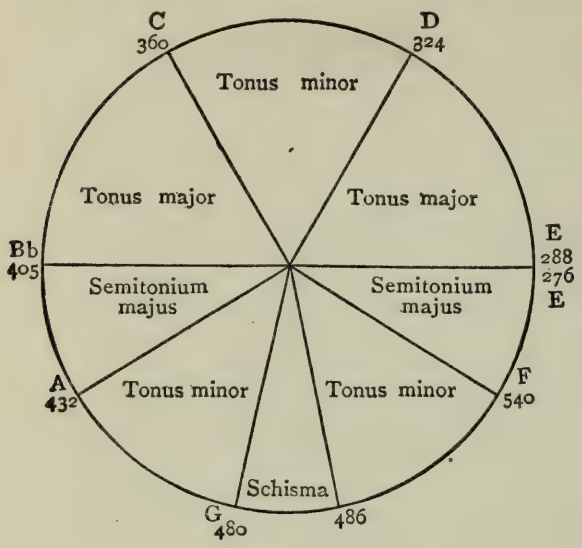



Fig. 2.

his name to the system. The merit of Zarlino lay in his clear recognition of the correctness of this division of the Tetrachord, which, in Lib. II. Cap. xxxix. p. 147 of the complete edition, he illustrates as in Fig. 1, on p. 587.[1]

By following the curves in Fig. 1 we may ascertain the exact proportions, in Just Intonation, of the Diatonic Semitone, the Greater and Lesser Tone, the Major and Minor Third, the Perfect Fourth, and the Perfect Fifth, in different parts of the Octave. Like Pietro Aron (*Toscanello della Musica*, Venice, 1523), Ludovico Fogliano (*Musica teoretica*, Venice, 1529), and other theoretical writers of the 16th century, Zarlino was fond of illustrating his theses by diagrams of this kind: and it was, no doubt, the practical utility of the custom that tempted Des Cartes to illustrate this self-same system by the Canonical Circle (Fig. 2), which

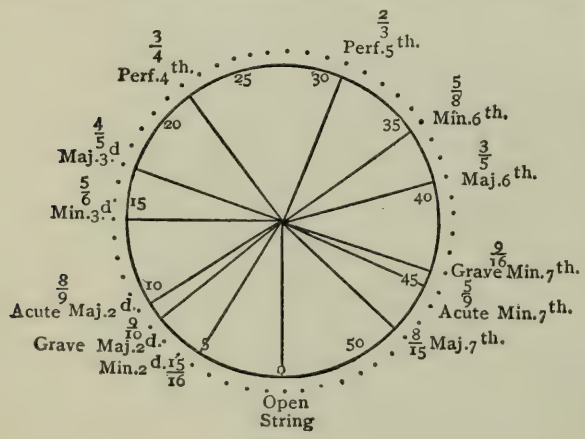



Fig. 3.

later theorists extended, so as to include the proportions, in commas,[2] of every possible Diatonic Interval within the limits of the Octave (Fig. 3).

[1] Want of space compels us to omit one or two unimportant details of the Diagram, as given in the edition of 1589.
[2] A comma is the ninth part of a Greater Tone.

It needs but a very slight examination of the foregoing diagrams to prove that the Syntonous Diatonic of Ptolomy coincided, to the minutest particular, with the system advocated by Kepler (*Harmonices Mundi*, Lib. III., Cap. 7). Mersenne (*Harm. Univers.* Lib. II.), Des Cartes (*Compendium Musicae*), and all the most learned theoretical writers of later date, who, notwithstanding our acceptance of Equal Temperament as a practical necessity, entertain but one opinion as to the true division of the Scale in Just Intonation — the opinion defended by Zarlino three centuries ago.

Lib. III. of the *Istitutioni* treats of the laws of Counterpoint, which, it must be confessed, are not always set forth here with the clearness for which Zacconi is so justly remarkable. In the examples with which this part of the work is illustrated an interesting use is made of the well-known Canto fermo which forms so conspicuous a feature in 'Non nobis Domine,' and so many other works of the 16th and 17th centuries.

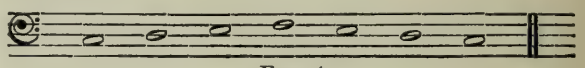


Fig. 4.

Lib. IV. treats of the Modes: — more especially in the later forms introduced by the Early Christians, and systematised by S. Ambrose and S. Gregory. In common with Glareanus, and all the great theorists of the Polyphonic School, Zarlino insists upon the recognition of twelve Modes, and twelve only; rejecting the Locrian and Hypolocrian forms as inadmissible, by reason of the False Fifth inseparable from the one, and the Tritonus which forms an integral part of the other. But, though thus entirely at one with the author of the *Dodecachordon* on the main facts, he arranges the Modes in a different order of succession.[3] Instead of beginning his series with the Dorian Mode, he begins with the Ionian, arranging his series thus: —

| *Authentic Modes.* | *Plagal Modes.* |
|---|---|
| I. Ionian. Final, C. | II. Hypoionian. Final, C. |
| III. Dorian. Final, D. | IV. Hypodorian. Final, D. |
| V. Phrygian. Final, E. | VI. Hypophrygian. Final, E. |
| VII. Lydian. Final, F. | VIII. Hypolydian. Final, F. |
| IX. Mixolydian. Final, G. | X. Hypomixolydian. Final, G. |
| XI. Æolian. Final, A. | XII. Hypoæolian. Final, A. |

This arrangement — which no other great theorist of the century has followed[4] — would almost seem to have been dictated by a prophetic anticipation of the change which was to lead to the abandonment of the Modes, in favour of a newer tonality: for, the series here begins with a form which corresponds exactly with our

[3] See Lib. IV. cap. x. p. 399, in edition of 1589.
[4] See MODES, THE ECCLESIASTICAL.

modern Major Mode, and ends with the prototype of the descending Minor Scale of modern music.

In the course of the work, Zarlino introduces some very valuable memoranda, and occasionally records as facts some very curious superstitions. In one place he tells us that the human pulse is the measure of the beats in music — a statement fortunately corroborated by other early writers, and furnishing us with a comparative estimate of the duration of the two beats which are included in the normal Semibreve. In another, he asserts that Josquin treated the Fourth as a Consonance. In a third, he records his observation that untaught singers always sing the Third and Sixth Major — which is in all probability true. Occasionally, too, he diverges into the region of romance, and assures us that deer are so delighted with music that hunters use it as a means of capturing them.

The *Dimostrationi armoniche*, occupying 312 folio pages, is disposed in the form of five Dialogues, carried on by Adriano Willaert, Claudio Merulo, and Francesco Viola, Maestro di Cappella of Alfonso d'Este, Duke of Ferrara. Zarlino tells us that, in the year 1562, the friends met at the house of Willaert, who was then laid up with the gout; and, that their conversation is faithfully reported in the five Ragionamenti of the *Dimostrationi*. The first of these treats chiefly of the Proportions of Intervals; the second and third, of the ratios of the Consonances, and Lesser Intervals; the fourth, of the division of the Monochord; and the fifth, of the Authentic and Plagal Modes.

Not long after the publication of these works Vincenzo Galilei — who had formerly been Zarlino's pupil — printed at Florence a tract entitled *Discorso intorno alle opere di messer Gioseffe Zarlino di Chioggia*, in which he violently attacked his former master's principles; and in 1581 he followed up the subject in his famous *Dialogo della musica antica et della moderna*, in the second edition of which (Fiorenza, 1602), the title-page bore the words, 'in sua difesa contra Joseffo Zarlino.' Galilei attacked, in very uncourteous terms, the division of the scale advocated by Zarlino; and proposed to substitute for it the Ditonic Diatonic Tetrachord, consisting of two Greater Tones and a Limma;[1] as set forth by Pythagoras — a division which all modern theorists agree in rejecting. While accusing Zarlino of innovation, he inconsistently complained that the Syntonous Diatonic was advocated by Lodovico Fogliano, half a century before his time. This is perfectly true:[2] and in all probability it was this division of the scale that the Aristoxenians unconsciously sang by ear. But Galilei was not satisfied with an empirical scale; and his admiration for the Greeks blinded him to the fact that his theory, reduced to practice, would have been intolerable. His favourite instrument, the Lute, required some reasonable power of Temperament: and Zarlino, who was in every respect in advance of his age, actually proposed that for the Lute, the Octave should be divided into twelve equal Semitones — that is to say, he advocated in th 16th century the practice that we have only seen universally adopted within the last sixty years. That he extended the system to the organ is sufficiently proved by the fact that his organ at S. Mark's remained in the condition in which it was left by Monteverde.[3] It is evident, therefore, that he advocated Equal Temperament for keyed instruments, and Just Intonation for unaccompanied vocal music, and instruments of the Violin tribe — a system which has been successfully practised by the most accomplished vocalists and violinsts of the present time.

In defence of his principles, and in answer to Galilei's caustic diatribes, Zarlino published, in 1588, his *Sopplimenti musicali*, containing 330 pages of valuable and interesting matter, much of which is devoted to the reinforcement of the principles laid down in the *Istitutioni* and the *Dimostrationi*. The system of Equal Temperament, as applied to the Lute, is set forth in detail in Lib. IV. Cap. xxvii. *et seq.* In Lib. VI. the author recapitulates much of what he has previously said concerning the Modes; and in Lib. VIII. he concludes the volume with a dissertation on the organ, illustrating his subject at p. 291 by an engraving of the soundboard of a very early organ removed from a church at Grado; and giving many particulars concerning organs of very early date.

In 1589 Zarlino reprinted the *Sopplimenti*, preceded by the *Istitutioni* and the *Dimostrationi*, in the complete edition of his works already mentioned, together with a fourth volume, containing a *Trattato della pazienzia*, a *Discourse on the true Date of the Crucifixion of Our Lord*, a treatise on *The Origin of the Capuchins*, and the *Resolution of some Doubts concerning the correctness of the Julian Calendar*. He survived the issue of the four volumes but a very short time; but his death, in 1590, was far from terminating the controversy concerning his opinions; for Galilei published the second edition of his *Dialogo* as late as 1602; and in 1704 Giovanni Maria Artusi published an equally bitter attack at Bologna, entitled *Impresa del R. P. Gio. Zarlino di Chioggia*, etc. In truth, Zarlino was too far in advance of his age to meet with fair treatment from his opponents, though we of later days can agree with every word of his arguments.

The works of Zarlino are now very scarce and costly. Perfect and complete copies will be

[1] The Limma or remaining portion of a Perfect Fourth, after two Greater Tones have been subtracted from it, is less than a Diatonic Semitone by one comma.

[2] See Fogliano's *Musica teorica* (Venice, 1529), Sect. II. De utilitate toni majoris et minoris.

[3] Bontempi, *Hist. Mus.* Parte 1ma, Coroll. IV.

found at the British Museum and the Royal College of Music. [A copy has lately been acquired by the Leeds Public Library.] W. S. R.

ZARZUELA, next to the bull-fight, is undoubtedly the most popular form of entertainment in Spain to-day. It is practically an *opéra bouffe*, usually in one act, with any number of scenes and tableaux, lasting about an hour. As a rule four zarzuelas are given in an evening, a peseta being charged for a stall for each, and each being played to a different audience. Occasionally the same zarzuela will be performed twice during the evening. The subjects chosen for a plot deal with everything under the sun. Generally the plot is of a comic nature, and customs, fashions, operas, plays, novels, political situations, and not least the tauromachic mania, are reproduced, satirised, and travestied in a manner that gives scope for the peculiarly Spanish wit. Sometimes plots of a tragic nature are written, sometimes melodramatic, sometimes fantastic; but it would be quite an exception if one were produced without its element of humour. Scarcely any successful play, opera, or novel is not somehow or other burlesqued in the form of a zarzuela.

The best performances of zarzuelas take place in Madrid in the theatre in the Calle de Jovellanos, which is now invariably called the Teatro de la Zarzuela. It was built at the instigation of the composers Barbieri and Gaztambide, the singer Salas, and the poet Olona, and was opened on Oct. 10, 1857, in the presence of Doña Isabel, her consort, Don Francisco, and their court. On that occasion the performance consisted of a Symphony on themes from zarzuelas for orchestra and military band composed by Barbieri; a cantata by Arrieta to words by Olona and Hurtado; a zarzuela in one act, 'El Sonámbulo,' by Hurtado and Arrieta, and an allegory in one act, 'La Zarzuela,' text by Hurtado and Olona, with music by Gaztambide, Barbieri, Arrieta, and Rossini. Another theatre, where good performances are given, is the Apolo, built quite recently on the site of a convent, and for that reason avoided from religious feeling by many Madrileños.

Zarzuelas are sometimes in two or more acts; and such works as 'La fille de Mme. Angot,' 'H.M.S. Pinafore,' etc. have been produced and announced as zarzuelas, but the piece in one act is by far the most frequent and popular. The music is almost always of vivid Spanish colouring, sparkling and bright; Flamenco, Aragonese, Basque, or whatever the occasion demands, but always restless, somewhat lacking in the elegance that characterises the music of the more successful operettas of other countries, a little blatant in orchestration and apt to be vague in form when the national dance and folk-song forms are avoided. There is, in fact, a discontent and want of repose apparent in this phase of art in Spain, as in almost everything in the country.

The libretti are sometimes written in verse, but more frequently not, and the author often depends on the actors' own invention and ingenuity for presenting the public with a good character, and the custom of 'gagging' and improvising 'encore' verses to a song is so freely indulged in that the actors themselves, as well as the audience, are constantly in roars of laughter during the early stages of the run of a new piece. The acting is less conventional and more unstudied and natural than in other forms of dramatic performance. The intimacy between actors and audience is so close and informal that a course of repartee between one of the former and members of the latter is at times started and kept up for quite a long time. The performances consequently often last long over their allotted time, and waiting in the vestibule for many minutes for the audience to come out before one can go in to the next performance is a nightly occurrence in the life of an habitué of the Zarzuela. Often there is a vast crowd waiting, and the time of the commencement of such and such a piece at such and such a theatre is frequently used as an hour and place of rendezvous between friends and companions, without the real intention of attending the performance; and if in search of an acquaintance, the Madrileño fails to find his brother *gato* (as the residents of Madrid are called) at a tertulia, at the Real, or in one of the cafés or clubs he is known to frequent, he is probably to be discovered in the vestibule of either the Zarzuela or the Apolo, if he is not already inside the theatre. The habit of prolonging theatrical entertainments one way and another is so great that, under penalty of fine, all theatrical performances in Madrid must be over by two o'clock in the morning.

The best-known authors and composers in Spain have contributed to the zarzuela, and among the most successful composers may be mentioned Arrieta, Gaztambide, Barbieri, Oudrid, Margués, Caballero, Chapí, Chueca, Torregosa, Barrera and the Valverdes, father and son. Of recent times, perhaps the must successful zarzuela has been that called 'Gigantes y Cabezudos,' written in verse by the illustrious and venerated Miguel Echegaray, with music by Caballero. It deals with a subject dear to every Spanish heart, that of the fiestas of the Virgin of Saragossa, Santa Maria del Pilar. It has had many a long run on many a stage, and is constantly revived, and sometimes for a special occasion or a gala performance it is given a place in the programme at the Royal Opera-House in Madrid. Of its kind it is a gem, and as the name of its author would suggest, has none of the extravagance, the vulgarity or the morbidity of many popular zarzuelas. Another favourite, 'La gran via,' has overrun the theatres of Italy,

and been given in various other European countries, besides being produced in London a few years ago in a distorted and elongated form.

The first performance of a zarzuela took place in 1628, in the reign of Felipe IV., in the palace of the Zarzuela (so called because it was surrounded by *zarzas*, brambles), situated within the royal estate of the Pardo, near Madrid, but in the province of Segovia, and embedded in the hills at the foot of the Guadarrama mountains, which was the property of the Cardinal Infante Don Fernando, brother of the king, the most gallant of the Austrians, whom he was wont to entertain there, and all his court, with all sorts of theatrical performances. It was entitled 'El jardín de Falerina,' the music composed by Juán Risco (died at Toledo, 1619, where he was chorus-master after having held the same position at Cordova), and text by Calderón de la Barca. It was first christened by the author 'Representación en dos jornados (acts)' without being given the importance of a melodrama, comedy, or cantata, or the doubtful merit of *loa* (prologue), *saincte* farce), or *entremés* (interlude). For lack of a better name, it was eventually called after the Palace, in the theatre of which it first saw the light.

Many were the zarzuelas written from 1628 till 1659 by the best composers and poets, and the celebrations of royal births, marriages, peace, etc., were often signalised by the production of a new work of the kind. After that the zarzuela seems to have fallen into a decline, with the declining energies of the king. The wars that devastated Spain under his successor, Charles II., had their effect on all the arts and sciences, and with Felipe V. came the introduction of Italian opera, which continued to flourish and gain ground whenever music had a chance at all. From that time, too, appears to date the Spanish preference for the foreign to the native in everything (a preference not unknown in other countries). Such, according to Soriano Fuertes, is the history of Spanish musical decadence in a few words.

With the arrival, however, of Doña Maria Cristina de Borbón in 1829 as fourth wife of Ferdinand VII., music and all the arts received fresh impetus, and amongst other things a conservatorium was founded in Madrid. The zarzuela, unfortunately, took the downward course that has long been its destiny, and continued to do so under Doña Isabel until the present day, flourishing and increasing its hold on the public in much the same way that 'musical comedy' has done in England. That it flourishes to-day in one sense there can be no doubt; that it has not realised the hopes ambitious musicians have always had for it is equally certain. Doña Luisa Lacál, in her lexicon, says that although for want of official protection it has not created a recognised school of Spanish grand opera, it has been the impulse whereby were created the Society of Quartets and the Society of Concerts, and in which Spanish music gleaned the grace, charm, and geniality which only Italian music can imitate. That if it has suffered decadence, reducing the limits of its genre, it is not for want of light, colour, poetry, or melody; nor is it for want of genial masters, but of the reward which compensates them.

The origin and development of the zarzuela is interesting. That it owes much to the *tonadilla*, though it was not actually the outcome of it, there can scarcely be any question; but that the first zarzuela was written with an express desire for expansion and development is, however, not so certain as that it was the result of a wish to inaugurate the new house of entertainment with something entirely original and novel. The *tonadilla* itself, diminutive of *tonada* (a composition in verse specially written to be sung to light and popular music and itself derived from *tono*) was a sort of play (*juguete*, a 'composition of no importance,' also 'carol, a song of exultation') which as late as the beginning of the 18th century was sung before the performance of a drama by the women of the company in court-dress — presumably a species of cantata. At the end of the second interval, during the first entr'acte of the drama, other couplets of four lines were sung with *agudezas* (repartee) and *chistes* (jokes). In 1740, to each couplet was added an *estribillo* or *sonsonete* (probably a refrain) of four lines, and in 1757 Don Luis Mison, whoever he was, initiated a new model, composed as a duet, which had very great success. *Tonadillas*, now jovial, now satirical, for one, two, or three performers, accompanied by a guitar or a violin and interspersed with dances called 'bailes de bajo,' were the source of enormous gratification to authors, performers, and audience for a great number of years. In reality, however, for the name *tonadilla* ought to be substituted *jácara* (orig. *xácara*), which was in use in the 16th and 17th centuries. *Tonos* were songs for two or more voices, which were derived from the madrigali of the Italians. They were compositions performed by women also in court-dress, before the comedy, accompanied by the 'orquestra' which consisted of violins, double basses, *chirimías* (primitive oboes), and harps. The employment of these compositions proceeded from the ancient custom of intoning an introit of salutation to the public, accompanied by the vihuela, an instrument of five, six, and even seven strings, which in its time was 'choice and aristocratic,' but has been entirely superseded by the guitar.

Whether the zarzuela will ever give birth to a form of music of a grander national character than that which it has now attained is a matter of much speculation in Spain to-day, and always has been. But whether it will or not, many Spanish musicians and antiquaries are satisfied

that to their own country belongs the credit of the germ that has developed into French and Italian grand opera and *opéra bouffe*; for just as Spaniards can justly claim that their earliest-known dramas were the direct descendants of the works of such Latin authors as Plautus and Terence, and through them of the great Greeks, and as these have been the models that inspired the playwrights of the 16th and 17th centuries in France and Italy, so Spanish musicians sometimes proclaim that forms of combined musical and dramatic entertainment were first known in the Peninsula after the great decadence of European art. It is impossible to talk for long to a Spanish musician of repute or an amateur of good music without his bewailing the fact that the zarzuela has not, since its first appearance, developed, if not a classic style of Spanish music, a grander one than it has — Grand Opera, for instance. Yet it is safe to say that all Spanish composers who aspire to great things have, at some time or other, tried their hand at the zarzuela without showing much inclination to raise the standard of its style. Soria no Fuertes, writing in the 'fifties of the *tonadilla*, deplores that it has been dubbed 'la noble mùsica envilecida, rebajada y puesto en caricatura' (the noble art of music vilified, debased and caricatured), in spite of having been patronised by many masters worthy of great respect and veneration, and he attributes the failure to poets who have not wished to honour the vernacular with works worthy of better music. It is human to lay blame on alien shoulders, and the Spaniard is not the least human of mankind. He will deplore a national defect, yet he will contribute to it; he will benefit by it, and will not raise a finger to relieve the situation. Soriano blames the Royal Family and court for want of due interest. He forgets, however, that every nation has the government it deserves, and if that is true the musicians can have their poets. Echoes of Soriano's dirge are surely not unfamiliar in England at the present moment. H. V. H.

ZARZYCKI, Alexander, born at Lemberg, Feb. 21, 1834, was for some years director of the conservatorium of Warsaw, where he died, Oct. 13, 1895. He is favourably known by his violin pieces, notably a mazurka that has won great success, and he also wrote a piano concerto and many pieces of a more or less slight kind (Riemann's *Lexikon*). M.

ZAUBERFLÖTE, DIE (Il Flauto Magico, La Flûte Enchantée, The Magic Flute). Mozart's last opera, in two acts. The book was by Schikaneder and was first proposed to Mozart early in 1791; the music was written partly in a 'garden pavilion' close to the theatre, and partly in the Casino at Josephsdorf on the Kahlenberg. It was produced at the Theater auf der Wieden, Vienna, Sept. 30 of the same year (by which time the Requiem was begun), and had not at first a great success; but this soon altered, and by Oct. 12, 1795, it had been performed at the one theatre 200 times. The overture was as usual written last — with the march. Mozart was a Freemason, and the work abounds with Masonic indications, especially in the three reiterations of the noble trombone chords — which should not be 'tied'; and elsewhere throughout the opera.[1] A likeness has been discovered between the subject of the Allegro and that of a sonata of Clementi's once played by Clementi to the emperor in Mozart's presence; and it has certainly a curious resemblance to an overture by Collo of 1779.[2] The air 'Ein Mädchen oder Weibchen' is taken from the last two lines of the chorale 'Nun lob mein Seel' den Herren.' The melody sung by the men in armour is that of another much older chorale, 'Ach Gott vom Himmel sieh darein,' with a closing phrase added by Mozart. [See vol. i. p. 26.]

In Paris, 'arrangé par Lachnitch,' as 'Les Mystères d'Isis,' August 20, 1801. [See Lachnith.] In London, in Italian, as 'Il Flauto Magico,' at the King's Theatre, for Naldi's benefit, June 6, 1811; in German, at Covent Garden, May 27, 1833; in English, as 'The Magic Flute,' Drury Lane, March 10, 1838. G.

ZAVERTAL, the original Bohemian name (Zavrtal) of a musical family, several members of which have become prominent both in Germany and England. (1) Josef Rudolf, horn-player, born at Polep, Leitmeritz, Bohemia, Nov. 5, 1819, was educated at the Prague Conservatorium. He entered the Austrian army as bandmaster in 1840, and gradually rose. In 1846 he established the Pension Society for bandmasters of the Austrian army. After several promotions, in 1864 he became director of military music to Maximilian, Emperor of Mexico. Shortly after this he left Austria for England, and in 1868 was made bandmaster of the 4th King's Own Regiment, and in 1871 was placed at the head of the band (wind and string) of the Royal Engineers. (2) Wenceslaș Hugo, brother of the foregoing, born at Polep, August 31, 1821, clarinettist and composer. Among various important posts in Austria and Italy, he held those of Director of the Conservatorio of Treviso and Principal of the School of Music at Modena. In 1866 he quitted the service, and in 1874 came to Great Britain, where he resided at Helensburgh, near Glasgow, much esteemed as a teacher of music, and where his compositions were much relished. In 1847 he married Carlotta Maironi Nobile da Poule, an eminent musician, who died in 1873. His son (3) Ladislaus, born at Milan, Sept. 29, 1849, was taught music by his parents, and first appeared at Milan in 1864. Four years later he produced an opera at Treviso. Next year he was made

[1] Jahn's *Mozart*, Engl. transl., iii. 309, 310, 315, 317, 320.
[2] *Ibid.* iii. 315, 316.

conductor and composer to the theatre at Milan. In 1871 he removed to Glasgow, where he remained teaching and conducting for ten years. In 1881 he succeeded the late James Smythe as master of the Band (wind and string) of the Royal Artillery, at Woolwich. [He initiated the Sunday Concerts in the Albert Hall and conducted them for ten years, and by introducing many new works to English audiences, and maintaining a high standard of artistic excellence, raised the Artillery Band to the high position it now holds. He filled the post with distinction and much artistic success until Dec. 1906, when, at the last concert of the Artillery Band conducted by him, his second Symphony was performed.] An opera of his, 'Una notte a Firenze,' was successfully produced at Prague in 1886, and another, 'Myrrha,' at the same city, Nov. 7, 1886. [An operetta, 'Love's Magic,' was performed at Woolwich in Feb. 1890.] He is a Commendatore of the Order of the Crown of Italy, and received the Ernestine Order for Art and Science from the late Duke of Coburg. [See *Memoirs of the Royal Artillery Band.*] G.

ZELENKA, Johann Dismas, born at Launowicz in Bohemia, in 1681 according to Dlabacz (Riemann gives the date as Oct. 16, 1679), and was educated at the Jesuit College in Prague, was in the service of Freiherr Joseph Ludwig von Hartig as musician there, in 1690, entered the band of the Dresden Hofcapelle as double-bass player in 1710, and obtained leave of absence in 1716 in order to study composition with J. J. Fux, at Vienna; in the same year he was taken in the suite of the Prince Elector to Italy, and became a pupil of Lotti, but returned to Vienna in 1717, and to Dresden in 1719. In 1723, for the coronation of Karl VI. at Prague, he wrote music to a Latin comedy, 'Melodrama de Sancto Wenceslao.' He succeeded Heinichen (whose coadjutor he had been since 1719) as director of Church music in 1729, and received the title of court composer in 1733. He died Dec. 22–23, 1745, at Dresden. He was a voluminous composer, leaving no fewer than 21 masses, 108 psalms, motets, etc. Three Italian oratorios, 'I penitenti al sepolcro,' 'Il serpente di bronzo,' 'Giesu al Calvario,' three cantatas, 'Immisit Dominus,' 'Deus dux,' and 'Attendite et videte,' besides a serenata and the 'melodrama' above mentioned, with other compositions in his autograph, were kept in a special cupboard in the Catholic Church at Dresden, and the Royal Library there has the largest collection of his manuscript compositions. Hardly any of them appear to have been published (*Quellen-Lexikon*). M.

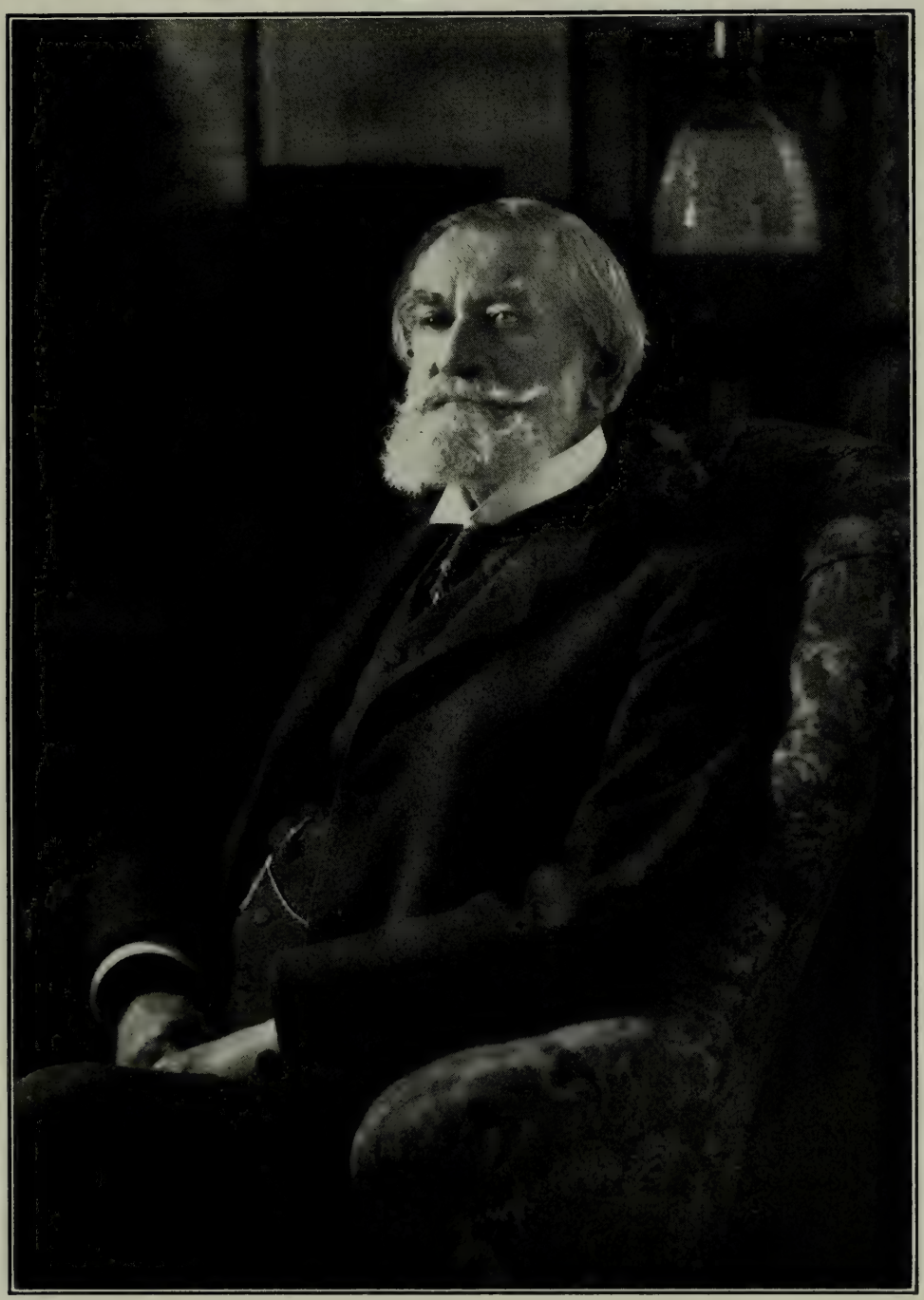
ZELMIRA. Opera seria in two acts; words by Tottola, music by Rossini. Produced at Naples, Feb. 16, 1822. G.

ZELTER, Carl Friedrich, Director of the Berlin Singakademie, and founder of the Liedertafeln now so general throughout Germany, was born at Berlin, Dec. 11, 1758. He was the son of a mason. He has recorded the first indelible impression that he received on hearing Graun's opera 'Phaeton,' to which his parents treated him in the Carnival of 1770. 'The grand powerful masses of tone riveted my attention far more than the melody and construction of the airs. . . . I thought the orchestra a riddle as wonderful as it was beautiful. I was seated amongst the musicians . . . I swam in a sea of delight,' etc. etc. Of the opera itself he says little, except that the sweet unknown Italian words added to the magic of the whole, so that he afterwards agreed with the Great Frederick as to the profanity of allowing Art to speak in the vulgar tongue, and sympathised heartily with the royal dislike of the German opera. When nearly fourteen, his father sent him to the Gymnasium, but here, though the lessons got on tolerably well, his relations with his fellow-students were so stormy that the place became too hot to hold him; he was next handed over to the organist of the Gymnasium, who had a school of his own. This was only a temporary expedient, for Zelter returned to the Gymnasium, where some of the masters were well disposed towards him, notwithstanding his taste for practical jokes. At the age of seventeen, after another course of the organist's teaching, he left school, and now his real education began. Though apprenticed to his father's trade, he was but a half-hearted mason. He made friends with any one who happened to have musical proclivities, and amongst others with the town musician, George, an original even in those days. In his household Zelter was always a welcome guest; George appreciated his musical skill and enthusiasm, and gave him free access to all his musical instruments. Meantime Zelter was ripening into a capable musician. In 1777 his apprenticeship was declared over, and a great longing seized him to join his friend Hackert, the artist, in a journey to Italy, a longing which often returned upon him through his life, though he never fulfilled it. Hackert went without him, and he remained at home to do a good deal of love-making. His love affairs, described minutely in his autobiography, are of little interest, except perhaps his flirtation with an artistic Jewess, at whose father's house Moses Mendelssohn and other scholars used to meet. The lady and her lover quarrelled over the theory of suicide, and parted company because they differed about Goethe's treatment of Werther, who, in Zelter's opinion, ought to have shot Albrecht instead of himself. The episode is worth recording, as it marks the first connection of the names of Goethe and Mendelssohn with that of Zelter. In spite of such distractions, Zelter passed his examination easily and successfully, and was made a master mason in consequence. When he was eighteen,

his first Cantata was performed in St. George's Church, and Marpurg the theorist thought so highly of it, that Zelter applied to Kirnberger and Fasch for further instruction in musical science. In gratitude for his old master's teaching, he ultimately became the biographer of Fasch,[1] the pupil of Sebastian Bach, and the original founder of the Berlin Singakademie. From 1792 to 1800, Zelter acted as accompanist to that institution, and at the death of Fasch he succeeded to the Directorship. [In 1806 he was appointed assessor to the Akademie, and in 1807 he established a 'Ripienschule' for orchestral practice.] A few years previously, Zelter's music to some of Goethe's songs had so attracted the poet, that a correspondence began which shows that Goethe was capable of a real affection for at least one of his blindest worshippers.[2] There are frequent allusions in these letters to the progress of the Singakademie, over which in his later years Zelter reigned as a musical dictator from whose decision there was no appeal. Its influence was unquestionably due to the man who revived Sebastian Bach's music, and was the first to inspire his pupil, Felix Mendelssohn, with his own love for it. The Akademie consisted originally of only thirty members, who met weekly at different private houses, and during Fasch's life they practised little except his compositions. It was reserved for Zelter to enlarge the area of selection, and under him some of the greatest works of the time were added to the repertory. The Liedertafel [which was definitely founded in 1809] at first consisted of 25 men, singers, poets and composers. The society met once a month for supper and music, the songs were the compositions of the guests themselves, and the gatherings are amusingly described in Zelter's letters to Goethe. [In the same year, 1809, he received the professorial title, and was made a member of the Royal Akademie. In 1819 he founded the Königliche Institut für Kirchenmusik, and conducted it until his death.] As the teacher and friend of Felix Mendelssohn, Zelter is entitled to lasting gratitude, for though his judgment of contemporary art was at times mistaken, his faith in his pupil never waned. Mendelssohn, on the other hand, never ceased to regard him as 'the restorer of Bach to the Germans.' The real history of the first performance of the Matthew Passion is to be found in Devrient's *Recollections of Mendelssohn*, and in *Erinnerungen aus meinem Leben*, by A. B. Marx. [See MENDELSSOHN, vol. iii. pp. 119, 120.] The joint enthusiasm of Mendelssohn and Devrient for Bach's music had been kindled by the study of the score of the 'Passion,' which Zelter had bought years before as waste paper at an auction of the goods of a deceased cheese-monger. In spite of his devotion to every one of the name of Bach, Zelter rashly ventured on simplifying some of the recitatives and choral parts, after the method of Graun. The purity of the work was saved by Felix Mendelssohn's grandmother, who prevailed on the fortunate possessor of the score to present the treasure to her grandson. Not only was the work well bestowed and rescued from sacrilege, but its publication and performance inaugurated a fresh era in the art of music. The expediency of printing the work was discussed at a dinner party given by Schlesinger, the publisher. Marx was appealed to for an opinion. 'All I can say is, that it is the greatest thing I know in Church music,' was his reply, whereupon old Schlesinger struck the table with his fist, and called out, 'I will publish it, should it cost me three thousand thalers. I will do it for the honour of the house.' The zeal of Mendelssohn and Devrient, in league to prevail on Zelter to allow a public performance, eventually triumphed over every obstacle. Their old teacher was at first incredulous; it may well have been that he was conscious of the original sin of tampering with the score, and felt that the 'lynx eyes' of Felix had silently convicted him. The concession was wrung from him with difficulty, but once given he put the forces of the Akademie at his pupil's disposal. The first and ever-memorable performance of the 'Passion' music was given March 11, 1829, under Mendelssohn's bâton, his friend Edward Devrient singing the part of Christ. For Goethe, Zelter had the devotion of a faithful dog, the great man's slightest wish was law to him; nay, so strong was the musician's adoration of the poet, that after the suicide of his favourite stepson, he writes that even in the midst of his misery he is happy — yes, truly happy, for has not the sympathy of his immortal friend moved him to use the brotherly Du instead of the ordinary Sie in his letter of condolence? 'Mark my words; Zelter will not live long now,' said Mendelssohn, when he heard of Goethe's death in 1832; and he was right. Zelter sank almost immediately, and died on May 15 following. He is best described in his own words, 'strong, healthy, full of sap and good-will,' a rough diamond and of good hard lasting stuff. He composed several songs and quartets for the Liedertafel of Berlin, and set many of Goethe's songs to music. These songs were interpreted in their day by Mara and other great singers. Amongst his numerous works, now forgotten, was a Cantata on the death of Frederick the Great, which seems, by the account of it in a journal of 1786, to have been thought worthy of the occasion. He also wrote an oratorio called 'The Ascension,' a Requiem, a Te Deum, and several other works which were never published. A list of these is to be found in *A Sketch of the Life of Carl Friedrich Zelter*,

[1] *Karl Friedrich Christian Fasch*, von Karl Friedrich Zelter, 4to, Berlin, 1801, with a Portrait (drawn by Schadow).

[2] *Briefwechsel zwischen Goethe und Zelter*, 6 vols. Berlin, 1833–34. Translated by A. D. Coleridge, 1887.



CARL ZERRAHN

*arranged from Autobiographical MSS.*, by Rintel (Janke, Berlin, 1861). [A more extended list is in the *Quellen-Lexikon*.] A. D. C.

ZEMIRE ET AZOR. Fairy comedy in four acts; words by Marmontel, music by Grétry. Produced at Fontainebleau, Nov. 9, 1771, and repeated at the Italiens, Paris, Dec. 16. The score is one of Grétry's best. It was revived, the libretto reduced by Scribe to two acts, and the score reinforced by Adam, on Feb. 21, 1832.

The story is that of 'Beauty and the Beast,' and has been set to music under the above title by Baumgarten (1775), Neefe — Beethoven's teacher (1778), Tozzi (1792), Seyfried (1818), and Spohr (April 4, 1819). The last, under the name of 'Azor and Zemira, or the Magic Rose,' was brought out at Covent Garden Theatre, April 5, 1831. The song, 'Rose softly blooming,' has remained a favourite piece to this day. G.

ZENATELLO, Giovanni, one of the youngest and most popular tenors on the Italian stage at the present day, is a native of Verona. Rather loudly heralded as a possible rival to Caruso, he came to London during the autumn season at Covent Garden in 1905, making his first appearance as the Chevalier des Grieux in Puccini's 'Manon Lescaut.' His success was never in doubt, his fine voice — strong, sweet, and resonant — winning him the favour of the English public at once. Since 1905 he has been a regular visitor to England, each season adding something to his reputation. In 1908 he attempted for the first time the character of Otello in Verdi's opera, and came through a trying ordeal with great credit. It may be questioned, however, whether he was wise to put his voice to the strain of a part that in every particular was designed for Tamagno. He went to America in the winter of 1907, again a year later, and once more in 1909, singing at the Manhattan Opera-House. Zenatello is perhaps heard at his best as Rhadames in 'Aida,' the music suiting him to perfection. He is also excellent as Pinkerton in 'Madame Butterfly.' On the other hand, like many Italian tenors before him, he is not altogether successful as Faust, the curiously white tone he adopts in the opening phrases of 'Salve dimora' falling unpleasantly on English ears. In the revival of 'Les Huguenots' at Covent Garden in the summer of 1908 he played Raoul with marked effect. S. H. P.

ZERETEIEV. See Lawrowska, vol. ii. p. 656.

ZERLINE, ou la Corbeille d'Oranges (The Basket of Oranges). Grand opera in three acts; libretto by Scribe, music by Auber. Produced at the Académie Nationale, May 16, 1851. In London, in Italian (but under the French title), at Her Majesty's Theatre, July 22, 1851. G.

ZERR, Anna, born July 26, 1822, at Baden-Baden; was taught singing by Bordogni, and first appeared in opera at Carlsruhe, in 1839, where she remained until 1846, and was subsequently engaged at Vienna. In 1851 she obtained leave of absence, and made her first appearance in England on May 19, at Catherine Hayes' Concert, at the Hanover Square Rooms, and sang with great success there and at other concerts, including one given for the benefit of the Hungarian Refugees. On this account, on her return to Vienna, she was deprived of her diploma of Court chamber singer, and was not permitted to sing again at the opera during the remainder of her engagement. On July 10 she made her début at the Royal Italian Opera as Astrifiammante on the production of the 'Zauberflöte' with great effect. She reappeared in 1852 in the same part, and in that of Lucia; on July 15 as Rosa on the revival of Spohr's 'Faust'; on August 17 as Catherine on the production of 'Pietro il Grande' (Jullien). She afterwards sang at the Birmingham Festival, at Jullien's concerts, went to America, and retired from public life in 1857. On June 14, 1881, she died at her residence, Winterbach, near Oberkirch, Baden. A. C.

ZERRAHN, Carl, born July 28, 1826, at Malchow in the Grand Duchy of Mecklenburg-Schwerin, Germany, came to the United States in 1848 as a member of the Germania Orchestra, playing the flute. He was elected conductor of the Handel and Haydn Society in 1854, and conducted the concerts of this Choral Society for forty-two years. He conducted the concerts of the Worcester, Mass. Musical Festivals for thirty years (1866–97) and the Harvard Symphony Concerts during the entire period of their existence. He was also the conductor of many Musical Festivals in the States. He retired in 1898, and died at Milton, Mass., Dec. 29, 1909. H. E. K.

ZEUGHEER, Jakob (known also as J. Z. Herrmann), born at Zürich in 1805, learned the violin first from Wassermann in his native town, and in 1818 was placed at Munich under Ferdinand Fränzel, for the violin, and Gratz for composition and musical science. A visit to Vienna in 1823 confirmed his enthusiasm for chamber-music and Beethoven, who remained through life the object of his highest veneration. The example of Schuppanzigh, and of the four brothers Moralt, suggested to Zeugheer the idea of attempting the same with his friends in Munich, as 'das Quartett Gebrüder Herrmann.' Zeugheer was leader; Joseph Wex of Immenstadt, second violin; Carl Baader, viola; and Joseph Lidel (grandson of Andreas Lidl, the eminent performer on the Baryton), violoncello. They started August 24, 1824, for the south, and gave performances at the towns of south Germany and Switzerland, and along the Rhine to Holland and Belgium. In the

spring of 1826 they played in Paris, before Cherubini and Baillot, and gave a public performance assisted by Mlle. Sontag and M. Boucher. They first performed in Paris Spohr's double quartet in D minor, the second quartet being played by Boucher and his three sons. From Boulogne they crossed the Channel; in England they seem to have been successful, at Dover, Ramsgate, and especially at Brighton, where they resided for five months. They gave concerts throughout the South and West of England, and in Ireland from Cork to Dublin, where they arrived in November 1827. Early in 1828 they proceeded by Belfast to Glasgow, Edinburgh, and London. In London they had only a few engagements in private houses; Wex retired ill, and the quartet was broken up till a new violinist was found in Anton Popp of Würzburg. The concerts began again with a series of six at Liverpool in the summer of 1829, and were continued through the northern counties. But in the spring of 1830 the 'brothers' had had enough of a roving life. Zeugheer and Baader settled at Liverpool, Lidel and Popp at Dublin. Zeugheer resided in Liverpool till his death, Baader till his retirement in 1869.

The importance of the work achieved by the 'brothers Herrmann' will be appreciated if it be remembered that, in England at least, except the Moralts they were the earliest four violinists who constantly played together. The Herrmanns were the second party of the kind ever seen here, and were the first to play in England any but the first six of Beethoven's quartets. In many towns they found that no one knew what a quartet was.

In 1831 he took the conductorship of the Gentlemen's Concerts at Manchester, which he retained till 1838. The Liverpool Philharmonic Society, originally a private society, began in Jan. 1840 to give public concerts with an orchestra, and in 1843 appointed Zeugheer director. He conducted their concerts from that date to March 28, 1865, shortly before his death, which took place suddenly June 15, 1865. But the great work of his life at Liverpool was tuition. Although not a pianist, he fully understood the art of training the hand. Chorley, the musical critic of the *Athenæum*, never had any musical teacher but Zeugheer, whose genius he estimated highly, and proclaimed in print.

Zeugheer's playing was very pure in tone and refined in expression, though the work of his career was not favourable to original composition. He wrote two Symphonies, two Overtures, a Cantata, two sets of Entr'actes, a Violin Concerto, op. 28, a Potpourri for violin and orchestra, op. 6, an instrumental Quartet, an Andante and Rondo for piano and violin, op. 21, and a Polacca for four voices, few of them published. In Liverpool he wrote an opera, 'Angela of Venice,' to Chorley's words, but it was neither produced nor published, owing to the badness of the libretto. He published two sets of waltzes, a vocal duet 'Come, lovely May,' and other songs and glees. R. M.

ZIMBALIST, Efrem, violinist, was born May 7, 1889, in Rostoff on the Don (Russia). After receiving some lessons from his father, an orchestral leader, he entered in 1901 the St. Petersburg Conservatorium, where he studied continuously for six years under Leopold Auer, and gained a gold medal and a scholarship of 1200 roubles. Since 1907, when he left the Conservatorium, he has been touring in Germany, England (his first appearance in London was in Dec. 1907), and Belgium with considerable success, playing most of the great concertos with a purity of style and freedom from extravagance remarkable in one so young. He plays on a Stradivari violin of the best period. W. W. C.

ZIMMERMAN, Pierre Joseph Guillaume, distinguished pianist and teacher, born in Paris, March 17, 1785. The son of a pianoforte-maker, he entered the Conservatoire in 1798, studied the piano with Boieldieu, and harmony with Rey and Catel. In 1800 he carried off first prize for piano, Kalkbrenner taking the second. His musical education was completed by a course of advanced composition under Cherubini. In 1811 he was appointed 'répétiteur,' or under-master of the pianoforte at the Conservatoire, became joint-professor in 1817, and professor in chief in 1820. This post he held till 1848, when he retired with the title of honorary inspector of pianoforte classes. During this long period he fulfilled his duties with indefatigable zeal and entire devotion, so much so indeed that for the sake of his constantly increasing pupils he entirely gave up appearing in public, and found little time for composition. He did, however, produce at the Opéra-Comique in 1830 'L'Enlèvement,' in three acts, libretto by Saint-Victor, Scribe, and d'Epagny, wholly forgotten, and composed 'Nausicaa,' a grand opera, which was never performed. He also wrote a number of pianoforte pieces of various kinds, but his most important work is the 'Encyclopédie du Pianiste,' which comprises a complete method of pianoforte-playing, and a treatise on harmony and counterpoint, thus enabling a pupil to carry on his studies in playing and composition simultaneously. In 1811 Zimmerman won the post of Professor of Fugue and Counterpoint thrown open to competition on the death of Eler, but satisfied with the honour of victory decided to retain his favourite piano class. This excellent and devoted professor, a worthy recipient of the Legion of Honour, died in Paris, Oct. 29, 1853. A daughter of his became Mme. Charles Gounod. A. J.

ZIMMERMANN, Agnes, pianist and composer, though born at Cologne, July 5, 1847,

came to England very early, and at nine became a student at the Royal Academy of Music, under Cipriani Potter and Steggall. Later she learnt from Pauer and Sir George Macfarren. Though occasionally playing outside the Academy, Miss Zimmermann did not relax her studies, and her works were often heard at the Royal Academy Students' concerts. In 1860 and 1862 she obtained the King's Scholarship, and on Dec. 5, 1863, made her first public appearance at the Crystal Palace in two movements of Beethoven's E♭ Concerto. In 1864 she followed this up by playing at the Gewandhaus, Leipzig, and elsewhere in Germany. Though occasionally travelling abroad (as in 1879–80 and 1882–83), and always with success, she has made England her home, where her name has been for many years a household word for purity of interpretation and excellent musicianship. In playing she has always devoted herself to the classical school, once or twice in a very interesting manner. Thus it was she who performed (for the first and only time in England) Beethoven's transcription of his Violin Concerto for the Pianoforte at the Crystal Palace, Dec. 7, 1872. Her compositions are also chiefly in the classical form and style, and include three sonatas for piano and violin (opp. 16, 21, and 23), a sonata for piano, violin, and violoncello (op. 19), a sonata for piano solo (op. 22), a mazurka (op. 11), and Presto alla Tarantella (op. 15), also several songs, duets and 4-part songs, and various arrangements of instrumental works, etc.

She has also edited the sonatas of Mozart and Beethoven and the complete pianoforte works of Schumann for Messrs. Novello. G.

ZINGARA, LA. An Italian version of Balfe's BOHEMIAN GIRL. Produced at Her Majesty's Theatre, London, Feb. 6, 1858. G.

ZINGARELLI, NICCOLÒ ANTONIO, born in Naples, April 4, 1752, eldest son of Riccardo Tota Zingarelli, a tenor singer and teacher of singing. In 1759 his father died, leaving his mother with four children and very poor. The eldest boy was chief clerk in the Musical College of S. Maria di Loreto, and Niccolò was at once admitted there as a resident pupil.[1] Here he and Cimarosa learnt composition under Fedele Fenaroli, whose 'Partimenti' are still studied in the Neapolitan Conservatorio. Fenaroli was learned and religious, and his pupils loved him as a father. Although no great composer, he loved music, and as a teacher well deserves the gratitude of posterity. Zingarelli pursued his studies with such devotion as often tasked the patience of his master. When Fenaroli went for his autumn holidays to Ottaiano, his pupil would plod the 11 miles from Naples on foot, in order to submit to his master a fugue or motet. By the rules of his College he was bound to study an instrument, and he selected the violin, on which he soon became very proficient. In Latin he made great progress, and in old age was fond of airing his classical knowledge by frequent quotations. Among his teachers was Speranza, a learned contrapuntist and the best pupil of Durante. Before leaving his College, Zingarelli produced his first opera, or rather intermezzo — 'I Quattro Pazzi' — which was performed by the pupils in the Conservatorio in 1768.

Soon after his departure from the Conservatorio in 1769 we find him teaching the violin in the Gargano family at Torre Annunziata, near Naples. Later on he gave lessons to the Duchess of Castelpagano, under whose patronage he produced his first work at the San Carlo in 1779, the cantata 'Pigmalione,' which met with some success. On August 13, 1781, his first opera, 'Montesuma,' was represented at the same house. It shows a style of the greatest simplicity and purity; and when afterwards performed in Vienna, Haydn praised it greatly, and foretold a career of success to its composer. Strongly recommended to the Archduchess Beatrice of Austria, he went to Milan, and was well received at the vice-regal court. Milan was to be henceforth the scene of Zingarelli's many triumphs, and for La Scala he wrote most of his serious and all his comic operas. He began there with 'Alsinda' in 1785, which greatly pleased the Milanese public, though composed in seven days and in ill health, if we are to believe Carpani, who wrote most of Zingarelli's librettos, and asserts that he was an ocular witness, not only of the above feat, but also of the composition of the whole of 'Giulietta e Romeo' in forty hours less than ten days. This really astounding facility was the result of Speranza's method of obliging his pupils to write the same composition many times over, with change of time and signature, but without any change in its fundamental poetical ideas. 'Alsinda' was soon followed by 'Armida,' 'Annibale,' 'Ifigenia in Aulide,' and 'Ricimero,' all given at La Scala during the two following years with enormous success.

Whilst thus satisfying the theatrical public, Zingarelli did not neglect his more congenial work of writing sacred music, and in 1787 he composed an oratorio of 'The Passion,' given at the church of S. Celso in Milan. From 1786 to 1788 he wrote nine cantatas, 'Alceste,' 'Hero,' 'Sappho,' 'Nice d'Elpino,' 'L'Amor filiale,' 'Alcide al bivio,' 'Telemaco,' 'Oreste,' and 'Il Trionfo di David'; all in Milan, except the last, which was given at San Carlo, Naples.

In 1789 Zingarelli was called to Paris to compose an opera for the Académie Royale de Musique. He arrived in the thick of the fight between the Piccinnists and Gluckists. Marmontel wrote for him the book of 'L'Antigone,' which was represented on April 30, 1790. This opera was performed in Paris only

[1] See NAPLES, vol. III. p. 350.

three times consecutively, the Revolution having more attractions than music for the Parisian public. Zingarelli, as both a conservative and a religious man, soon fled from Paris, and returned to Milan through Switzerland at the beginning of 1791. There he produced at La Scala 'La Morte di Cesare,' and in the following year 'L' Oracolo sannita' and 'Pirro.'

In 1792 there was an open competition in Milan for the place of Maestro di cappella of the Duomo, the subject being a canon for eight voices, and Zingarelli was appointed. The independence and leisure of his new position did not prevent him from working as hard as ever, and he continued giving lessons and writing for the theatre. Among his many pupils of this time we may mention F. Pollini, to whom he dedicated his 'Partimenti' and his 'Solfeggi,' which soon became recognised text-books.

With 'La Secchia rapita' in 1793, Zingarelli began a series of comic operas, which, although not to be compared for real worth with his serious operas, made his name popular, not only in Italy but throughout Germany, where they were widely performed. 'Il Mercato di Monfregoso' soon followed, and is reputed his best opera buffa. In 1794 he composed 'Artaserse' for Milan, the 'Orazi e Curiazi' for the Teatro Reale of Turin, and 'Apelle e Campaspe' for the theatre La Fenice of Venice, in which opera Crescentini made his début. The 'Conte di Saldagna' was unsuccessfully produced in 1795 at the same theatre in Venice; but this failure was grandly retrieved the following year by the performance of his greatest work, 'Romeo e Giulietta,' at La Scala. Its beauty and popularity are shown by the fact that it was played all over the continent for the greater part of a century.

Zingarelli was appointed in 1794 Maestro di Cappella at Loreto, which place he held for ten years. Here he wrote many operas, of which we may mention 'Clitennestra,' written expressly for Catalani, and 'Inez de Castro,' for Silva. His principal work, however, during these ten years was sacred music, to which he was inclined by his nature and by the duties of his office. In the archives of the Santa Casa of Loreto is accumulated an immense quantity of manuscript music, known by the name of 'Annuale di Loreto.' To this great collection Zingarelli contributed the astounding number of 541 works inclusive of 28 Masses, which are still sung in that church. As it is forbidden to copy the music of the 'Annuale,' the outside world must remain ignorant of its merits. Zingarelli's masses, to those who heard them, have a spontaneity of expression, an easy facility of style, a simplicity, and, above all, a most entrancing melody. In the style called *di cappella*, in the music *a pieno*, no one has ever surpassed him. The writer of this notice has obtained a complete list of them, the only one ever made, which, duly certified and attested by the present Maestro di cappella of Loreto, is now deposited in the Library of the Royal College of Music.

In 1804 Zingarelli succeeded Guglielmi as Maestro di cappella of the Sistine Chapel in Rome. Here he set to music passages from the great Italian poets. Tancredi's Lamento, from the twelfth Canto of Tasso's *Gerusalemme Liberata*, was performed in Naples in 1805, in the Palace of the Prince di Pantelleria, where Zingarelli met Mme. de Staël, whom he had previously known in Paris as Mlle. Necker. The same year he gave in Rome 'La Distruzione di Gerusalemme' at the Valle theatre, where it kept the boards for five consecutive years. He produced, seven years after, in Florence, 'La Riedificazione di Gerusalemme,' one of his very few failures. His opera 'Baldovino' was given in 1810 at the Argentina theatre, and the following year 'Berenice' at the Valle theatre, both in Rome. 'Berenice' was Zingarelli's last opera, and had a run of over a hundred consecutive representations; a thing unheard of in the thinly populated towns of Italy. But it was not his last work, as he continued writing to the last day of his life. 'Berenice' was composed after leaving Rome for Civita Vecchia on his forced journey to Paris; and one of its finest numbers, the finale of the first act, 'Già sparir vedo la sponda,' was written on board ship.

We have now arrived at a memorable epoch of Zingarelli's life, when his already well-known name became illustrious among those of Italian patriots. When Napoleon, in the zenith of his imperial power, gave his son the pompous title of 'King of Rome,' he ordered rejoicings throughout all his dominions. A Te Deum was therefore arranged to be sung at St. Peter's in Rome; but when the authorities, both French and Italian, were assembled for the performance of this servile work, it was found to their consternation that the Maestro di cappella refused to have anything to do with it, and that nothing could induce him to acknowledge the rule of the Corsican usurper. He was arrested and, by Napoleon's orders, taken to Paris, where he was immediately set free and granted a pension. This he owed to the fact that Napoleon was fond, above all other, of Zingarelli's music, which he had heard at Loreto in 1796, in Vienna in 1805, and in Paris in 1809. On the last occasion, when Crescentini sang the part of Romeo, Napoleon, much affected, sent him from his own breast the star of the order of the Iron Crown. He also ordered Zingarelli to compose for his Imperial Chapel a Mass that should not last more than twenty minutes, had it rehearsed in his presence, and was so pleased with it as to give the composer 6000 francs. During his stay in Paris, Zingarelli was replaced at Rome by Fioravanti. In February 1813 he was appointed Director of the Real Collegio di Musica in Naples. In 1816 he succeeded Paisiello as

Maestro di cappella of the Neapolitan Cathedral; and held both these places until his death, May 5, 1837, at Torre del Greco, in his eighty-sixth year.

For the Birmingham Festival of 1829 Zingarelli wrote a Cantata on the 12th Chapter of Isaiah. As he could not take it to England himself he entrusted his pupil, Costa, with the mission, and this was the occasion of Costa's introduction to the English public. [See vol. i. p. 612*a*.] Zingarelli's next composition was a Hymn to commemorate the inauguration of the Philharmonic Society of Naples in Jan. 1835. His oratorio, 'The Flight into Egypt,' was written and performed only a few weeks before his death in 1837, thus proving how, even at that advanced age, Zingarelli still continued working.

Of his very numerous Masses, without reckoning the 28 in the 'Annuale di Loreto,' the best are: — that of Novara; that of Dresden (commissioned by the King of Saxony, and performed in 1835 under the direction of Morlacchi, one of his pupils); a Requiem for the Neapolitan minister Medici; and another Requiem, composed for his own funeral.

Although in his 'Mercato di Monfregoso' and in his 'Secchia rapita' Zingarelli gives many proofs of a comic musical vein, he shone more in serious operas, and most of all in his numberless sacred compositions. The adaptation of profane music to religious services, so common in Italian churches, he strenuously combated.

The writer has consulted all the published biographies of Zingarelli, and desires to express his obligations to Monsignor Muzzarelli's *Biografie degli illustri Italiani*, to the Marchese Puoti's *Brevi Notizie*, and to Villarosa's *Elogio Storico*.

The following is a list of Zingarelli's operas and oratorios. [See also the *Quellen-Lexikon*.]

OPERAS.

| Date. | Name. | First Performed. |
|---|---|---|
| 1771 | I quattro pazzi | Conservatorio, Naples. |
| 1781 | Montesuma | S. Carlo, Naples. |
| 1785 | Alsinda | Scala, Milan. |
| 1786 | Armida | Do. |
| 1787 | Annibale | Do. |
| " | Ifigenia in Aulide | Do. |
| " | Ricimero | Do. |
| 1790 | Antigone | Opera, Paris. |
| 1791 | Morte di Cesare | Scala, Milan. |
| 1792 | L Oracolo Sannita | Do. |
| " | Pirro | Do. |
| 1793 | La Secchia rapita | Do. |
| " | Il Mercato di Monfregoso | Do. |
| 1794 | Artaserse | Do. |
| " | Apelle e Campaspe | Fenice, Venice. |
| " | Orazi e Curiazi | Reale, Turin. |
| 1795 | Conte di Saldagna | Fenice, Venice. |
| 1796 | Romeo e Giulietta | Scala, Milan. |
| " | La Danaide | Do. |
| " | Meleagro | Do. |
| " | Mitridate | Fenice, Venice. |
| 1798 | Carolina e Menzikoff | Do. |
| 1799 | Edipo a Colona | Do |
| " | Il Ritratto | Scala, Milan. |
| 1800 | Il Ratto delle Sabine | Do. |
| 1801 | Clitennestra | Do. |
| 1803 | Il Bevitore fortunato | Do. |
| " | Le Nozze di Dorina | Do. |
| " | Inez di Castro | Do. |
| 1810 | Baldovino | Torre Argentina, Rome |
| 1811 | Berenice | Valle, Rome. |

ORATORIOS AND CANTATAS.

| Date. | Name. | First Performed. |
|---|---|---|
| 1779 | Pigmalione | S. Carlo, Naples. |
| 1786 | Alceste | Milan. |
| " | Hero | Do. |
| " | Sappho | Do. |
| 1787 | The Passion | S. Celso, Milan. |
| " | Nice d' Elpino | Do. |
| " | L' amor filiale | Do. |
| " | Alcide al bivio | Do. |
| " | Telemaco | Do. |
| 1788 | Oreste | Do. |
| " | Il Trionfo di David | S. Carlo, Naples. |
| 1804 | Francesca da Rimini | Rome. |
| 1805 | Tancredi al Sepolcro di Clorinda | Naples. |
| " | La Distruzione di Gerusalemme | Valle, Rome. |
| 1809 | Conte Ugolino | Paris. |
| 1812 | La Riedificazione di Gerusalemme | Florence. |
| 1829 | Isaiah | Birmingham. |
| 1833 | Saul | S. Michael, Rome. |
| 1835 | Hymn of Inauguration | Philharmonic Soc., Naples. |
| 1837 | The Flight into Egypt | Naples. |

Also 541 MS. works in the 'Annuale di Loreto,' a detailed and complete list of which is in the library of the Royal College of Music.

One of the few of Zingarelli's works published in England is a motet 'Go not far from me,' in Hullah's Part Music. L. R.

ZINKE, or ZINCKE, also called Cornetto or Cornet à Bouquin (Fr.), is one of the oldest instruments known. It consists of a wooden tube, slightly conical, covered with leather, having six holes for the fingers, and one hole for the thumb on the lower side, while the tone is produced through a cup mouthpiece, similar to that of a trumpet.[1] Its compass consists of a chromatic scale of a few notes more than two octaves. About the 14th and 15th centuries, when wind-bands gradually assumed a definite design, Zinken were most important instruments. Their powerful tone combined well with that of trombones, and bands consisting mainly of these two kinds of instruments were great favourites both at public fêtes and religious ceremonials. Many ancient writers on music mention it in terms of great praise. Artusi says: 'As to its tone, it resembles the brightness of a sunbeam piercing the darkness, when one hears it among the voices in cathedrals, churches, or chapels.' He further mentions two cornetto players at Venice as great artists on their instruments.[2] Mattheson laments their partial disuse as early as 1739, and says: 'The fine zinken and trombones, which formerly were considered to be of one family, and equally respected by players and composers, are now seemingly banished from our churches, as if they were useless; especially the Zinke, which, in spite of its harshness, is so penetrating,' etc.[3] Schubart, who says much in favour of the instrument, finds the probable reason of its disuse in the severe exertion required to perform on it. 'A good player on the zinke can now (end of the 18th century) only be found in Germany, and

[1] That is, hemispherical, in contradistinction to the mouthpiece of the Horn. See the cuts, vol. iii. p. 282*b*.

[2] L' Artusi, *Delle imperfezioni della moderna Musica*, etc., Venezia, 1600.

[3] Mattheson, *Der vollkommene Capellmeister*, Hamburg, 1739.

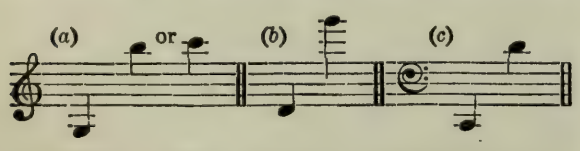
even there it seems that the power of lungs is degenerating, as but very few are left,' etc.[1] Bach employed them for strengthening the upper voice parts in his chorales and choruses.[2] Gluck was the last composer of importance who endeavoured to draw the instrument from its obscurity, employing it in several of his best operas. The original scores of 'Paride ed Elena,' 'Orphée et Euridice,' 'Alceste,' 'Armida,' and both 'Iphigenias,' have parts for zinken, though they are only used for the purpose of strengthening the voices in the chorus, or doubling either the trumpet or horn parts. The difficulty of procuring efficient players as well as the harshness of the tone, were a bar to its reintroduction, and the zinke became merely an interesting historical relic.

They were made of various lengths and shapes, so as to form a complete choir among themselves. The common zinken were of three different shapes, although their pitch was the same, viz. (*a*) below. No. 1, Straight Zinke, *Cornetto recto, Cornetto diritto*, with a separate small mouthpiece. No. 2, Stille Zinke, *Cornetto muto, soft Zinke*, of a narrower tube than No. 1, the mouthpiece forming part of the instrument, and producing a soft tone. No. 3, Krumme Zinke, *Cornetto curvo*, having a louder tone, of a rather coarse quality, was mostly used by the guards on the watch-towers of towns, for giving alarm in case of fire, or to signal the approach of the enemy in time of war. Hence this kind of zinken also received the ironical designation of the 'Stadtkalb' or 'Towncalf.'

Besides these there was the 'Kleine Zinke' or *Cornettino*, four notes higher in pitch, with a




compass as at (*b*); and the 'Grosse Zinke' (No. 4), variously called *Corno, Cornon, Cornetto torto*, etc., five notes lower than the common



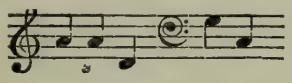

zinke, as at (*c*). The 'Serpent,' more recently obsolete, belongs to the same family. The Italian name, *Cornetti*, and the fact of their being wooden instruments, has led to curious mistakes, one writer describing them as 'small trumpets,' another as 'belonging to the oboe kind,' both being quite mistaken. The description given in Hawkins's *History*, Book VIII. chap. lxxi. is absolutely incorrect. At p. 535 *ante*, WINDBAND, an ancient score is given, in which Zinken form the principal instruments. J. A.[F]K.

ZIPOLI, DOMENICO, born about 1675 at Nola, Naples, was educated at the Conservatorio della Pietà dei Turchini, and about 1696 went to Rome, where he became organist of the church of the Gesù. In 1716 his first compositions appeared at Rome, under the title of 'Sonate d' Intavolatura per organo e Cimbalo.' The volume contains various 'versi' to be played between the plainsong verses of the psalms, etc., toccatas, canzoni, etc., and the organ pieces are followed by works of a lighter character for the harpsichord. A large number of the pieces in this book are included in the 'Trésor des Pianistes,' part 15, and a smaller selection in vol. iii. of Torchi's 'L'Arte Musicale in Italia.' It is difficult to trace the connection of Zipoli with England, where two more collections of his pieces were published; 'Six Suites of Italian Lessons,' and 'A Third (*sic*) Collection of Toccates, Vollentarys and Fuges for the Organ or Harpsichord' (both by Walsh). A cantata for soprano, 'Dell' offese a vendicarmi,' is in MS. in the Berlin Library, and a violin solo at Dresden (see the *Quellen-Lexikon*). M.

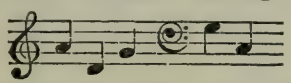
ZITHER, a modern member of the great family of stringed instruments plucked with a plectrum, which are undoubtedly among the most ancient of musical instruments. It is unnecessary in this place to trace the development of the modern zither from the CITHER of two centuries ago, or from the Greek κιθάρα, but it is remarkable that the method of exciting the vibrations of the strings is practically identical in all the instruments similarly named at various dates, though the bare finger is used, as in the GUITAR, and in the modern zither a kind of open thumb-ring with a pointed end is worn. This plectrum is the main distinction between the real zither, or 'Schlagzither' as it is sometimes called, and the 'Streichzither' which can be played with a bow, and is a more or less hybrid invention of recent times. The zither may be called the national instrument of Bavaria, Styria, and Tyrol, for it is played by all classes, and no inn is without one. It consists of a flat box which lies on the table, strung with five metal strings passing over frets, and from twenty-seven to forty strings of various kinds played as open strings plucked with the fingers, to form the accompaniment to the melody which

[1] Ch. F. D. Schubart's *Ideen z. e. Aesthetik d. Tonkunst*, Wien, 1806.
[2] He seems usually to call them 'Cornetto.' See the publications of the Bachgesellschaft.

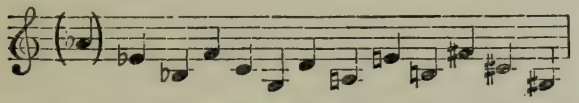
is played with the plectrum, on the strings nearest the performer. There are many slight varieties in the make of the instrument, and every professor has his own preferences; the form most commonly seen is that here figured, which represents the normal shape of the instrument. The 'Concert-Zither' is rather longer, more powerful in tone, and has from thirty-six to forty-two strings; a yet longer variety of the instrument is the 'Elegy-Zither,' which is tuned a third or fourth lower than the others. The tuning of the melody-strings is as follows, the two highest being nearest to the player:



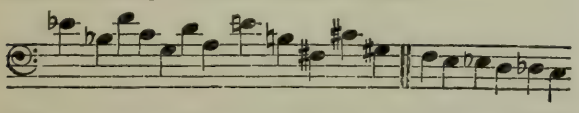
The two A's are of steel, the D of brass, the G of steel covered with silver wire, and the C of brass covered with copper wire. This is the standard or 'Munich' arrangement of the strings, but the 'Viennese' tuning is as follows:



and was adopted, in order to facilitate certain effects at first peculiar to Styrian Ländler. These strings are stopped (by the fingers of the left hand) on twenty-nine frets, arranged in semitones. The accompaniment strings are arranged in what at first sight seems to be an arbitrary and most complicated order. The twelve or thirteen strings nearest the player (the highest eight of gut, the rest of silk covered with silver wire) are called the 'harmony-strings,' and in the 'Munich' tuning are thus arranged:

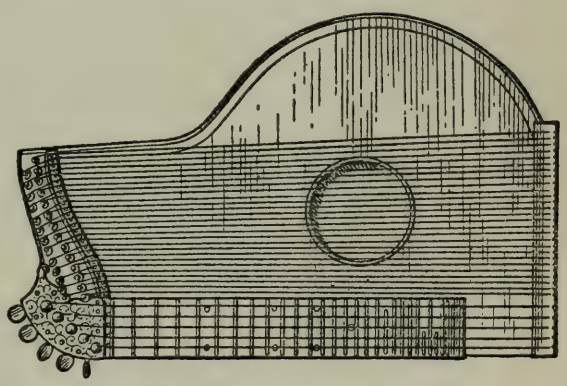


The 'bass strings' which lie again beyond the 'harmony-strings' are tuned, roughly speaking, in octaves with them, adding some notes tuned semitonically in the extreme bass.



The accompaniment strings are played with the three middle fingers of the right hand, and are of course plucked towards the player, whose thumb is occupied with the melody-strings. The arrangement shown, which is by fifths and fourths (transpositions of an octave being arranged for convenience, and so as to keep the whole within ordinary limits), allows the whole chord in any usual major triad, to be played, for the fourth finger (the little finger is not used) plucks the bass-note of a triad, the middle finger the third, and the forefinger the fifth and octave together, in whatever position the chords may lie. The minor triads are more difficult to manage, and other harmonies have to be specially studied. (The way in which these ordinary chords are arranged will be found in convenient tabular form in Dr. Charles Maclean's admirable article on the zither in the *Zeitschr.* of the Int. Mus. Ges. x. p. 345. The same author tells us that the present type of zither with its thirty strings has only been in use for about eighty years, and that before then eighteen strings were the average. A mountain-zither of the 17th century is in the National Museum at Munich, and has four strings on the keyboard, and thirteen for accompaniment. PETZMAYER, the 'Paganini of the zither,' used only eighteen strings in all. The article gives also certain varieties of tuning in the Viennese manner.)

The musical effect of the zither is greatly enhanced by the picturesque and romantic circumstances in which it is usually heard. The metal 'melody-strings' have a naturally plaintive tone, and their 'singing' quality contrasts very agreeably with the more harp-like tones of the accompaniment, while the resonance of the whole is considerably increased by the characteristic sympathetic vibrations of the open strings. It has been introduced into orchestras for special purposes in imitations of national music; and is a pleasant accompaniment to the voice, either in solos, or in choruses of moderate size.



It would be impossible to enumerate the varieties of the zither which have been brought before the public from time to time. From the 'Arion' zither, with a slightly different shape, and a powerful tone, to the toy known as the 'auto-harp,' the principle of the instrument is the same. A more important variation is that of the 'Streichzither,' played with a bow, for this of course necessitates a different shaping of the body, with a 'waist' like that of the violin family. It was made in three several sizes, but does not appear to have won much permanent favour. M.

ZOCCA, GAETANO, a distinguished violinist, born at Ferrara, in 1784; died there Sept. 14, 1834. He was first a pupil of Jean Ballo, and afterwards went to Rolla, at Milan. In 1816 Zocca was nominated conductor of the Theatre and Cathedral orchestras in Milan, and

successively became conductor of the Philharmonic Society of Ferrara, and member of the Philharmonic Academy of Bologna. He advanced the art of violin-playing considerably in Italy, doing much to reform the art of bowing in that country. E. H-A.

ZOELLER, CARLI, was born at Berlin, March 28, 1840. He died in London, July 13, 1889. His musical studies were pursued entirely at the Berlin Conservatorium, where Hubert Ries, W. Gärich, and Grell were his masters for violin, harmony, and counterpoint respectively. He travelled for some time in Germany, with an Italian opera-troupe, settling eventually in London, in 1873. In 1879 Zoeller became bandmaster of the 7th (Queen's Own) Hussars; in 1884 he was elected a member of the Accademia di Sta. Cecilia, of Rome; and in 1885 a similar honour was conferred on him by the Istituto Musicale di Firenze. Zoeller wrote a comic operetta, 'The Missing Heir'; a lyrical drama, 'Mary Stuart of Fotheringay'; a Scena for soprano and orchestra, 'The Rhine King's Daughter'; Four Overtures and other orchestral pieces, also a Concerto for violin and orchestra, a string Quartet and Quintet, several songs, church music, etc. He did much towards reviving the cult of the viola d' amore, which he himself played, and for which he wrote a scholarly method, preceded by an erudite and concise history of the instrument and its origin entitled *The Viole d'Amour, Its Origin and History, and Art of Playing it.* In March 1889 he wrote an admirable lecture on the Viole d'Armour, which was read at a meeting of the original Cremona Society, illustrated by many instruments and accessories and works relating to the instrument, of which a catalogue was published by the Society. He was at this time bandmaster of the 2nd Life Guards, and editor of the *United Services Military Band Journal.* (See VIOLA D' AMORE.) He died as the result of an accident which befell him at the Military Tournament at Islington in the month of July of the same year. [*Musical Times,* August 1889; *Athenæum,* July 20, 1889.] E. H-A.

ZOPF, *i.e.* 'pigtail.' A German term for an old-fashioned obsolete style in music. Mendelssohn, when at the Engelberg monastery, accompanied a Mass by Emmerich; 'every note,' he says, 'had its pigtail (*Zopf*) and its powder.' (Letter, August 24, 1831.) The French word *perruque* is sometimes used for the same thing. After writing some contrapuntal pieces, '*me voilà perruque*' says he to Hiller. [See DEVIN DU VILLAGE, vol. i. p. 692*a*.] Beethoven used to speak of his old-fashioned contemporaries as 'Reichscomponisten,' which perhaps might be rendered 'Act-of-Parliament musicians.' [The word is generally used of a particularly conventional style, which was very common through the 18th century, especially in its latter part. The tendency, which may be perceived in composers like Durante, Vinci, Jommelli, Graun, and many others, to substitute a mechanical kind of expression for the utterances of genuine emotion, found a very common outlet in the trick of writing for two soprano voices usually following one another about in thirds, over a bass a long way below them. This was not done as a result of poverty of ideas, for it occurs side by side with music that is earnest and workmanlike. It seems to have been demanded by the fashionable people of the day, and to have been just such a guarantee of respectability as a wig or a pigtail at the same date. Much the same lack of originality gave rise to Wagner's term of 'Capellmeistermusik.' See the *Oxford Hist. of Mus.* vol. iv. pp. 62, 63, etc.] G.

ZOPFF, HERMANN, born June 1, 1826, at Glogau, in Silesia. Though he had received a complete university education, his father wished him to be a farmer; but his own predilections constantly inclined him to music. At length the successful performance of an overture composed by him removed his father's opposition, and from the age of twenty-four he devoted himself exclusively to music. He placed himself under the tuition of A. B. Marx and Kullak, and was soon engaged to fill an important post on the teaching staff of their new Conservatorium at Berlin. He had also other appointments in the musical circles of that city; but his ambition drew him in 1864 towards Leipzig, and he gladly accepted an offer from Brendel to edit the *Neue Zeitschrift für Musik,* which necessitated his removal thither. There he toiled until within a short time of his death, as editor, critic, conductor, composer, and professor of singing and composition. The character and tone which had been imparted to the *Neue Zeitschrift* by Brendel were continued by Zopff, for both editors were strenuous advocates of the New German School. But Zopff was no narrow partisan; he was ready to do full justice not only to Schumann and Wagner and their followers, but to every musician of high aims.

Zopff's compositions cover a wide range of form, from the simplest PF. pieces or songs, to the largest polyphonic or dramatic works, and all bear the mark of a thorough, scientific musician. But for a certain want of spontaneity and grace, they would probably have been much better known and oftener performed. Among his numerous choral works with orchestral or PF. accompaniment, we may mention his 'Brauthymne,' 'Frühlingshymne,' and 'Triumph der Liebe.' Of his larger works, approaching the oratorio form, we may cite 'Anbetung Gottes,' 'Evangelium der That,' and 'Alexandera.' It is clear from his operas, 'Carloman,' 'Muhammed,' 'Judas Makkabeus,' and 'Constantin,' that his strength was especially

concentrated on dramatic forms; but as regards popularity his symphonic poem 'Tell,' the 'Idyllen für kleines Orchester,' and the 'Traum am Rhein' have been most fortunate. Zopff was a careful and prolific writer of critical, theoretical and didactic essays; his *Theorie der Oper* is a good illustration of the industry with which he collected and utilised valuable information. He wrote several treatises on the cultivation of the voice, and paid special attention to the cure of defects caused by faulty training. He united lucidity, accuracy, and conscientiousness in his work, with kindness, generosity, and hospitality in his social life. For foreigners and strangers he had always a friendly welcome; and the weekly musical parties at his house afforded constant opportunities for the introduction of new artists and new compositions, while a special corner of the *Neue Zeitschrift für Musik* was always reserved for notices of rising talent.

Zopff died of heart disease at Leipzig, July 2, 1883. A. H. W.

ZOPPA, ALLA, *i.e.* halting or limping. A term applied to a rhythm in which the second quaver in a bar of 2–4 time is accentuated, as in certain Hungarian pieces, or the modern American 'rag-time.' [See MAGYAR, vol. iii. p. 25.] G.

ZUFFOLO, a more or less generic name for a whistle, pipe, or flageolet; in the scores of Keiser's 'Croesus' (1710), and 'Jodelet' (1726), the instrument is used, and seems to have been some kind of shrill oboe. In Grassineau's dictionary (1740) it is given as the name of a small flute or flageolet, used for teaching birds to whistle. M.

ZUKUNFTSMUSIK (*la musique de l'avenir*, the Music of the Future). 'A journal for music to come is still wanting,' writes Schumann [1] as early as 1833, 'Eine Zeitschrift für zukünftige Musik fehlt noch' — and 'of course,' he continues in his humorous way, 'only men like the old blind Cantor at the Thomasschule (Bach) or the deaf Capellmeister who rests at Vienna (Beethoven) would be fit editors.' Schumann himself became such an editor in 1834, and during the next ten years his paper, the *Neue Zeitschrift für Musik*, was mainly instrumental in bringing about a new state of things. Indeed the rapid success of Chopin, Gade, Sterndale-Bennett, Henselt, Heller, etc., with the better part of the contemporary public in Germany, was to a considerable extent due to Schumann's sympathetic and discriminating advocacy. In the hands of his successor, Brendel, the *Zeitschrift* became the organ of Wagner and Liszt, and particularly of a group of younger men, such as von Bülow, von Bronsart, Draeseke, Cornelius, Tausig, who, from 1850 to 1860, gathered round Liszt at Weimar — the headquarters of the so-called 'musicians of the future.'

[1] Schumann, *Ges. Schriften*, i. 49, 1st ed., 1854.

In good faith, or with derisive intent, the ambiguous term 'Zukunftsmusik' and the nickname 'Zukunftsmusiker' have been in use since about 1850, when Wagner published *Das Kunstwerk der Zukunft* (the Art-work of the Future).[2] According to Wagner it was Dr. L. F. C. Bischoff,[3] editor of the *Rheinische* and the *Niederrheinische Musikzeitungen* (the now defunct rivals of the *Neue Zeitschrift*), who first perverted Wagner's idea of the 'art-work of the future' into that of the 'music of the future,' *i.e.* inartistic music, cacophonous to contemporary ears, but expected by its perpetrators to please a coming generation. Liszt, together with his disciples at Weimar, accepted the nickname Zukunftsmusiker, and delighted in it, 'much as erewhile *les gueux* of Holland adopted the appellative contemptuously applied to them.' [4] Wagner also appears to have accepted the term — at least *Zukunftsmusik* is the German publisher's title of his interesting *Brief an einen französischen Freund* (M. Fréderic Villot, 'Curator des musées impériaux'), which first appeared in French by way of preface to *Quatre poèmes d'opéras traduits en prose française précédés d'une lettre sur la musique* [5] (*sic*), and forms a résumé of Wagner's opinions. Berlioz, in his famous attack on Wagner, 'Les concerts de Richard Wagner: la musique de l'avenir,' in the *Journal des Débats*, Feb. 1860 (reprinted in *A travers Chants*) uses it ironically, 'si l'école de la musique de l'avenir,' etc.; whilst Baudelaire, in his pamphlet *Richard Wagner à Paris* (1861), adopts it without reserve.

Some of Wagner's adherents in Germany and in England endeavoured subsequently to limit the use of the term and to define its meaning: with them, 'Zukunftsmusik,' as distinguished from music written in the traditional classical form, is taken to signify music in which the outlines of form are modified by some general poetical idea or some particular programme, as in Liszt's Poèmes symphoniques, or by the progress of the dramatic action, as in Wagner's dramas. Whether such a definition was prompted or sanctioned by Liszt or by Wagner need not be considered here. In any case the term 'Zukunftsmusik' is absurd, and its use has led to much confusion. E. D.

ZULEHNER, CARL (*c.* 1770–*c.* 1830), is notorious for the share he took in compiling and foisting on the public several masses which he ascribed to Mozart. (See vol. iii. pp. 313–314.) M.

ZUMPE, HERMANN, born at Taubenheim in Saxony, was educated at the teachers' Seminary at Bautzen, was a schoolmaster at Weigsdorf in 1870–71, from thence going to Leipzig, and playing the triangle in the Stadttheater there;

[2] See the article WAGNER, *ante*, p. 401 *et seq.*
[3] See BISCHOFF, vol. i. p. 330.
[4] Wagner, *Ges. Schriften*, vii. 303–306. (P.W. iii. 293.)
[5] Paris, 1861. English translation, London, 1873.

he was one of those who helped Wagner in the preparation of the 'Ring' at Bayreuth in the years 1873–76, and after this he conducted in the theatres of Salzburg, Würzburg, Magdeburg, Frankfort, and Hamburg (in 1884–86). In 1891 he went to Stuttgart as Court Capellmeister, taking over the conductorship of the Society for Classical Church Music, in lieu of Faisst, who was ill. In 1895 he became conductor of the Kaim Concerts in Munich, and was made Court Capellmeister at Schwerin in 1897. He visited London to conduct the Wagner performances at Covent Garden in 1898. In 1900 he received the most important appointment of his career, that of Court-Capellmeister at Munich. Here he was especially active in directing the famous Wagner performances at the Prinz Regenten Theater up to 1903, in which year, on Sept. 4, he died suddenly. Among his compositions the most important were: a fairy opera, 'Anhana' (Berlin, 1880), 'Die verwünschene Prinzessin,' operettas 'Farinelli' (Hamburg, 1886), 'Karin' (Hamburg, 1888), and 'Polnische Wirtschaft' (Berlin, 1891). At his death the score of another opera, 'Sawitri,' was found incomplete, and was scored by Gustav von Roessler, and produced at Schwerin. (Riemann's *Lexikon*, etc.) M.

ZUMSTEEG, Johann Rudolf, born Jan. 10, 1760, at Sachsenflur, in the Mosbach district of Baden. His father being a valet to Duke Carl of Würtemberg, he was admitted into the Carlschule, at 'The Solitude,' near Stuttgart, where he received a good general education, and formed a close friendship with Schiller, also a pupil there. He was originally intended for a sculptor, but the love of music proved too strong, and he studied first the violoncello, and then composition with Poli, whom he succeeded in 1792 as Capellmeister, and director of the Opera. His chief claim to a place in the history of music is that he was the pioneer of the ballad, a form afterwards carried to such perfection by Reichardt, Zelter, and, pre-eminently, Löwe. Zumsteeg's best, and in his day widest-known, ballads were — 'Leonore,' 'Des Pfarrers Tochter von Taubenhayn,' 'Kolma,' 'Die Büssende,' 'Ritter Toggenburg,' 'Elwina,' and 'Die Entführung.' Of his operas the following were frequently performed: 'Die Geisterinsel,' 'Das Pfauenfest,' and 'Ebondokani, the Calif of Bagdad.' ['Der Betrug aus Liebe,' 'Die Frühlingsfeier' (an ode by Klopstock for recitative with orchestra), and 'Zalsor' were other pieces of his, and many ballads and odes were published separately from the seven books of his 'Balladen und Lieder' published by Breitkopf & Härtel.] Other works deserving mention are — Choruses for Schiller's 'Räuber,' eighteen church cantatas, a concerto and duet for violoncello.[1]

Zumsteeg died very suddenly Jan. 27, 1802, having been present the night before at a concert given by the harmonica-player, Marianne Kirchgessner, who immediately organised a second for the benefit of the family. Breitkopf & Härtel, too, who had published the greater part of Zumsteeg's ballads and songs, assisted the widow in setting up a music-shop, there being none at that time in Stuttgart. It prospered and was kept on by the youngest son from 1821 to his death in 1859. C. F. P.

ZUR MÜHLEN, Raimund von, was born Nov. 10, 1854, on the property of his father in Livonia. He received his education in Germany, and in his twenty-first year began to learn singing at the Hochschule, Berlin, and continued the study under Stockhausen at Frankfort, and Bussine in Paris. His specialty is the German Lied, particularly the songs of Schubert and Schumann, of the latter of which he has made a special study with Madame Schumann. His voice is peculiar and sympathetic; but what gives Zur Mühlen's singing its chief charm is the remarkable clearness of his pronunciation, and the way in which he contrives to identify the feeling of the words with the music, to an extent which the writer has never heard equalled. He sang in London first in 1882, and has been a frequent visitor since; he is now a successful teacher. G.

ZWILLINGSBRÜDER, DIE, or The Twin Brothers. A farce in one act, words translated by Hofmann from the French, and set to music by Schubert. It contains an overture and ten numbers, and the autograph (in the Library of the Gesellschaft der Musikfreunde at Vienna) is dated Jan. 1819. It was produced at the Kärnthnerthor theatre on June 14, 1820. Vogl sang in it, and was much applauded, but the piece did not survive more than six representations. The PF. score was published by Peters, 1872 [and the score is in the complete Breitkopf & Härtel edition of Schubert, ser. xv. vol. 3. See Schubert, vol. iv. pp. 292, 293.] G.

ZWISCHENSPIEL — something played between. The German term for Interlude. [See vol. ii. p. 484.] That the term had sometimes a wider meaning than Interlude is evident from a notice in the *Wiener Zeitung* for April 1, 1795, referring to the Concerto in B♭ — 'In the interval (*zum Zwischenspiel*), on the first evening, the famous Herr Beethoven won the unanimous applause of the public by an entirely new Pianoforte Concerto of his own.' G.

[1] Haydn had a high esteem for Zumsteeg. Griesinger wrote to Härtel: 'Haydn is much distressed at Zumsteeg's death; he had plenty of imagination, and a fine sense of form.'

# APPENDIX

*[The corrections already given in the previous volumes are reprinted here, for convenience of reference.]*

## A

ABYNGDON, Henry. Vol. i. p. 8*a*, line 16 of article, *for* 'in 1473,' etc., to end of sentence, *read* 'on Feb. 14, 1471 (49 Hen. VI.).' Line 23, *for* 'Stonyhurst' *read* 'Stanyhurst.'

ACCIDENTALS. P. 19*b*, second paragraph. The sign for the sharp is said to occur in the original MS. of Adam de la Hale's Rondeaux.

ADDISON, John. P. 41, add that he played the violoncello at Vauxhall Gardens, and published, in 1772, 'Six Sonatas or Duets for two violins or two German flutes. Opera Prima.'

ADRIANA LECOUVREUR. Opera in three acts, libretto by Colautti, music by Francesco Cilèa. Produced at the Teatro Lirico, Milan, Nov. 6, 1902, and at Covent Garden, Nov. 8, 1904.

AGRICOLA. P. 54*a*, line 3, *for* 'Crespel's' *read* 'Cretin's.'

AGUJARI, P. 56*a*, line 10 after musical example, *for* 'formerly' *read* 'in other respects'; or the original word 'sonst' may stand for 'notwithstanding her physical defects.'

AIRD, James, a Glasgow music-publisher, whose chief claim to remembrance lies in the fact that, so far as at present is ascertained, he was the first to print the air 'Yankee Doodle.' Aird was established in the Candleriggs in 1778, and had sundry changes of address, as at New Wynd, and New Street. He died in 1795, when his plates were sold, and bought by Archibald M'Goun and John M'Fadyen, both Glasgow music-sellers. Aird published sheet-music and books of reels, etc., but his chief work is 'A Selection of Scotch, English, Irish, and Foreign Airs.' This reached to six books, and it is of the highest interest in the study of our national melodies. The book is in small oblong, and Aird died shortly after the fourth was published, M'Fadyen continuing the work. The first book, which contains 'Yanky Doodle,' was probably published as early as 1778, for it is advertised on the title-page of Joshua Campbell's Reels, issued by Aird in that year. The second was published in 1782, the third 1788, the fourth 1794, the fifth 1799, and the sixth at a later date. The whole was reprinted by M'Fadyen, and again by Geo. Goulding of London. A complete set of volumes is seldom met with. F. K.

ALBENIZ, Isaac. He wrote another light opera, 'L'Hermitage Fleurie,' and in his later life was numbered with the ultra-modern party in French music, by whom his pianoforte suites, 'Iberia' and 'Catalonia,' are highly esteemed. He died at Cambo, in the Pyrenees, May 25, 1909.

ALBERT, Eugen d'. P. 62, line 6 from end, add that 'Kain' was performed at Berlin, Feb. 17, 1900. To the same year and place belongs another opera, 'Der Improvisator'; and at Prague his 'Im Tiefland' was brought out in 1903. Add that he was appointed to succeed Joachim as the director of the Hochschule at Berlin in Nov. 1907.

ALBONI. Add that Mme. Alboni died at Ville d'Avray, June 23, 1894.

ALDAY. P. 65*a*, line 9 from end of article, *for* '1810' *read* '1809.' W. H. G. F.

ALL IN THE DOWNS. See Black-Ey'd Susan in Appendix.

ALLEN, Hugh Percy, born at Reading, Dec. 23, 1869, was a pupil of Dr. F. J. Read. At the age of eleven he was organist of St. Saviour's Church, and in 1887 became assistant music-master at Wellington College, being appointed in the same year assistant organist of Chichester Cathedral, a post he kept till 1892, when he went to Cambridge as organ scholar of Christ's College. He was successively organist of St. Asaph's Cathedral, 1897–98; Ely Cathedral, 1898–1901; and New College, Oxford, where, since 1901, he has become a powerful influence for good music. He took the degree of M.A. at Cambridge in 1899, and a similar degree was conferred upon him at Oxford in 1901. He is a Mus.D. of Oxford (1898), a fellow of New College, and Choragus of the University (since 1909). As conductor of the Bach Choir (Oxford), and of the Choral and Philharmonic Societies there, he has brought the standard of amateur music in Oxford to a very remarkable pitch of excellence, and he founded an orchestra

of his own, which he conducts. He was appointed to succeed Dr. Walford Davies as conductor of the Bach Choir (London) in 1907, and in the following year succeeded Sir Walter Parratt as director of the department of music at Reading University College. He conducted the music of the Oxford Pageant in 1907. M.

AMBROSIAN CHANT. P. 76*b*, the line before first musical example, *for* 'Ne irascaris Domine' *read* 'Civitas sancti tui.'

ANALYSIS. P. 80*a*, second paragraph. An earlier attempt at analytical programmes had been made by Reichardt, of Berlin, in 1783.

ANDERSEN, KARL JOACHIM. P. 84*a*. Add that he died in 1909 at Copenhagen.

ANDREA CHÉNIER. Opera in four acts, libretto by Luigi Illica, music by Umberto Giordano. Produced at Milan in 1896, in London (Carl Rosa Company), Camden Theatre, April 16, 1903, and at Covent Garden, Nov. 11, 1904.

ARBOS, F. P. 101*a*, line 11, *for* 'compositions' *read* 'composition.'

ARCHER, F. P. 102*a*. Add that he died at Pittsburg, U.S.A., in 1901.

ARENSKY. P. 103*b*. Add that he died Feb. 12 (25), 1906.

ARETHUSA, THE. The song appeared in the opera 'The Lock and Key,' acted 1796, words by Prince Hoare, the music composed and selected by William Shield. It chronicles, in almost accurate detail, an engagement of the English frigate, *The Arethusa*, with a larger French vessel, *La Belle Poule*, in the English Channel on June 17, 1778.

The fine air has long been and is yet persistently referred to as the composition of William Shield, who never claimed to do more than add the bass.

Irish writers have also stated that the air is by Carolan, and named 'The Princess Royal,' in honour of the daughter of Macdermott Roe, a descendant of one of the Irish kings. Nothing but tradition favours this view, which Bunting, apparently, first puts into print in 1840, except that in O'Farrell's *Pocket Companion for the Irish, or Union pipes*, vol. iv. *circa* 1810, there is a version of the melody named 'Air by Carolan.'

The present writer was the first to point out that the air was commonly known in the early part of the 18th century as a country dance tune named 'The Princess Royal, the new way,' and that about 1730–35, it appeared in several London publications. The Princess Royal, after whom the tune was named, was evidently Anne, daughter of George II., who married the Prince of Orange in 1734. This conclusion is further confirmed by finding in the dance collections in which the tune occurs, printed about 1730–35, other airs named after the family of George II., as 'Prince William,' and 'Princess Caroline,' the first being the hero of Culloden, the Duke of Cumberland, and the other the Princess Elizabeth Caroline, his younger sister. This combination is strong evidence that the title 'The Princess Royal' really applies to a living personality then prominently before the public rather than to an obscure descendant of a long extinct race of kings.

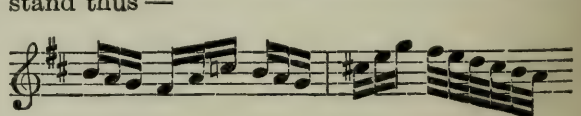
Under the name 'Princess Royall the new way,' the air, agreeing, almost note for note, with the 'Arethusa' version, is found in an edition of Walsh's *Compleat Country Dancing Master*, circa 1730, with a tune named 'Princess Caroline,' on the preceding leaf (a copy of this book is in possession of the present writer), and under the title 'New Princess Royal' in Wright's *Compleat Collection of Celebrated Country Dances*, vol. i. *circa* 1730–35 (in the Leeds Public Library). Wright's copy is reprinted from the same plates in a later edition, published by John Johnson. In Wright's dances is the air named 'Prince William.' As 'The Princess Royal' the air also appears in Daniel Wright's *Compleat Tutor for Ye Flute*, circa 1735 (in possession of the writer). Also, traditional versions of the air have been found used for tunes to Morris dances still retaining the name 'The Princess Royal.'

The subject has been somewhat fully dealt with here for the reason that so many misstatements have been made regarding an English air of great strength and beauty which possesses the best characteristics of our national melody. For some details regarding the air see an article by the present writer, 'New Lights upon Old Tunes,' *Musical Times*, Oct. 1894. F. K.

ARMES. P. 106*a*. Add that he died at Durham, Feb. 10, 1908.

ARNE, MICHAEL. P. 106*b*, line 9 of article, add that his début was made at Galli's concert in the Little Theatre, Haymarket, April 2, 1750. Line 19, *for* '1755' *read* '1775.' P. 107*b*, line 38, *for* 'Jan.' *read* 'June.' Last line of page, add that Arne and his wife were in Dublin from Nov. 1755 to 1756; 'Eliza' was produced there Nov. 29, 1755. P. 108*a*, line 6, *for* 'apparently for the first time' *read* 'it had been produced first in Dublin, in Dec. 1759.' Line 17, *for* 'Teuducci' *read* 'Tenducci.'

ARRANGEMENT. P. 113*b*, second musical example, add a natural before the second *a*. P. 114*a*, first musical example, delete the dot in the second bar. The fourth example should stand thus —



P. 115*b*, second example, lower stave, last note, *for* '*a*' *read* '*g*.'

ARTAXERXES. An opera by Dr. Arne, and his most serious attempt at such class of production. Arne himself wrote the libretto,

mainly in translation of Metastasio's 'Artaserse.' It was written with a view to display the talents of his favourite pupil, Miss Brent (see vol. i. p. 396), and while for a time the whole opera had some degree of success, yet the three songs, 'The soldier tired of war's alarms,' 'In infancy our hopes and fears,' 'Water parted from the sea,' were all that survived at the end of the 18th century. Arne had left Drury Lane, where he had been composer and director of the music, and he took his opera to Covent Garden, where it was produced Feb. 2, 1762. The singers were, Miss Brent, taking the part of Mandane, Tenducci as Arbaces, Beard as Artabanes, Peretti as Artaxerxes, Mr. Mattocks as Rimenes, and Miss Thomas as Semira. The music to 'Artaxerxes' is avowedly in the Italian style, and quite distinct from the composer's former manner. The libretto was criticised by one writer of the time as 'contemptible,' which, so far as moderns can judge such bygone artificial pieces, is probably too hard a word to use. Dr. Arne himself published the music in full score, in folio, and John Johnson, opposite Bow Church, the voice and harpsichord edition in oblong folio. About 1769 'Artaxerxes' was produced in Edinburgh, with Tenducci taking his original part. A curious feature here was the interpolation of three songs written by Robert Ferguson and adapted to Scottish airs. 'Water parted from the sea' was used at one time as a hymn tune, and first appeared as such in Harrison's 'Sacred Harmony,' 1784. It may be remembered that, with the minuet from 'Ariadne,' it formed one of the 'genteel tunes' to which the bear-leader in *She Stoops to Conquer* danced his bears. There was an edition of 'Artaxerxes' edited by J. Addison, with additional numbers by Sir H. R. Bishop and J. Braham. This was published by Goulding & D'Almaine in the first quarter of the 19th century. There was another translation of 'Artaxerxes' from Metastasio by James Hoole in 1767, but this was probably never set to music. F. K.

ARTÔT, Désirée. P. 121. Add that she died at Berlin, April 3, 1907; her husband, Mariano Padilla y Ramos, having predeceased her in 1906.

ARTUSI. P. 121*b*, line 9 of article, *for* 'Frost' *read* 'Trost.'

ASTOR & CO. A firm of musical instrument makers. George Astor, born at Waldorf, near Heidelberg, came as a young man, to England, about 1778, and getting employment with a flute-maker, asked his younger brother John Jacob, born 1763, to join him in London. Together they commenced in business as flute-makers. In 1783 John Jacob went to America with a small consignment of flutes, visiting another brother who was settled at Baltimore. The value of his stock of flutes is said to have only been about £5, but upon advice given to him by a fellow-voyager he invested the proceeds of his sale in furs, and by selling these in England made a handsome profit. He again crossed to America, and quickly gained profit by fur trading, and by the sale of musical instruments sent to him from England. He appears to have been settled permanently in New York before 1795. In 1809 he established a fur trading company, and by this and the purchase of land in 'The Bowery' laid the foundation of the Astor wealth. He died in 1848.

Meanwhile his elder brother, George, was occupying a small shop in Wych Street, Drury Lane, making flutes and other musical instruments. About 1798 he removed to 79 Cornhill, and had besides premises at 27 Tottenham Street near Fitzroy Square.

Before 1800 George Astor was making pianofortes and publishing sheet music and minor books, such as flute instructors. In 1801 he was in partnership, and the firm styled itself 'organ builders.'

In 1815 the firm was 'Astor and Horwood' at 79 Cornhill and 76 Bishopsgate Street. They made some very dainty pianofortes of satin wood, and before 1824 Christopher Gerock became senior partner. This latter person had been a manufacturer of pianofortes at 76 Bishopsgate Street Within, before 1805. In 1831 the Astor firm seems to have been merged into that of Gerock and Wolf, at the old Cornhill address. George Astor and his successors published, yearly, books of country dances, those for 1805 and 1818 being in the British Museum Library. F. K.

ASTORGA. P. 125*a*, line 10, *for* 'child' *read* 'youth.' Line 4 from end of article, *for* 'work' *read* 'Stabat Mater.'

ATKINS, I. A. P. 126*a*, line 5 of article, *for* 'C. Lee Williams' *read* 'G. R. Sinclair.'

AULD LANG SYNE. The history of the songs and airs bearing this title naturally divides itself into two sections. We will deal with the older one first.

Auld Lang Syne (old version). The first recorded song or poem with the theme, is said to be by Francis Sempil of Beltrees, a Scottish poet of the 17th and early 18th centuries. It was probably first issued on a broadside, but it was collected into Watson's *Scots Poems*, published at Edinburgh in 1706 and 1711. The piece is of ten stanzas, and the first is as follows:

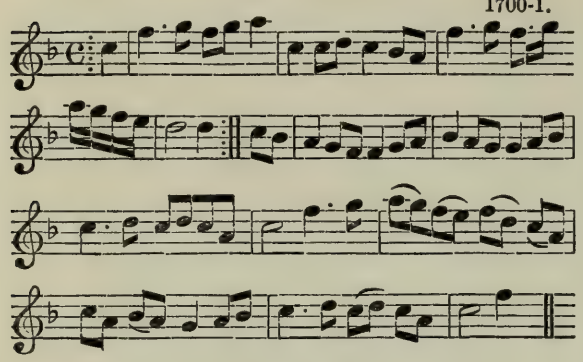
Should auld acquaintance be forgot
And never thought upon,
The flames of love extinguished
And freely past and gone?
Is thy kind heart now grown so cold
In that loving breast of thine,
That thou canst never once reflect
On old lang syne?

The air, which we may presume to have been united to this song, is first found in print in the scarce publication 'A Collection of Original Scotch Tunes (full of the Highland Humours) for the Violin,' obl. 4to, printed for Henry

Playford in 1700, and again in 1701. By a curious misprint 'syne' stands as 'gine.' The air is as follows:

*For old long gine, my Joe.*

1700-1.



The next version of the air, in point of date, is one which is written down in a manuscript volume of Scottish airs dated 1710, formerly in the possession of the late Mr. John Glen of Edinburgh. In this manuscript the tune is given without any name being attached to it. Sempil's long poem soon got discarded in favour of a shorter production of Allan Ramsay, published in his 'Poems,' 1720, as 'The Kind Reception, To the tune of Auld Lang Syne.' This begins:

Should auld acquaintance be forgot
Though they return with scars?
These be the noble Heroe's lot
Obtained in glorious wars, etc.

The song was repeated in the 'Tea-Table Miscellany,' vol. i., 1724, and its tune, practically as given by Playford, in the small volume 'Musick for Allan Ramsay's Collection of Scots Songs,' *circa* 1724–25.

Ramsay's song, with its music, was next given in William Thomson's 'Orpheus Caledonius,' 1725 and 1733, and, taken from this work, in a great number of other 18th-century publications until about the middle, when it fell into disuse. In recent years Miss Lucy Broadwood made an excellent musical arrangement of the tune, and under the title 'In Loyalty' it was published in sheet form. We may next deal with the song now known all the world over.

Auld Lang Syne (the newer version). This is the song with which Scotsmen conclude all jovial and social gatherings, and is as dear to their hearts as the National Anthem is to an Englishman. Beyond the title, the first line, and the phrase, it has nothing in common with the older song. The history of its authorship and its tune are both matters upon which a deal of conjecture has been expended without very satisfactory results being obtained. The authorship of the words is generally attributed to Robert Burns, and the internal evidence that the lines furnish does much to favour that view. But at the same time Burns definitely stated that they were old, and that he took them down from the singing of an old man.

Like England's fellow-song, 'God Save the King,' the tune has a bewildering mass of prototypes, all of which have been claimed by one writer or another as the 'original.' We will examine these claims later.

The air 'Auld Lang Syne,' fitted to what may be called Burns's words, appears for the first time in print in the third set of 'A Collection of Original Scotish Airs,' folio, edited by George Thomson, this set being issued in July, 1799. The tune is the version now familiar, and the words are stated to be 'from an old MS. in the editor's possession — air Auld Lang Syne.' This statement is curious enough, for though the air is what we now recognise as 'Auld Lang Syne,' yet it is not the 'Auld Lang Syne' of the earlier part of the century, which, so far as we know, was then the only tune known by the title. It opens the field for conjecture whether there was a traditional song and air current in Scotland, to which Burns was in part indebted, the air being the same that Thomson employed.

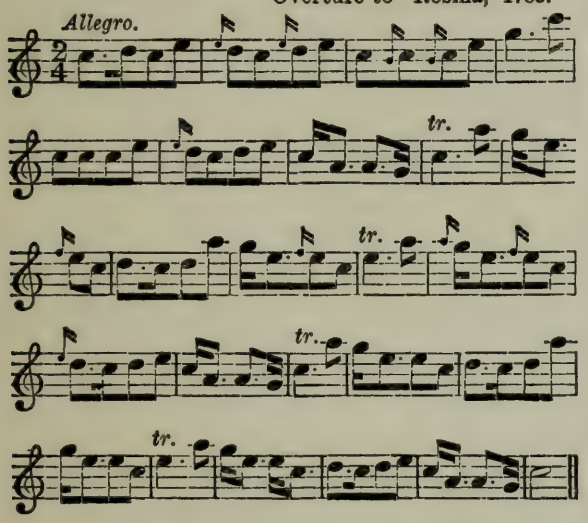
Then again the 'old MS. in the editor's possession' is another matter to be cleared up. Thomson at the time was boasting of the number of songs contributed to his work by Robert Burns, and if he thought Burns the author, in full or in part, it is inconceivable that he should not state this fact. Burns had sent this song to him in September 1793 along with one he had written, and another he had altered. Burns says: 'One song more and I have done, "Auld Lang Syne."' The air is but mediocre, but the following song, the old song of the olden times, and which has never been in print, nor even in manuscript, until I took it down from an old man's singing, is enough to recommend any air.' Then again he is said to have included the same words in a letter to Mrs. Dunlop, dated Dec. 17, 1788, speaking of the song with enthusiasm and as an old one. It has been said that Burns admitted the part authorship of the words to James Johnson, who included his song (set to the early air) in the fifth volume of 'The Scots Musical Museum,' 1797, but the account of this acknowledgment is somewhat vague.

If the matter of the authorship is complex the same is doubly true as to the origin of the air. It must be remembered that the tune 'Auld Lang Syne' is naturally a reel, and as such is bound to possess certain characteristics that are common to reel music. An old tune printed by Playford in 'Apollo's Banquet for the treble violin,' 1690, etc., and named 'The Duke of Buccleugh's tune,' is said to bear considerable resemblance to the air, but this resemblance is far too slight to found any theories on. Other tunes which are claimed as 'originals' are 'The Lasses of the Ferry,' in Neil Stewart's 'Collection of Newest and Best Reels and Country Dances' No. 4, Edinburgh [1762], 'The Miller's

Wedding' in Bremner's Reels, No. 6 [1759]. This was afterwards renamed 'The Miller's Daughter,' and the tune has a much greater affinity to 'Comin' thro' the rye' than 'Auld Lang Syne.' The list of resemblances might be prolonged indefinitely, for, as before remarked, the tune is of the reel type, and all Scottish reels have something akin.

The tune which has been most frequently asserted as the original of 'Auld Lang Syne,' and as the composition of William Shield, is a passage in the overture to 'Rosina' (produced at Covent Garden in 1783). This is the final passage of the overture, the oboe playing the treble, and the 'bassoons, etc., to imitate the bagpipe' in a drone bass. It must be confessed that this greatly resembles the 'Auld Lang Syne' we all know.

Overture to 'Rosina,' 1783.

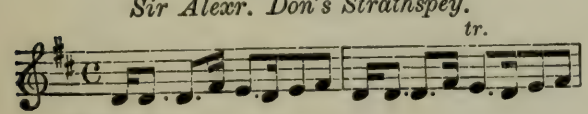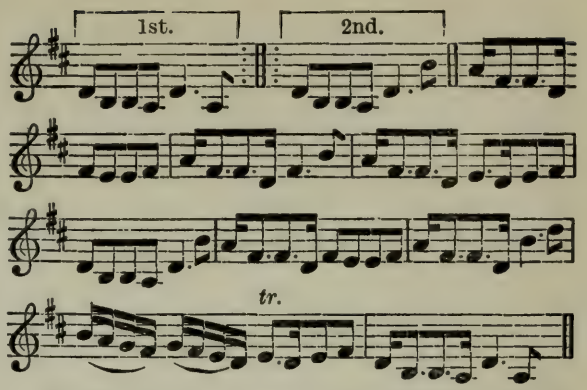



Before hastily assuming that this is the sole composition of Shield, if we look through the overture we shall find that it is made up of several tunes that cannot be claimed as Shield's. For instance, the opening strain is the German Volkslied, 'Frühlingsempfindung,' which is certainly not Shield's. Another tune, included in the overture, is a French air used in the body of the opera, which, it may be mentioned, also contains Scottish airs.

In the present writer's opinion the tune introduced by Shield is merely a remembrance put in to impart a Scottish flavour, as he had already introduced a German and a French air.

A still further claim for the composition of 'Auld Lang Syne' is made on behalf of Sir Alexander Don, an amateur musician and a friend of Sir Walter Scott. The claim is based on an air included in Gow's first 'Collection of Strathspey Reels,' folio, Edinburgh, issued in or about August 1784. The air is called

*Sir Alexr. Don's Strathspey.*

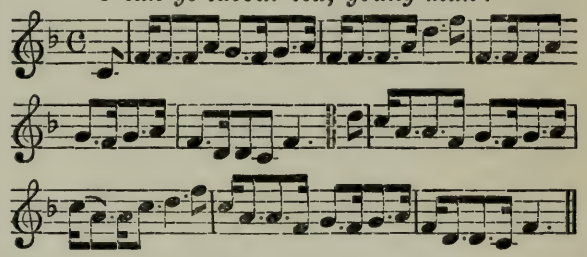






Turning now to vocal airs we find in vol. iv. of Johnson's 'Scots Musical Museum,' published in August 1792, an air and a song commencing 'O can ye labour lea, young man?' The tune is as follows: —

*O can ye labour lea, young man?*

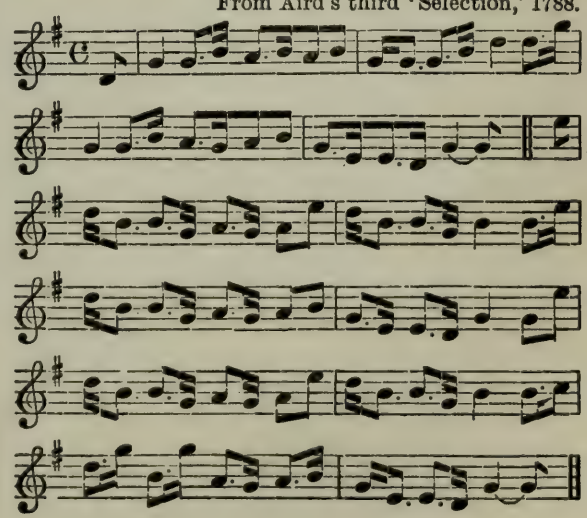


This, from a line of the song, is sometimes called 'I fee'd a lad at Martinmas.' It will be seen how close the resemblance of the air is to 'Auld Lang Syne.' It may fairly be presumed to be an old traditional Scottish song current before Shield's overture was composed.

The present writer was the first to draw attention in *The Musical Times*, July 1896, to another early prototype. This is 'Roger's Farewell,' evidently a vocal tune (though printed without words), in Aird's third 'Selection of Scotch, English, Irish, and Foreign Airs,' Glasgow, which, from an advertisement, is known to have been published in 1788. The words of 'Roger's Farewell' have, up to the present, not been recovered.

*Roger's Farewell.*

From Aird's third 'Selection,' 1788.



The reader has now the principal facts relating to the famous national song of Scotland, and from them he must draw his own conclusions. F. K.

AULD ROBIN GRAY. A Scottish song which has long enjoyed considerable popularity. The words were written by Lady Anne Lindsay of Balcarres, when a little over twenty years of age. This was about the year 1772. The song was handed about in manuscript for a time, and ultimately appeared in Herd's 'Ancient and Modern Scottish Songs,' 1776, strangely enough placed among the 'Comic and Humorous Songs.' It is here directed to be sung to the tune 'The Bridegroom greets.' The old versions vary considerably in verbal arrangements, and a somewhat different copy is printed in the 1791 edition of Herd. After Herd's 1776 edition the song, with the music, appeared in 'The Musical Miscellany,' printed at Perth in 1786. Afterwards the ballad and the old air were inserted in Napier's 'Scots Songs,' 1790, Johnson's 'Musical Museum,' vol. iii., 1790, and elsewhere. The verses commence:

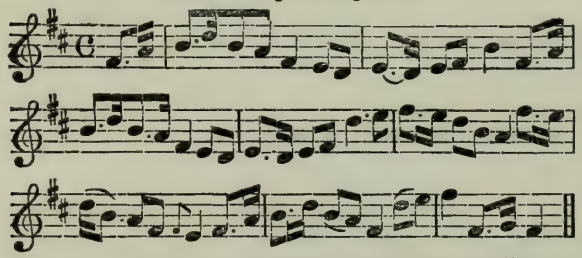
When the sheep are in the fauld, and the kye at hame
And a' the weary warld to sleep are gane,
The waes o' my heart fa' in showers frae my e'e,
When my gudeman lies sound by me.

This pathetic verse is omitted in some modern copies.

Lady Anne Lindsay acknowledged the authorship to Sir Walter Scott. She tells how her younger sister suggested the stealing of the cow to add to the misfortunes of the heroine, and that the name Robin Gray was that of a herdsman on the estate.

The old air 'The Bridegroom greets' is as follows: —

*The Bridegroom greets.*



Verses of this latter ballad, which after all may be spurious, or altered by Allan Cunningham, appear in Allan Cunningham's 'Songs of Scotland,' 1825, and in R. H. Cromek's 'Remains of Nithsdale and Galloway Song,' 1810. The air now best known to 'Auld Robin Gray' is the composition of a Somerset clergyman, the Rev. W. Leeves, resident at Wrington, a small town near Weston-super-Mare. Without knowing that any air had been fitted to the poem, he composed the now popular air, omitting the first verse, and commencing with —

Young Jamie lo'ed me weel, and sought me for his bride.

It was engraved on music sheets, and is found in 'The Vocal Enchantress,' published in London in 1783. A good union of the two tunes was sometimes made by using the first tune, 'The Bridegroom greets,' with the opening verse as a recitative.

The story offered a tempting bait to versifiers to do poetic justice to Jenny. Consequently probably half-a-dozen songs at least appeared, such as 'The Death of Auld Robin Gray,' 'Auld Robin Gray's Ghost,' etc., in which the old man dies and Jenny is married to Jamie, her first love.

Lady Anne Lindsay, born Dec. 6, 1750, married Sir Andrew Barnard, librarian to George III., and died in 1825. The Rev. W. Leeves was born June 11, 1748, and died at Wrington, May 25, 1828. He wrote some church music, and one set of 'Six Sacred Songs' contains a 'corrected copy' of 'Auld Robin Gray.' F. K.

AUSTIN, Frederic, born in London, March 30, 1872, received his first lessons in music from his mother, and subsequently lived and studied with an uncle, the late Dr. W. H. Hunt, a well-known teacher of musical theory, etc., at Birkenhead. For the organ, he was under W. H. Grimshaw, W. T. Best's assistant at St. George's Hall, Liverpool. Several posts as organist were held by Austin, but he gave up church work after a time, and became teacher of harmony and other subjects in the Liverpool College of Music, a post he held until 1906. During the latter part of that time he also taught singing there. The remarkable development of his fine baritone voice warranted him in taking up the profession of a singer, and he studied under Charles Lunn, making his London début in March 1902. The marked success he then made led to frequent engagements in oratorio, etc., in which his remarkable intelligence and sound musicianship have full play. He has appeared at the festivals of Gloucester, Worcester, Hereford, Sheffield, Norwich, Birmingham, and Newcastle. During the unlucky season of German Opera at Covent Garden in 1907 he sang with success and appeared in the summer seasons of that year and 1908. In the English performances of the 'Ring' of 1908 and 1909 he sang the part of Gunther with much distinction. He has composed several works for orchestra, which are of considerable importance; an overture to 'Richard II.' was produced at Liverpool in 1900; and 'Spring,' a rhapsody, at Queen's Hall under Henry Wood, 1907. His compositions also include 'Isabella, or the Pot of Basil,' a symphonic poem; a Festival Prelude for strings and organ (produced in London, 1906), a trio in C minor for piano and strings, pieces for organ, pianoforte, and violoncello, church music and songs. His brother Ernest Austin, born in London, Dec. 31, 1874, was in the office of the Board of Trade, then in business in the city, and at the age of thirty-three, took up the profession

of composer. He took some lessons in harmony and composition from Mr. J. Davenport, but is practically a self-taught musician. His works are mostly of the extremely modern type, and many of his songs show considerable feeling for poetical accentuation. The list includes a sonata for pianoforte (op. 1); 'music-poems' for piano (opp. 14, 28, 31); 'Tone-sonnets,' 'Tone-stanzas,' 'Musical Verses' for piano; 'Music-poems' for violin, clarinet, horn, violoncello, and piano (op. 13); for violin and piano (op. 29); for two violins and two violoncellos (op. 12); for two violins, violoncello, and piano (op. 18); for two violins, clarinet, horn, violoncello, and piano (op. 25); a Coronation Prize-March for military band (op. 5); a pastoral trio for flute, horn, and piano (op. 15); trio for clarinet, horn, and piano (op. 8); two trios for piano and strings (opp. 26, 27); symphonic idyll for orchestra (op. 7); symphonic march for orchestra (op. 19); 'The Love-Songs from Don Quixote,' for chorus, soli, and orchestra (op. 32); variations for orchestra (op. 34), and about forty songs. M.

# B

BABELL, William. Line 16 of article, after 'Germany' add 'and to France, and Holland.'

BACH. P. 143, in the genealogy, No. 24 should *read* 'Wilhelm Friedrich Ernst.' P. 147, under Johann Gottfried Bernhard, line 2, delete the words 'the youngest of Sebastian's sons.' P. 151*b*, line 13 from bottom, *for* 'April' *read* 'May.' Carlyle's date has been proved to be incorrect in Spitta's life. P. 155*b*, line 26 from bottom, *for* 'Kuntswerke' *read* 'Kunstwerke.'

BÄUMKER, Wilhelm, was born at Elberfeld, Oct. 25, 1842, and ordained priest in the Roman Catholic Church, 1867. In 1889 he received the honorary degree of Doctor from the University of Breslau in acknowledgment of the value of his historical researches in connection with Catholic Church music. His chief work is entitled *Das katholische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten*, etc., in three volumes, 1883–91. The second volume, which was first published in 1883, was originally a continuation of an earlier work on the same subject begun by Karl Severin Meister, of which a first volume was published in 1862, but Bäumker afterwards (1886) revised and enlarged Meister's volume by the acquisition of so much fresh material as to make it quite a new work. A full account is given of the various collections of Hymns with tunes which were in use among German Roman Catholics in the 16th and 17th centuries. A third supplementary volume was published in 1891 to bring the subject down to a later period than the end of the 17th century, as originally planned. He has also edited 'Niederländische geistliche Lieder nebst ihre Singweisen aus Handschriften des 15ten Jahrhunderts' (1888). Other works by him are two small monographs, *Palestrina* (1877) and *Lassus* (1878), and a work entitled *Zur Geschichte der Tonkunst in Deutschland von den ersten Anfängen bis zur Reformation*, giving an account of the German mediæval writers and treatises of music, also of the beginnings of the vernacular Kirchenlied. He was also a frequent contributor to Eitner's *Monatshefte* and Haberl's *Kirchenmusikalisches Jahrbuch*. J. R. M.

BAILDON, Joseph. P. 166*a*. Correct date of death, as the MS. registers of St. Paul's Cathedral show that he was buried May 2, 1774. (Communicated by Dr. W. H. Cummings.)

BALTZAR. P. 177*b*, line 6 from bottom, *for* '1633' *read* '1663.'

BANTI. P. 181*a*, line 15, *for* 'Portogallo's' *read* 'Nasolino's,' and add date of production, March 23, 1802.

BAR. P. 183*a*. There are many instances of the use of bar-lines earlier than those quoted. The Fitzwilliam Virginal Book shows a fairly systematic use of bar-lines, but even there it is rare to find a composition barred quite regularly, as it would be in the present day, from beginning to end. In the numerous 'Fantasias' and the like, which begin fugally with the statement of a subject in a single part, such statement is very rarely barred, and it is clear that the bars were mainly employed to guide the eye in playing from the two staves.

BARGIEL, Woldemar. P. 187*a*, add date of death at Berlin, Feb. 23, 1897.

BARITONE. P. 187*a*, line 4, *for* '*βαρύστονος*' *read* '*βαρύτονος*.'

BARTHÉLEMON, F. H. P. 193*a*. Correct date of death to July 23.

BATES, Joah. P. 203*b*, line 4, *for* 'Harley' *read* 'Hartley.' Line 6, *for* 'Robert' *read* 'John.' Last line but one of article, *for* 'Coates' *read* 'Cotes.'

BATESON, Thomas. P. 204*b*, line 13, *for* '1615' *read* '1612,' and add that he had a private grace of the senate of the M.A. degree on June 13, 1622. (Communicated by Dr. W. H. Grattan Flood.)

BATH, Hubert, was born at Barnstaple, Devonshire, Nov. 6, 1883. In 1901 he entered the Royal Academy of Music, studying the piano under Mr. Oscar Beringer, and composition under Professor Corder. In 1904

he won the Goring Thomas Scholarship for composition with a one-act opera based on Longfellow's 'Spanish Student.' The list of his compositions is considerable, and includes a set of Orchestral Variations, four Symphonic Poems, four Cantatas (among them the brilliantly successful 'Wedding of Shon Maclean'), and six one-movement quintets for strings and piano. The Orchestral Variations, perhaps his most important work, were produced at the Queen's Hall in 1904. In the setting of words Mr. Bath has been clearly influenced by two things. In the first place he has a special affection for things dealing with Celtic subjects; and secondly he seems to prefer prose to verse, doubtless because of the freedom of rhythm afforded by unmetrical words. These considerations lend a peculiar interest to his songs, of which there are over fifty, some thirty of these being settings of 'Fiona Macleod.' G. S. K. B.

BATTLE SYMPHONY. P. 208*a*, add that the first performance took place in Vienna, Dec. 8, 1813.

BAUMGARTEN, C. F. P. 208*b*, add that he must have come to London about 1758, as he was leader at the Haymarket in 1763, and in Dublin in 1764. Line 13, *for* '1786' *read* '1784.' Line 5 from bottom, add that he composed Three Fugues in 1798, and set Luther's Hymn with trumpet obbligato in 1805. (Communicated by Dr. W. H. Grattan Flood.)

BAX, Arnold E. Trevor, was born in London, Nov. 8, 1883. From 1900 to 1905 he was at the Royal Academy of Music, where he studied the pianoforte under Mr. Tobias Matthay, and composition under Professor Corder. His 'Celtic Song Cycle' was produced at one of Mr. Dunhill's concerts of chamber music in 1907, and is perhaps his best-known composition. He has written many other songs to English, Danish, and German words, and has a particular affinity for subjects of Celtic character. Mr. Bax has also written a certain amount of chamber and orchestral music. His most important works in these forms are a symphony in F minor and major, 'Eiré' (three symphonic pictures after W. B. Yeats and J. C. Maugan), and a String Quintet in G major, all of which have been written since 1905. G. S. K. B.

BAY OF BISCAY, THE. The words of this fine sea song are by Andrew Cherry, and formed part of a musical entertainment called 'Spanish Dollars,' which was performed for Incledon's benefit at Covent Garden, on May 9, 1805. The play was afterwards adopted by the management. John Davy was the composer of the song and the opera. It has been stated that Davy took his melody from the singing of some drunken negroes in London, near the docks. Whether this be true or not, it is a fact that several traditional melodies have been recently collected, mostly sea songs, the melodies of which bear a considerable resemblance to the air in question. From certain points of evidence it is, however, improbable that these are taken from Davy's melody to the 'Bay of Biscay.' It is rather likely that there has existed some tune commonly sung to sea songs of which both the 'Bay of Biscay' and the traditional airs are merely the remains. F. K.

BAYREUTH. P. 209*b*, line 24, delete the words 'after which there was an interval until 1888,' as 'Parsifal' and 'Tristan' were given in 1886. The summer festivals since 1902 have been more regular than before.

BEETHOVEN. P. 258*a*, line 20, *for* 'Dec. 18' *read* 'Dec. 20,' the date given in Thayer, vol. v. p. 430. In the line above, correct 'a boy of eleven' to 'a boy of fourteen,' and make the same correction on p. 267*b*, line 20 from bottom, as Gerhard von Breuning was born in 1813. In the list of compositions, add that the autograph of No. 242, the song, 'Lied aus der Ferne,' is in the possession of Mr. Bruce Steane, of London.

BEGGAR'S OPERA, THE. P. 277. Editions of the opera are many and various. Some of the modern ones omit the clever little scene between the Beggar and Player, which shows, not only the *raison d'être* of the play, but also to what it owes its name. The first edition was published in octavo by John Watts, and is dated 1728, 'To which is added the Musik engrav'd on copper plates.' The music is very rudely engraved, and inserted at the end. Watts published a later edition in octavo, with the airs cut in wood and inserted in their places. This was reissued by J. & R. Tonson in 1765. Watts's third edition was in quarto, excellently printed, with the music beautifully engraved on copper; this is dated 1729. About 1750 an edition of the tunes was published by Walsh under the title, 'The Excellent Choice, being a Collection of the most favourite old Song tunes in the Beggars Opera, set for 3 voices in the manner of catches, or for two German Flutes and a bass,' ob. folio. A later edition was published by Longman & Broderip: 'The Beggar's Opera as it is performed at both Theatres, with the additional alterations and new basses by Doctor Arne for the voice, harpsichord, and violin,' ob. folio, *circa* 1785. Another edition was published by Harrison & Co., *circa* 1790, ob. folio, with a smaller one for the flute.

Probably the last public singer to take part in 'The Beggar's Opera' was Sims Reeves, who, taking the part of Captain Macheath, used to introduce songs by Charles Dibdin into the piece. F. K.

BELL, William Henry, was born at St. Albans, August 20, 1873. He was educated at St. Albans Grammar School, and subsequently entered the Royal Academy of Music, winning

the Goss Scholarship in 1889. He has held a Professorship of Harmony at that institution since 1903. As a composer he has devoted himself chiefly to orchestral music; several of his earliest works were produced at the Crystal Palace by Sir August Manns, notably the 'Prelude to the Canterbury Tales' (1898). It is interesting to record that he was one of the last of the long list of English composers to whom Manns gave a first chance of a hearing. His 'Song in the Morning' Prelude was played at the Gloucester Festival of 1901, while latterly Mr. Henry J. Wood and Mr. Thomas Beecham have brought forward several of his compositions.
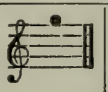
The list of Mr. Bell's compositions is as follows: —

Op.
1. Eight songs from Herrick's 'Hesperides.'
2. Three Symphonic Poems from Chaucer's 'Canterbury Tales': 1. Prelude; 2. The Pardoner's Tale; 3. The Frere's Tale. (Nos. 1 and 2 played at the Crystal Palace, under Manns, in 1898 and 1899 respectively.)
3. 'Hawke.' Ballad for chorus and orchestra.
4. Symphony in C minor, 'Walt Whitman.' Performed March 1900.
5. Symphonic Prelude, 'A Song in the Morning.' Gloucester Festival, 1907, and Queen's Hall in the same year.
6. Three Tone Pictures for orchestra, 'Mother Carey': 1. Outward Bound; 2. In the Night Watches; 3. In the Fo'c'stle. (Nos. 1 and 2, Philharmonic, 1902.)
7. String Quartet, No. 1 in D minor.
8. 'The Call of the Sea.' Ode for soprano solo, chorus, and orchestra.
9. Six Love Lyrics. For baritone or contralto.
10. Five Monologues from Walt Whitman's 'Songs of the Last Passage.'
11. Orchestral Prelude, 'The Passing of Wenonah.'
12. Two pieces for violin and piano — 'Arabesque' and 'Cantilena.'
13. 'Epithalamion.' Orchestral Serenade (Patron's Fund Concert, March, 1905).
14. String Quartet, No. 2, in G minor.
15. Sonata for viola and piano.
16. Symphonic Poem, 'Love among the Ruins.' Beecham Concert, 1908.
17. 'Ballad of the Bird Bride,' for baritone and orchestra. Under Richter, 1909.
18. Music for the St. Albans Pageant, June 1907.
19. Five Songs from Meredith's 'Bhanavar the Beautiful,' for soprano, piano, and viola.
20. Symphonic Poem, 'The Shepherd,' Queen's Hall, 1908. Revised (the soprano solo omitted, etc.) and played as 'Phantasy-Prelude' at a Philharmonic concert in 1910.
21. Music to Ben Jonson's Masque, 'A Vision of Delight.' Kingsway Theatre, 1908.
22. Prelude to 'Agamemnon' of Aeschylus. Promenade Concerts, 1908.
23. Two Mood Pictures for orchestra.
24. Arcadian Suite for orchestra. Beecham Concert, 1909.
25. Suite of Five little English Dances for small orchestra.

Symphony in F, 'The Open Road.'
'The Baron of Brackley,' for chorus and orchestra.
An opera, 'Life's Measure,' is as yet incomplete (1910).

G. S. K. B.

BELL. P. 280*a*, line 60. The clapper is always made of wrought iron. The 'flight' is forged from the one piece of metal of which the ball of the clapper is made. P. 280*b*, line 14. Nowadays canons are rarely cast on bells. The crown of the bell is securely bolted to the head-stock. Whatever method is adopted in doing this, it is a great improvement on the old one of fixing by means of canons. Line 27. The usual proportions for bell metal are thirteen of copper to four of tin. P. 281*a*, line 12. Hemispherical are very difficult to tune as they contain dissonant partial tones which cannot be regulated. Of large size, they are most unsatisfactory. Line 22. The $\frac{1}{12}$th scale can be successfully used under very limited conditions. Experience has shown that for a ringing peal, at any rate for the larger bells, the $\frac{1}{12}$th scale is much too thick. The very fine new tenor at Exeter Cathedral (6 feet diameter) is on the $\frac{1}{14}$th scale. See list of important English bells, p. 284. P. 281*b*, lines 1 to 5. The weights quoted are on the $\frac{1}{12}$th scale. A middle 'C' bell in a ringing peal would weigh, under ordinary circumstances, from 2 tons to 2 tons 5 cwt. Line 8. 'Tenor C' should read 'middle C.' Line 12. Add, 'and their weights vary as the cubes of their diameters.' Line 22. Add the following table of comparative weights of bells for ringing and carillon purposes.

| *For Carillons.* | | | *For Ringing.* | | | |
|---|---|---|---|---|---|---|
| | Cwt. | Qrs. | Note. | | Cwt. | Qrs. |
| 1 | 1 | 2 | G |  | 6 | 0 |
| 2 | 2 | 0 | F | | 6 | 1 |
| 3 | 2 | 2 | E | | 6 | 2 |
| 4 | 3 | 2 | D | | 7 | 1 |
| 5 | 5 | 0 | C | | 8 | 0 |
| 6 | 6 | 0 | B | | 9 | 0 |
| 7 | 8 | 2 | A | | 11 | 0 |
| 8 | 11 | 3 | G | | 13 | 0 |
| 9 | 16 | 0 | F | | 17 | 0 |
| 10 | 20 | 2 | E | | 20 | 2 |
| 11 | 28 | 0 | D | | 28 | 0 |
| 12 | 40 | 0 | C |  | 40 | 0 |

Line 36. The flattest bell of a peal regulates the necessary tuning of the others which are tuned to it. Sharpening is to be deprecated, as very little can be done without spoiling the bell.

The following corrections and additions are to be made to the tables on pp. 283–4: —

| *Name of Bell.* | *Date.* | *Diameter at mouth.* | *Weight.* | |
|---|---|---|---|---|
| | | Ft. In. | Tns. | Cwt. |
| St. Paul's, London, 'Great Paul' . . . | 1882 | 9 6¾ | 16 | 14½ |
| Westminster, 'Big Ben' | 1858 | 9 0 | 13 | 11 |
| Oxford, 'Great Tom' | 1680 | 7 0 | 5 (estimated.) | 15 |
| St. Paul's, London 'Clock Bell' . . . . | 1716 | 6 9½ | 5 | 0 |
| Exeter, 'Peter' . . . | 1676 | 6 2¼ | 4 (estimated.) | 0 |
| Do., Tenor (re-cast) . | 1902 | 6 0 | 3 | 12½ |
| Manchester Town Hall— | | | | |
| Hour Bell . . . . . | 1882 | 7 7½ | 8 | 2¾ |
| Twentieth Bell . . . | 1877 | 6 8 | 5 | 0½ |
| Bradford Town Hall— | | | | |
| Hour Bell . . . . . | 1873 | 6 5½ | 4 | 7 |
| Twelfth . . . . . | ,, | 5 7 | 2 | 19 |
| Eleventh . . . . . | ,, | 4 11¼ | 2 | 1 |
| Tenth . . . . . | ,, | 4 8 | 1 | 13 |
| Ninth . . . . . | ,, | 4 2 | 1 | 4 |
| Eighth . . . . . | ,, | 3 9¼ | 0 | 18¾ |
| Seventh . . . . . | ,, | 3 7½ | 0 | 15¾ |
| Sixth . . . . . | ,, | 3 5½ | 0 | 13¾ |
| Fifth . . . . . | ,, | 3 3½ | 0 | 12½ |
| Fourth . . . . . | ,, | 2 11½ | 0 | 9 |
| Third . . . . . | ,, | 2 9¾ | 0 | 8½ |
| Second . . . . . | ,, | 2 9 | 0 | 8 |
| First . . . . . | ,, | 2 6¾ | 0 | 7¾ |

The following is a list of the most important

bells of 3 tons and upwards, cast in England, not included in the foregoing: —

| | Date. | Diameter at mouth. | Weight. | | Maker. |
|---|---|---|---|---|---|
| | | Ft. In. | Tns. | Cwt. | |
| Montreal, Notre Dame Cathedral | 1847 | 8 7½ | 11 | 11¼ | M. |
| York Minster, 'Great Peter' | 1845 | 8 4 | 10 | 15 | M. |
| Highmoor, Wigton . . | 1885 | 7 5½ | 8 | 16 | T. |
| Beverly Minster . . . | 1902 | 7 3 | 7 | 1 | T. |
| Birmingham University | 1908 | 6 11½ | 6 | 1½ | T. |
| Newcastle-on-Tyne, St. Nicholas Cathedral, Hour Bell | 1892 | 6 11½ | 5 | 18½ | T. |
| Downside Abbey. . . | 1903 | 6 10½ | 5 | 6¾ | T. |
| Toronto City Hall | 1902 | 6 8 | 5 | 4 | G. |
| Sydney, N.S.W., Post Office | 1891 | 6 6½ | 4 | 18 | T. |
| Preston, Town Hall. . | 1868 | 6 3 | 4 | 16 | T. |
| Worcester Cathedral . | 1868 | 6 4½ | 4 | 10 | T. |
| Bolton Town Hall . . | 1872 | 6 2 | 4 | 2 | W. |
| Sunderland Town Hall | 1889 | 6 2 | 4 | 0 | W. |
| Abberley Hall . . . . | 1885 | 6 0¼ | 3 | 18½ | T. |
| Do. . . . . | 1885 | 5 7¼ | 3 | 1½ | T. |
| Portsmouth Town Hall | 1889 | 6 2½ | 3 | 18½ | M. |
| Chichester Cathedral . | 1877 | 5 10½ | 3 | 13 | T. |
| London, Law Courts . | 1884 | 5 10 | 3 | 8 | G. |
| Birmingham, Art Gallery | 1885 | 5 10 | 3 | 6 | G. |
| Malaga Cathedral, Hour Bell | 1868 | 5 9 | 3 | 3 | M. |
| St. Paul's Cathedral, London. Tenor | 1878 | 5 9 | 3 | 2 | T. |
| Halifax Town Hall . . | 1862 | 5 8¾ | 3 | 0 | T. |
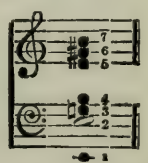
The letters in the last column refer to the founders of the different bells: —
T. = Taylor of Loughborough. M. = Mears of London.
G. = Gillett of Croydon. W. = Warner of London.

W. W. S.

BELLS, TUNING OF. Long before change-ringing was practised care was taken to make bells 'tunable and agreeable to each other,' showing that they were tuned in musical sequence. As early as 975 there are records concerning the seven bells cast for Turketyl, Abbot of Croyland, which produced 'the most exquisite harmony.' In 1251 we know that Henry III. gave to Westminster Abbey two bells (cast by Ed. Odson), 'A great bell and a smaller bell to be *in tune* with the greater bell.' In 1440 Johane Hill of London contracted to supply five new bells for Feversham, Kent, 'and if so be that any of the said belles be found defectiff, or be nought of accorde,' they were to be recast. The Loughborough Churchwardens Accounts for 1586 record that John Wever was paid 'for his tow dayes chardges when he went to Nottingham for them that came to prove the tune of ye bells, xiiij d.' In nearly all the known contracts of the famous Purdue family of bell founders (1600–1780) a special clause was inserted in such terms as these: — 'to make tuneable the said bell in sound and harmony according to art and music with and unto the other bells' (Halstock), 'concordant and agreeable in music, tune, sound and harmony,' etc.

How the work was done is well known, for most of the existing old peals are very defective as regards tune, which is not to be wondered at when the primitive methods of tuning are taken into consideration. When a bell was unsatisfactory as to tune, the founders were requested to 'hew,' 'chip,' or 'skirt' it. This was done by means of a chisel-headed hammer which chipped the bell in such a manner as to preclude the possibility of the finest tone or tune. Later on bells were chipped by means of a cold chisel and finished off with a file. This was certainly a less crude performance, though still most unsatisfactory, but with the advent of the present tuning machine things have altered, the possibilities are very greatly enlarged and tuning assumes a different aspect altogether. The tuning machine is nothing more nor less than a vertical lathe, capable of turning out the finest shaving of metal from any part of the inside of the bell.

Change-ringing (practised only in this country) is directly responsible for the alteration in the shape of English bells from that prevalent on the Continent. This alteration was undoubtedly made to facilitate the balance of the bell so that it might be more easily manipulated when hung in the old style for such special requirements, with the result that the series of tones in each bell has been completely upset, for until some ten years ago English founders tuned only one note, no notice whatever being taken of the other component tones. On the Continent the tuning of bells has received much greater attention. As early as the 13th century it was considered necessary that every good bell should produce three prominent notes. In the latter half of the 17th century Hemony maintained that a good bell must be so proportioned that its harmonic tones contain three octaves, two fifths, a minor 3rd and a major 3rd. This was undoubtedly the aim of the greatest Continental founders, and it is entirely due to the method of tuning that so many of their bells have become famous both as to tone and tune. The following analysis of the tones of the splendid Great Bell at Erfurt shows that Hemony's theory was carried out nearly two centuries before his time.



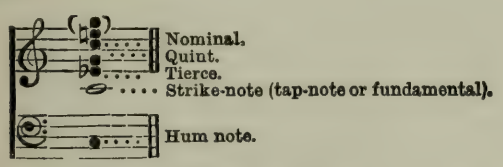

Date 1497. Diameter 8 ft. 5¾ ins.
Estimated weight 10 tons. Note E.

The tones of the Erfurt bell are quoted by Helmholtz (Sensations of Tone) on the authority of Gleitz, but No. 3 is incorrectly given as G sharp. It should be G natural.

In a few words the difference between the common method of tuning English and Continental bells is that the former had only one series of notes tuned, while in the latter both

strike-notes and hum-notes were most carefully tuned in octaves.

It must be understood that tone and tune are very different things. Good tone means that a bell must be in tune with itself, although it may be in tune in the strictest meaning of the term and yet be of indifferent tone on account of inadequate thickness proportions. In bells as in other musical instruments producing compound tones, the quality of tone is entirely governed by the partial tones present, their intensities, etc. In every bell there are five tones which can now be most accurately tuned. When a bell is properly struck the first note which prominently attracts the attention of the ear is what is known as the strike note, tap note or fundamental — this is *the* note of the bell. The low sound heard after the strike note has lost its intensity is known as the hum note. The octave above the strike note is called the nominal. There are also present a minor 3rd and perfect 5th immediately above the strike note, and a major 3rd and perfect 5th immediately above the nominal thus: —




From this it will be seen that (1) the hum note should be a perfect octave below the strike note; (2) the nominal should be a perfect octave above the strike note; (3) the third above the strike note is a minor 3rd and the fifth perfect; (4) that all these notes should be in perfect tune with each other. Above the nominal the major 3rd and perfect 5th can be heard in bells of considerable size; in smaller bells they are so weak as not to be worthy of consideration.

Famous good bells, such as the Lavenham Tenor, the 5th, 7th, 8th, 9th and tenor of Exeter Cathedral, etc., in England as on the Continent have the whole of the five tones in tune, and even in the case of Continental bells if the five tones are not as they should be, the strike and hum notes are generally correct.

During the past ten years there has been a complete revolution in tuning, entirely through the enterprise of the well-known firm of Messrs. Taylor of Loughborough. Canon Simpson, in two articles in the *Pall Mall Magazine* (1895 and 1896), drew attention to some of the discrepancies of English bells, which had the effect of inducing Messrs. Taylor to make experiments with and improvements in tuning machinery, with the result that at the present time they can do all that has been previously done by English bell-tuners, together with all that has been done by the greatest continental bell-tuners, to the accuracy of a single vibration. Their foundry is the most perfectly equipped of any in Europe. Every bell now made by this firm has the five tones tuned with absolute accuracy. The musical gain is great, and there is no comparison possible between bells tuned on the five-tone and one-tone systems when heard side by side. The superiority of the former is particularly apparent in the small bells which, under ordinary conditions, are more or less unsatisfactory musically. Such fine tuning is a very delicate process, owing to the ever-varying shape and thickness of the bell and the complex relationship of the different tones. The means by which these results are obtained are of course the bell-founder's secret, but it is a matter of congratulation that the finest modern bells are being made in our own country. W. W. S.

BELLINCIONI, Gemma, one of the most popular of modern Italian singers, was born at Como on August 19, 1866, or, according to another authority, at Monza (Piedmont) in 1864. She was taught by her father, and afterwards, in 1880, by Corsi. In 1881 she made her début at the Fiorentini Theatre, Naples, in Pedrotti's 'Tutti in Maschera.' During her career Madame Bellincioni has sung at all the chief opera-houses in Italy, and has toured in Germany, Austria, Portugal, France, and Russia. She sang at Covent Garden in 1895, and visited America in 1899. At the Costanzi Theatre, Rome, on May 18, 1890, she played Santuzza in the original production of 'Cavalleria Rusticana,' this being the event of her life. She also created the chief soprano parts in 'Fedora,' 'A Santa Lucia,' 'Lorenza,' 'La Cabrera,' and, in Italy, Massenet's 'Sapho.' At Covent Garden she did not make the success that had been expected. Her power as an actress was freely acknowledged, but to English ears her voice — a dramatic mezzo soprano of wide range — lacked charm. As Carmen she suffered in following Madame Calvé in that singer's finest part. Madame Bellincioni has an enormous repertoire, consisting, it is said, of upwards of forty operas, among her favourite characters being Carmen, Violetta ('Traviata'), and Manon. She is married to the tenor Roberto Stagno, with whom she sang many times in 'Cavalleria,' and lives in Florence. For the winter season of 1909–10, she was announced to be engaged at Madrid. S. H. P.

BELLINI, Vincenzo. Add that Pougin's life of the composer appeared in 1868, and an English life by William A. C. Lloyd in 1909.

BENNETT, Sir W. S. P. 300*b*, line 6 from bottom, omit the words 'the veteran,' as Cipriani Potter was only thirty-four years old at the time. Add that a memoir by the composer's son, Mr. J. R. Sterndale-Bennett, appeared in 1907.

BERLIOZ, Hector. P. 311*b*, line 9 from bottom, *for* '1848' *read* '1847.' Two lines

below, *for* 'Covent Garden' *read* 'Drury Lane.' P. 312*b*, line 19 from bottom, *for* 'sixty-third' *read* 'sixty-sixth.'

BERNSDORF, E. Add date of death, June 27, 1901.

BESLER, S. P. 321, at the end of article, add that the library of St. Bernhardinus at Breslau contains four Passion-settings by him.

BEXFIELD, W. R. Line 5 from end of article, correct date of death to Oct. 29.

BIANCHI, F. P. 323*b*, line 4 from bottom, add that he was conductor at the Crow Street Theatre, Dublin, in 1797–1800, and at Astley's, Dublin, from Nov. 1800 to May 1801. W. H. G. F.

BILLINGTON, Mrs. Add that Reynolds's portrait of the singer is now in the Lenox Library, New York.

BISHOP, Ann. P. 331*a*, line 3. Add that she spent four months in Dublin before going to America.

BISHOP, Sir H. P. 331*b*, line 20 from bottom, *read* 'In July to October 1820, he acted as maestro al piano at the Dublin Theatre, and received the freedom of that city,' etc. W. H. G. F.

BIZET, G. Line 14 of article, add that the opera 'Don Procopio' was given at Monte Carlo in 1906. P. 334*b*, lines 26–25 from bottom, correct statement as to Marie Roze singing the part of Carmen for the first time under Carl Rosa; she took it later, but at first it was sung by Miss Selina Dolaro.

BLACK EY'D SUSAN (or 'All in the Downs'). The words are by John Gay, and were written before 1723. There were several settings of the song before the more popular version came into favour. As a matter of fact it was by no means settled which was the correct copy until the publication of Chappell's 'Popular Music,' 1856–59, which then gave a version now generally accepted. The present writer has not been able to find any authority for Chappell's tune (the one now generally recognized) in any publication prior to his work. The air Chappell gives is much like Dr. Greene's 'Fair Sally loved a bonny Seaman,' which was printed in 'Calliope or English Harmony,' vol. i., 1739.

The best-known tune, of which Chappell's version appears to be an alteration, is by Richard Leveridge the bass singer (*b.* 1670, *d.* 1758). His version occurs on half-sheet music, in 'The Village Opera,' 1729, 'Watt's Musical Miscellany,' vol. iv. 1730, and elsewhere. Henry Carey was probably the first to put music to the song, for a portion of his version is used by Gay in 'The Beggar's Opera,' 1727–28. There is also another air to the words, by Signor Sendoni, and yet another by J. F. Lampe; this latter is to be found in the Liverpool printed book 'The Muses' Delight,' 1754. Still another air, different from any of the foregoing, is found in a manuscript dated 1723 and 1724, in possession of the present writer. F. K.

BLAKE, Rev. Edward. Line 2 of article, *for* '1808' *read* '1708.'

BLAZE DE BURY. P. 340, line 8 from end of article, *for* 'will remain so,' *read* 'was to remain so.'

BLOW, John. As to the date of the composer's birth, recent researches have gone to confirm the suggestion in line 10 of article, that the baptismal entry in the register of the parish of Newark registers relates to the composer. See Dr. Cummings in the *Musical Association Proceedings* for March 16, 1909, and the *Sammelbände* of the Int. Mus. Ges. x. 421 ff. P. 341*b*, line 5 from bottom, *for* 'time' *read* 'tune.' P. 342*a*, lines 13–23, substitute 'He received the honorary Mus.D. degree from the Dean of Canterbury on Dec. 10, 1677 (the Dean acting in consequence of the vacancy in the see).' P. 343*a*, line 34, *for* 'C' *read* 'G.'

BLUE BEARD. A spectacular opera of enormous and prolonged popularity, first produced at Drury Lane on Jan. 16, 1798; it had the subtitle 'or Female Curiosity.' The piece was suggested to George Colman, the younger, by Michael Kelly, who being familiar with a French piece (*Barbe Bleue*) placed the latter before Colman and offered to write the music 'to endeavour to establish his name as a composer,' Kelley giving Colman two hundred pounds. (See Kelly's *Reminiscences*, vol. ii. p. 144.) The drama being accepted at Drury Lane, it was put on the stage with unparalleled magnificence, Johnstone, a pantomime-machinist, inventing a number of complicated changes. Kelly took the character of Selim; Mrs. Crouch, as Fatima, Miss De Camp as Irene, and Mrs. Bland as Beda, were the only female performers. Edmund Kean, then a boy of eleven, made his first public appearance on a pasteboard elephant. Though the tuneful music was long popular little remained of it on the public ear save the pretty song, 'While pensive I thought on my love,' and the 'Grand March' which with a chorus introduced a mounted Eastern procession. The 'March in Bluebeard' was long a favourite lesson for the piano at young ladies' schools. F. K.

BLUE BELL OF SCOTLAND, THE. A so-called 'Scotch song' of great popularity. There appears to have been traditionally current in Scotland and elsewhere, a ballad, or rather several ballads on the same subject as the present song, but scarcely so delicately expressed. One, quoted by Charles Kirkpatrick Sharpe, began 'O fair maid, whase aught that bonny bairn?' Another is printed by Ritson in 'The North-Country Chorister,' 1802, as 'The New Highland Lad,' and begins, 'There was a Highland laddie courted a Lawland maid,' etc. The second verse of this commences:

Oh where, and oh where does your Highland laddie dwell? (*bis.*)
He lives in merry Scotland at the Sign of the Blue Bell,
And I vow in my heart I love my laddie well.

What the tunes to these songs were, it is now difficult, if not impossible, to say.

Mrs. DorothyJordan, the actress, about 1800, taking the second verse of the song given by Ritson, for her first, sang a modified version on the stage at Drury Lane to the now well-known tune which was published in sheet form by John Longman and Clementi at 26 Cheapside, and by Bland & Weller, as 'The Blue Bell of Scotland a favourite ballad, as composed and sung by Mrs. Jordan at the Theatre Royal, Drury Lane.' In regard to Mrs. Jordan's connection with the song, Ritson, in a note appended to his version of the song, says: 'This song has been lately introduced upon the stage by Mrs. Jordan, who knew neither the words nor the tune.'

Mrs. Jordan's melody is employed in George Thomson's 'Collection of Original Scotish Airs,' vol. iii., dated 1802 (issued 1801), to words written by Mrs. Grant of Laggan, upon the Marquis of Huntly's departure for Holland with the British forces in 1799.

In Johnson's 'Scots Musical Museum,' vol. vi., 1803, there is another tune to a version of the song which is entitled 'The Blue Bells of Scotland.' The line that gives this title stands: —

He dwells in merry Scotland where the blue bells sweetly smell.

The tune is however different, and the words suggest that they are merely a parody on the better-known song. It is curious that in popular usage the name of the song is generally given in the plural number, like that of 'Heart of Oak.' F. K.

BLUMENTHAL, Jacob. Add that he died at Chelsea, May 17, 1908.

BOCCHERINI. P. 345*a*, add to printed works: Six sonatas for violoncello and bass (assumed to be arrangements from violin sonatas, but probably original).

BOISDEFFRE, René de. Add that he died at Vézelise (Meurthe et Moselle), early in Dec. 1906.

BOMTEMPO, João Domingos, important Portuguese musician and composer, born at Lisbon, Dec. 28, 1775, studied music and hautboy with his father (first hautboy in the King's Chamber Music Orchestra), and piano and counterpoint in the Patriarchal Seminary. In 1795 he succeeded to the place of his father; in 1801 went to Paris where he settled until 1810, when he went to London, where he lived in most friendly relations with Muzio Clementi, giving concerts and teaching the piano.

About 1814 he returned to Portugal, where the social conditions after the Napoleonic war were unfavorable to his settling. He returned to London in 1815 and published his 'Metodo de Piano,' op. 19, and his symphony 'Primeira grande simphonia para orchestra,' op. 11, three sonatas for piano and violin, op. 18, and a quintet for piano and strings, op. 16. Afterwards he stopped some months in Paris, and came back to Portugal at the end of 1816, where the social conditions were unfavourable to the development of his talents. He went again in the middle of 1818 to Paris, where he wrote his celebrated 'Messe de Requiem à la mémoire de Camoens,' op. 23, his most important work. Its success in London brought him again to England in July 1819, where he lived until 1820, leaving for Portugal. In 1821 he was chosen by the King to compose and conduct the music for the official solemnities, and in 1822 founded the Philharmonic Society, which existed until March 13, 1828, playing his compositions, and the best music of the time, including Haydn, Mozart, and Beethoven, a remarkable feat in such an epoch. Persecuted by the Absolutist Government he lived five years hidden in the Russian consulate under the protection of the consul Karl von Razewich, who was his friend, and a distinguished amateur.

The Liberal Government having again triumphed, in July 1833 Bomtempo was nominated instructor of the Royal Family, and Knight of the Order of Christ; in January 1834 he presented to the King a 'Plan for the Foundation of a School of Music,' which led to the foundation of the Conservatorio of Music, created in May 5, 1835, whose first director he was.

He died August 18, 1842, leaving four sonatas for piano (opp. 1, 9); four concertos, piano and orchestra (opp. 2, 3, 7, 12); the celebrated 'Variações sobre o Minuete afandagado,' op. 4; and 'Capricho e variações sobre o hymno inglez,' op. 8; 'Metodo de Piano,' op. 19, London 1816; Quintet for piano and strings, op. 16; symphony for orchestra, op. 11; two cantatas 'A Paz da Europa,' for four soloists, choirs and orchestra, op. 17, and 'Hymno Lusitano,' one voice, choir, and orchestra, op. 10; and 'Messe de Requiem à la mémoire de Camoens,' op. 23; all printed. Unpublished are the Missa solemne for the promulgation of the Constitution, played 1821; Responsorii for Queen Carlota Joaquina (1822); Requiems for Maria I. and Pedro IV.; 'Alessandro in Efeso,' opera seria; six symphonies; two concertos for piano and orchestra, *Traité de composition music cale*, and *Traité d'harmonie et contrepoint.*

As a composer his style is clear and dignified, obviously founded on Handel and Haydn. As a pianist he was one of the first rank, deserving the full consideration of Clementi and J. B. Cramer (Mendel and Reissmann, ii. 316). C. de M.

BONCI, Alessandro, one of the best of living Italian tenors, was born at Cesena near Bologna in 1870. His talent displayed itself very early, and when only six or seven years of

age, he became a member of the church choir in his native town. He received his musical education at the Pesaro Lyceum, then under the direction of Carlo Pedrotti, his vocal teacher being Professor Coen. His studies extended over five years, and to the care with which his voice was placed before he attempted to sing in public he attributes much of his success. For a time he was principal tenor in the Loreto choir, but the stage claimed him, and in due course he made his début at Parma, appearing as Fenton in 'Falstaff.' His charming voice won him immediate recognition, and in a few years he took a high position. He came to London in 1900, his first part at Covent Garden being Rodolfo in 'La Bohème.' His success was beyond question, but Caruso's appearance, two years afterwards, told against him, and it cannot be said that he holds in England quite the place that under other circumstances might have been his. He took part in the disastrous season at the Waldorf Theatre in 1905, singing with great charm in some operas of the old répertoire, and was back at Covent Garden in 1908 when, for the first time in England, he sang Faust and also sang in 'Il Barbiere' with Madame Luisa Tetrazzini. Bonci is under no delusion as to his limitations. He is essentially a lyric tenor, and he knows that the strongly dramatic parts are not for him. He wisely does not attempt them, restricting himself to the music that suits his voice and style. He has been described, not inaptly, as the Giuglini of his day. S. H. P.

BONNY DUNDEE. The song commencing 'To the Lords of Convention 'twas Claverhouse spoke' is by Sir Walter Scott, and appears with its eleven verses (only a few of which are now sung) in his play 'The Doom of Devorgoil,' 1830. In this play Scott intended that it should be sung to the old Scottish air 'Bonny Dundee,' but if the words ever were so sung (a quite unsuitable conjunction it may be said), the song had no favour. About 1845–50 a piece of 'programme' music for the pianoforte was popular in Edinburgh, which described, musically, the tramp of horses and the playing of a military band gradually approaching from a distance. To a portion of this music Madame Sainton-Dolby, it is believed, first sang Scott's 'Bonny Dundee.' It was published in this combination in 'The Lyric Gems of Scotland,' 1856, and soon won great favour.

The old air 'Bonny Dundee,' which is probably a version of 'Adew Dundie' of the Skene Manuscript (see article Scottish Music, vol. iv. p. 398) occurs in the Appendix to 'The Dancing Master' in 1688. The original song, of which the chorus suggested a portion of Scott's refrain, is in the various editions of 'Pills to purge Melancholy.' At the end of the 18th century the air was generally used for H. Macniel's song, 'Mary of Castlecarey,' commencing 'Saw ye my wee thing.' Other songs were also adapted to it. F. K.

BORDES, Charles. Add that he died at Toulouse in Nov. 1909.

BOSIO. P. 366*a*, the last four lines of the column are to be omitted, as the words quoted refer, not to Mme. Bosio, but to Mme. Nantier-Didiée.

BOW, MUSICAL. A primitive type of musical instrument, found among savage tribes, in such widely distant places as New Mexico, Patagonia, Central and South Africa, India, and the Spice Islands.

The types which have been collected and deposited in our museums are astonishingly similar, the general form being an ordinary bow such as is used for shooting arrows, formed of cane, or pliable wood, bent by a tight cord. The size varies from five or six feet in length, to eighteen inches, or two feet. In almost every case a dried gourd or other hollow vessel is fixed to the cane or wood portion, and this acts as a resonator. Generally, the bow string is further tautened by a smaller cord passing over it, below the middle, and being attached to the wood, or cane part. The sound is produced by striking the tight bow string with a piece of wood, or bone, and by skilful performance various notes are produced.

A most interesting account of this instrument in all its varieties, with illustrations, has been written by Mr. Henry Balfour, curator of the Pitt-Rivers Museum, Oxford, *The Natural History of the Musical Bow* (Clarendon Press, 1899).

Of this kind of instrument the English ballad-singer of the 17th and 18th centuries availed himself to use as a droning accompaniment to his vocal performance. In this case a long stick was bent into a bow, to the string of which were attached a couple of inflated bladders. The bow string was tightened by the performer passing his hands down it, and sound produced by means of a smaller bow rasping over the string, as in the case of a violoncello, the end of the larger bow resting on the ground. In his work *Ballads and Songs of Derbyshire* the late Mr. Llewellyn Jewitt gave a picture of a ballad-singer using the instrument, copied from an etching, made in 1760, of 'Singing Sam,' a Derbyshire wanderer. It may be added that the bladder and bow used by the ballad-singers was called a 'Hum Thrum' or 'Hum Strum.' F. K.

BOWEN, York, was born at Crouch Hill, London, N., on Feb. 22, 1884. He received his musical education chiefly at the Royal Academy of Music, where he spent seven years (1898–1905) in studying composition and the pianoforte. Since then he has won distinction as a composer of decided originality and a pianist of remarkable brilliance. He has written many works for the piano, including

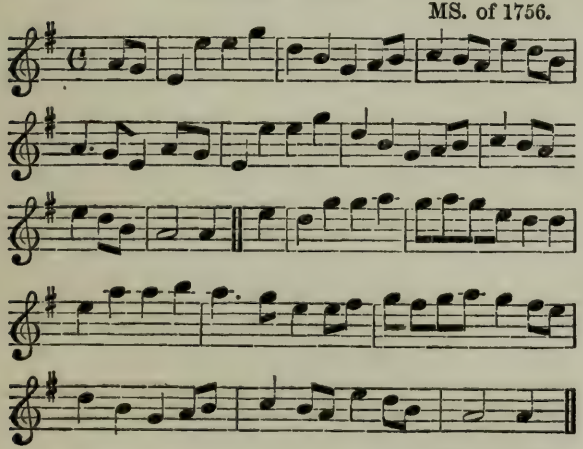
three concertos, of which the first and third were produced at Queen's Hall Promenade Concerts in 1904 and 1908 respectively, and the second at a Philharmonic Concert in 1906. His 'Symphonic Fantasia' for Orchestra was played under Dr. Richter in London and at Manchester in 1906. Mr. Bowen has also written for the viola as a solo instrument, prominent among such works being his concerto in C minor and his sonata for piano and viola. G. S. K. B.

BOYNE WATER, THE. Although the first appearance of this fine old Irish tune is to be found in Wm. Graham's MS. Flute Book, in 1694, under the title 'Playing amang the rashes' (see SCOTTISH MUSIC, vol. iv. p. 396), yet the original song can be definitely traced to the year 1690 (the year of the 'grievous battle'), when it was wedded to an Irish air, and named 'The Boyne Water.' Tom D'Urfey included a variant of it in his 'Pills' in 1710, and Oswald printed it as 'Highland Lassie' in 1740, and as 'The Bottom of the Punch Bowl' in 1743. It was also known in Scotland as 'When the King comes owre the water,' under which name it appears in Oswald's *Caledonian Pocket Companion* (XI.) in 1759. However, its original title is to be found in Aird's 'Selection' in 1779, whilst Bunting, in his second volume of old Irish airs (1809), includes it as the 'The Cavalcade of the Boyne.' Robert Burns and Hogg also set verses to it.

The subjoined version of 'The Boyne Water' — which became a distinctively party tune in Ulster in 1794 when the modern version of the song was printed — is from a MS. music-book of 1756: —

*The Boyne Water.*

MS. of 1756.



W. H. G. F.

BRAHMS, JOHANNES. P. 391*b*, among works without opus-number, add that a fugue for organ in A flat minor was published as a Beilage to the *Allgem. Mus. Zeitung* in 1864; and a Choralvorspiel and fugue in A minor for organ on 'O Traurigkeit, O Herzelied' as a Beilage to the 13th year of the *Musik. Wochenblatt* about 1883. Add that Miss Florence May's important and valuable life of Brahms, in two volumes, appeared in 1905, and in 1908 and 1909 two more instalments of Kalbeck's biography came out, making up together his second volume. Six volumes of the master's letters have been published by the Brahms-Gesellschaft, and the two which contain the letters to and from Herr and Frau von Herzogenberg have been translated into English by Miss Hannah Bryant (1909).

BRANDT, MARIANNE. P. 392*b*, correct date in line 2, as July 28 is that of the first performance of 'Parsifal,' not the second, at which Brandt sang.

BREMA. P. 395*b*, line 4 from end of article, *for* 'triology' *read* 'trilogy.'

BRENT, CHARLOTTE. Line 10 of article, add that Miss Brent's first appearance as a singer took place in Dublin, in Arne's 'Eliza,' Nov. 29, 1755. P. 397*a*, line 18, *for* '1784' *read* '1785.' W. H. G. F.

BREWER, A. H. P. 399*b*, line 23, *for* 'Dr. C. H. Lloyd' *read* 'Mr. C. Lee Williams.' Line 3 from end of article, add 'The Holy Innocents' (Gloucester Festival, 1904) to list of works. In 1905 he received the degree of Mus. D. from the Archbishop of Canterbury.

BRIDGE, FRANK, was born at Brighton, Feb. 26, 1879. In 1896 he entered the Royal College of Music as a violin student, and gained a scholarship for composition in 1899, since when he has pursued the careers of instrumentalist and composer side by side, winning distinction in both. He is perhaps best known as a viola player, and on several occasions had the honour of being chosen to assist the Joachim Quartet in the performance of quintets, etc.; at the present time (1910) there is probably no one in the country who excels him as a player of this instrument. He has been a member of more than one regular Quartet, notably the 'Grimson' Quartet and the 'Motto' Quartet. As a composer Mr. Bridge has written chamber music mostly; more than one of his works have won important prizes, and his Quartet in E minor was awarded the only 'mention d'honneur' in an international competition held at Bologna in 1906. Better known are the 'Three Idylls' for string quartet, which are often played, and the following also deserve mention: 'Phantasie,' string quartet in F; 'Phantasie,' piano trio; and 'Three Novelletten' for string quartet; also two important orchestral works, (1) a Rhapsody, and (2) a Symphonic Poem, 'Isabella,' the latter of which was produced at a Queen's Hall Promenade Concert on Oct. 4, 1907. G. S. K. B.

BRIDGETOWER, G. A. P. P. 402, note 1, as to the MS. compositions referred to, see *Musical Times*, May 1908, p. 302, etc. Col. 2. Line 5, add that his first appearance took place at the Concert Spirituel in Paris, April 13, 1789, and that he had appeared several times in England before he played at Drury Lane.

Lines 34–36 to be omitted; substitute 'He played at the Philharmonic in the first season, 1813. He lived abroad, at Rome, Paris, etc., for many years, and visited England in 1843. He died at Peckham, Feb. 29, 1860, and was buried at Kensal Green.' (*Musical Times, loc. cit.*)

BRITISH GRENADIERS, THE. A tune and a song associated with the English army for at least a couple of centuries. It seems probable that the melody has been a military marching air before the words have been written to it.

It is pointed out by Chappell that the period of the words is fixed as between 1678, when the Grenadiers were first formed, and the reign of Queen Anne, when they ceased to use hand grenades. The original song commences:

Some talk of Alexander and some of Hercules;

and the third verse, describing the use of the grenades, runs:

When e'er we are commanded to storm the pallisades,
Our leaders march with fusees, and we with hand grenades.
We throw them from the glacis about our enemies' ears,
With a tow, row row row row, the British Grenadiers.

A later verse describes the tall mitre-shaped hats, and the looped-back coat skirts so familiar in old engravings depicting the Grenadier:

Then let us crown a bumper, and drink a health to those
Who carry caps and pouches and wear the looped cloaths.

Some time after Waterloo another version came into favour beginning:

Upon the plains of Flanders, our fathers long ago.

And this is now the copy usually sung.

The tune is a spirited one, and while the commencement of it suggests certain early tunes such as, 'Nancie' in the Fitzwilliam Virginal Book, 'Prince Rupert's March' in the 'Dancing Master,' and 'All you that love, good fellows,' yet it is probable that this resemblance may be coincidence or the usage of commonly known phrases; it does not extend farther than the first couple of bars.

Early copies of 'The British Grenadiers' are not common. The earliest the present writer has seen is on a music-sheet, in his possession. This is without publisher's name, and in date is about 1735 or 1740. F. K.

BROADWOOD. P. 405*b*. A fine mezzotint portrait of John Broadwood, in his eightieth year, was engraved by W. Say, and published August 1, 1812, the original painting being by John Harrison.

The Rev. John Broadwood, a brother of Henry Fowler Broadwood, may be claimed to be one of the earliest collectors of English folk-song in the modern spirit. He noted down the songs and tunes traditionally sung by farm hands and others at Harvest Homes and similar rustic festivities in Sussex and Surrey. In 1843 he published sixteen of these, harmonised, in a folio book privately issued. This collection was reissued in 1889 with fresh harmonies by H. F. Birch Reynardson, and additional songs, collected by his niece, Miss Lucy E. Broadwood, under the title 'Sussex Songs.' This lady, the daughter of the late Henry Fowler Broadwood, has been one of the most ardent workers in the cause of English folk-music. She has noted traditional melodies in Surrey, Sussex, and other parts of the south of England, as well as largely in the Highlands, and in Ireland.

It was much owing to her efforts that the Folk-Song Society (see vol. ii. p. 70 and Appendix) was founded, and after a period of languishment she, becoming honorary secretary, gave great impetus to it. Besides some arrangements of old songs, she published, in collaboration with Mr. J. A. Fuller Maitland, in 1893 'English County Songs,' now a classic among collections of English folk-music. In Sept. 1908 she (issued 'English Traditional Songs and Carols' Boosey), while the journals of the Folk-Song Society contain much of great value from her, in research, and in contributed tunes. F. K.

BRUCH, Max. Add that he died in Vienna, Sept. 17, 1907.

BUCK, Dudley. Add that he died at Brooklyn, New York, Oct. 6, 1909.

BUCK, Percy Carter, born at West Ham, Essex, March 25, 1871, was educated at the Merchant Taylors' School in 1881–88, and in the latter year entered the Royal College of Music, studying under Parratt, Lloyd, Parry, and others, and winning an organ scholarship. He was in the College until 1892, and before leaving, had been appointed in 1891 organist of Worcester College, Oxford, 1891–94. In 1891 he took the Mus.B. degree, in 1893 that of Mus.D., and that of M.A. in 1897. In 1896–99 he was organist of Wells Cathedral, and of Bristol Cathedral in 1899–1901 in which year he was appointed director of music at Harrow School, a post in which he has won great distinction. He has acted as examiner in music for the Universities of Oxford and London, and in 1910 was chosen to succeed Professor Prout as Professor of Music in the University of Dublin. His compositions include a MS. overture, 'Cœur de Lion,' op. 18; a fine quintet for piano and strings, op. 17; a string quintet in G, op. 19; a sonata for violin and piano, op. 21; and a quartet for piano and strings, op. 22. Pianoforte pieces, organ pieces, anthems, and songs have been published. M.

BULL, John. Line 11 of article, *for* '1852' *read* '1582.'

BURNEY, Dr. C. P. 423*a*, line 20, *for* 'the following year' *read* '1750.' Line 36, *for* 'in 1766' *read* 'on Dec. 30, 1765.'

BYRD. P. 429*a*, three lines from bottom, *for* '1687' *read* '1587.'

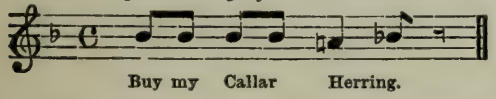
# C

CALLER HERRING. A Scottish song of which the origin is as follows. About the end of the 18th century there were many musical street-cries in Edinburgh, and Nathaniel Gow, then a young composer, conceived the idea of weaving them into pieces for the harpsichord. The present writer does not know how many pieces of this character Gow produced, but he is aware of two, one on 'Callar (*sic*) Herring' and the other on 'Wha'll buy my pease and beans, hot and warm' and 'Buy Rock Partens.'

The cries were musical in themselves and were artistically treated, as they seemed to mingle together in the streets. At the present day the Newhaven and Leith fishwives use the same cry that their ancestors did, 'Buy my caller herrin', wha'll buy caller herrin',' and this to the same musical phrase.

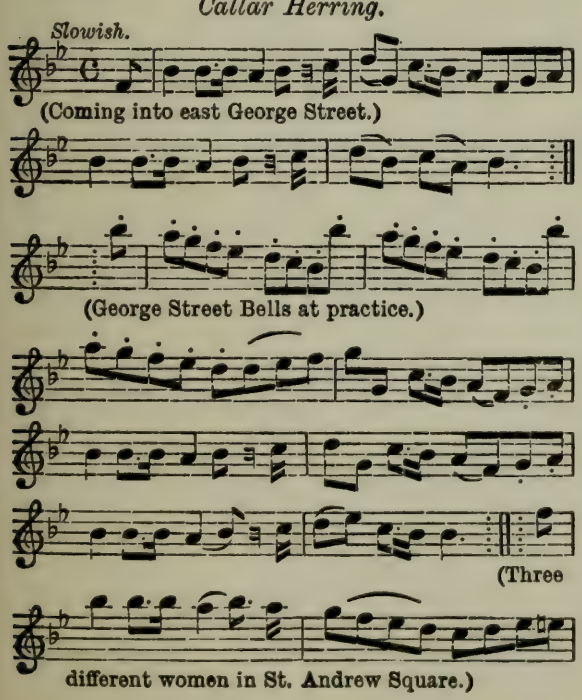
Gow, hearing the bells of a church at practice, with the fishwives' call, treated 'Callar Herring' with the ringing of the bells breaking into the cry. The piece for the harpsichord was published by Gow and Shepherd at 41 North Bridge Street, Edinburgh, and this fixes the date at between 1796 and 1800. It was again republished from the same plates with the new address of 16 George Street. He gives the original cry of the fish-seller as a heading thus: —

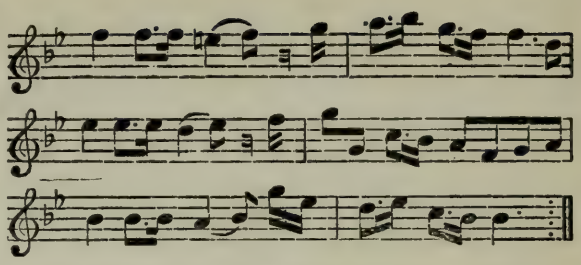
*The Original Cry of the Fishwomen.*




and then follows on with the harpsichord arrangement, of which this is a copy of the treble part:—

*Callar Herring.*



The piece as a harpsichord lesson must have enjoyed a certain amount of popularity, and it remained purely as an instrumental work until, probably, 1822–23, when Lady Nairne wrote her best song, 'Caller Herrin',' to it.

This was published in the 4th volume (and in the fifth of later editions) of 'The Scotish Minstrel,' a work edited by R. A. Smith, in which Lady Nairne and other ladies were greatly interested, attempting to turn some of the more jovial of the Scottish ditties by a few alterations, into more moral lyrics.

She signed her contributions 'S.M.' ('Scotish Minstrel') and 'B.B.' (Mrs. Bogan of Bogan, a fictitious name she assumed).

In the 'Scotish Minstrel' there are many more verses than are usually reprinted. F. K.

CAMBERT, ROBERT. Line 17 of article, *for* 'thirty-two' *read* 'twelve.'

CAMIDGE, JOHN. P. 449*b*, line 8 from bottom, delete the sentence beginning 'The present organ of the cathedral.'

CARILLON. P. 465*b*, line 16, after 'Malines' *read* '45 bells.' Add the following to list of carillons: —

| | | | | |
|---|---|---|---|---|
| Belgium — | Courtral . . . . . | 47 | bells | |
| Holland — | Utrecht . . . . . | 47 | " | |
| " | Middleburg . . . . | 41 | " | |
| England — | Cattistock . . . . | 35 | " | Constructed with clavier on the Continental system. |
| " | Eaton Hall . . . | 28 | " | |
| " | Bournville . . . . | 22 | " | |
| " | Loughborough / The Bell Foundry | 37 | " | |
| Scotland — | Aberdeen . . . . | 37 | " | |

For further particulars as to carillon construction and carillon-playing, see *Proceedings of the Musical Association*, 1904–1905, pp. 49–51.

For footnote in same column read, 'The Louvain carillon differs from that at Cattistock in the number, weight, and pitch of the bells. The Cattistock bells were made by Van Aerschodt of Louvain (33 in 1882, 2 in 1899 — total 35). Denyn and Somers of Malines did the whole of the work in connection with the clavier and the chime-tune barrel. The clock (with quarter-chime movement) was put up in 1881 by Gillett and Bland.' P. 468, above musical example, *for* '7 tons' *read* '8 tons $2\frac{3}{4}$ cwts.'

At end of article add: The most recent invention in carillon machinery (1904) has been made by Messrs. Smith and Sons of Derby, and erected at Bournville, Belfast, etc.

Each hammer — or set of hammers — has its own special mechanism driven by a separate weight instead of the motive power required being derived from one source, as is the case with other machines. Consequently the weights are so adjusted that the driving-power is at all times more than adequate for the proper working of the hammers, individually and collectively. However great the demand, it never makes the smallest difference in the efficient working of all the parts, thus securing perfect time in the playing of the tunes.

This is a decided advance, and with such a mechanism almost anything can be played, although it is undesirable to set very quick tunes on the chime-barrel. The reasons for this are obvious when the difficulties are considered: the bells are very often in most awkward positions, some are near and some far away from the carillon machine; the hammers vary much in weight, the connections between the machine and the hammers are of different lengths, etc., — all these are by no means easy to overcome when the chimes must sound notes correctly to the fractional part of a second. W. W. S.

CARNAVAL DE VENISE. P. 470*b*, last sentence but one, substitute: In England it was for long known to the words

> O come to me when daylight sets,
> Sweet, then come to me,

as adapted in Thomas Moore's 'National Airs,' 1818.

CARSE, A. VON AHN, was born at Newcastle-on-Tyne, May 19, 1878. He received his musical education chiefly at the Royal Academy of Music, where he studied composition under Mr. F. Corder, and held the Macfarren scholarship. He was made an associate in 1902. He has been engaged chiefly in teaching, but in spite of this the list of his compositions is considerable. It includes a cantata, 'The Lay of the Brown Rosary,' which was first performed at the Queen's Hall in March 1902. But the greater part of his important work is orchestral. The following have received public performance: 'The Death of Tintagiles' (St. George's Hall, July, 1902); 'Prelude to Manfred' (Philharmonic Society, March 1904); Concert Overture in D (London Symphony Orchestra, December 1904); Symphonic Poem, 'In a Balcony' (Promenade Concert, August 26, 1905); and a Symphony in C minor (Patron's Fund Concert, July 3, 1906). A second Symphony in G minor, played at the Royal College of Music Students' Concert, Nov. 19, 1908, was revised and produced at the Newcastle Festival of 1909. Mr. Carse has also written songs and chamber music, and has made a speciality of easy pieces suitable for teaching purposes. G. S. K. B.

CARTER, THOMAS. Line 23 of article, *for* '1772' *read* '1770.' Three lines from end *for* 'Oct. 16' *read* 'Oct. 12.' W. H. G. F.

CARUSO, ENRICO, the most popular tenor now before the public, was born at Naples, Feb. 25, 1873. One of a very large family, he was, like many famous Italian singers before him, brought up amid rather humble surroundings. After studying singing from 1891 under Guglielmo Vergine, he made a modest début on the stage in 1895. He gradually gained favour, and established his position in Italy, when in 1899 he created at Milan the part of Loris in Giordano's 'Fedora.' He also created the tenor parts in Cilèa's 'Adriana Lecouvreur,' Franchetti's 'Germania,' and other operas. Still little was heard of him in London till 1902, when he sang with brilliant success at Monte Carlo with Madame Melba in Puccini's 'Bohème.' He came to Covent Garden in the same year, appearing first (May 14) as the Duke in 'Rigoletto.' His success with the audience was unmistakable, but not every one in the theatre on that memorable night realised his possibilities. He had not been heralded to any extent, and in one London paper the next morning his performance was dismissed with the bald statement that 'the part of the Duke was carefully sung by M. Caruso.' During the season Caruso earned more and more applause every time he was heard, but he did not at once cause a rush to the box office. Among other things he sang in the last act of 'Lucia di Lammermoor.' An engagement in America kept him away from London in 1903, but he was back at Covent Garden the following year, and from that time dates his immense popularity. His Rodolfo in 'La Bohème' did more, perhaps, than any other part to establish his fame in London, and incidentally he and Madame Melba made Puccini's opera the draw it now is in this country. Including one autumn season, in which he met with striking success in Puccini's 'Manon Lescaut,' Caruso sang regularly at Covent Garden down to 1907. In 1908, however, he did not appear. As the result of his triumphs at the Metropolitan Opera-House, New York, he had bound himself by an inclusive contract to Conried, and the Covent Garden Syndicate would not pay the terms demanded for his services. Apart from a charity concert at the Albert Hall, he was only heard in London in 1908 at private entertainments, and in the winter he returned to New York. He was the first to play the part of Pinkerton in 'Madame Butterfly' in London, but while singing the music to perfection, he looked strangely unlike an American naval officer. In its combination of power and sweetness Caruso's voice has not been equalled in this generation. Moreover, the singer has made the most of nature's abundant gifts. His breath control is so complete that he can deliver the longest phrase without any sugges-

tion of being at the end of his resources. It is this easy power, together with a luscious beauty of tone, that has made him the prime favourite among the men singers of his day. He is equally at home in the passion of Canio's lament in 'Pagliacci' and in the tranquil charm of the duet in the dungeon at the end of 'Aida.' Though the stage is his true vocation, Caruso sings with no loss of effect in the concert room, as those can testify who have heard him give 'Mattinata' and other of Tosti's songs. Towards the end of the American season of 1908–9 Caruso suffered a temporary failure of voice and could not finish his engagement. On his return to Europe he had to undergo a throat operation, and after a period of rest his voice returned with undiminished powers. In the autumn of 1909 he sang at a concert at the Albert Hall, and undertook a short tour in the provinces. His success in New York in the winter was quite as great as in previous seasons. S. H. P.

CASENTINI. Line 6 of article, *for* '1893' *read* '1793.'

CASTRUCCI, Pietro. Line 2, *for* '1689' *read* '1679.' P. 479*a*, add the date of death, Feb. 29, 1751/52. See the *Musical Times* for 1904, p. 640. W. H. G. F.

CATALANI, Alfredo. Add that 'Loreley' was given at Covent Garden, July 12, 1907.

CATALANI. Add that she sang at the York Festival of 1823, gave four concerts in the Argyll Rooms, London, in May 1825, and sang at Belfast in June 1829. W. H. G. F.

CATCH. P. 482, in the list, add, under date 1651, Playford's 'Musical Banquet.'

CATLEY, Anne. P. 486*b*, top line, *for* '1793' *read* '1763.'

CAVALLINI, P. 489*a*, line 3, *for* '1873' *read* '1874.'

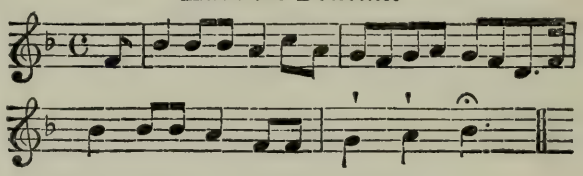
CHANSON. Add, among books, Julien Tiersot's *Histoire de la Chanson Populaire en France*, 1889.

CHANTY, or SHANTY. A song used chiefly by sailors to give time to the pulling of a rope, or other matter where a united exertion is essential. It is doubtful as to derivation, whether from the French root, 'chant,' or whether by reason of its coming from a section of men in the 'lumber' trade in America or Canada, who, living in 'shanties' or roughly built wooden huts, are sometimes called 'Shanty men.' In American publications the spelling 'Shanty' for the song is generally employed.

It must be also noticed that most of the modern 'Chanties' appear to have crossed the Atlantic and to have a distinctly American influence.

The sailor's 'Chanty' is different in all respects from the song he sings to amuse himself or his comrades. It is a *work* song and not a play song. The Chanty must now be almost spoken of in the past tense, as an obsolete portion of sea life, for the use of steam has obviated much of the pulling and hauling on ships. In steamers sails are seldom used, and the raising of the anchor, the pumping of the bilgewater from the ship, with many other things that formerly were done by manual labour are now the work of the donkey-engine. In the old sailing vessels where every sail had to be raised by hand, many a time with the wind pulling adversely at the canvas, the task of a ship's crew was no light affair. The mate, probably seeing the futile efforts of the men to raise the heavy-yard, would call for a Chanty. This would be responded to by the 'Chanty-man,' as the general leader was usually called. He would sing some kind of familiar nonsense-verses, the crew joining in with a recognised chorus, at certain words where the united pull would come, as for instance: —

*Haul the Bowline.*



*Solo.* — We'll haul on the bowline
So early in the morning.
We'll haul on the bowline
The bowline haul.
*Chorus.* — We'll haul on the bowline
The bully ship's a-rolling.
We'll haul on the bowline
The bowline haul, etc.

The musical rhythm is found to be a great help in getting the united effort at the required instant.

Chanties are divided into different classes. One of them is recognised as the 'bunt' chanty, which is or was used in reefing sail. The men on the yard with their feet in the footropes have to pull in the 'bunt' or loose sail, reefing it by knotting together the reef lines attached to the sail. The general bunt chant was

We'll tauten the bunt, and we'll furl, hey!
And pay Paddy Doyle for his boots.

The pumping chanties were generally more of a connected narrative song, as the pumping was merely a monotonous up and down motion, required a prolonged rather than a great strain. This may be said of the capstan chanties, the men walking round the capstan and thrusting against the capstan bars to raise the anchor.

While many of these chanties are universal in English-speaking ships, yet there are considerable differences in the tunes and versions of the words used.

The familiar ones are: 'Whisky for my Johnnie,' 'The Rio Grande,' 'The Wide Missouri,' 'Reuben Ranzo,' 'Old Storm Along,' 'Blow the man down,' 'Tom's gone to Ilo,' and some others. As before stated, there are a great number that mention American localities,

'Mobile Bay,' 'The Banks of the Sacramento,' and others, which have emanated from America and got diffused among ships.

'Leave her, Johnnie, leave her,' is sometimes used as a Chanty, but its original purpose was to describe in doggerel verse the character of the vessel and its officers as the men were paid off. For instance it might run: —

> Oh, the captain he is a very good man,
> Leave her, Johnnie, leave her,
> But the mate isn't worth an old tin pan,
> Sing leave her, Johnnie, leave her,

and so forth. 'Outward Bound,' commencing:

> To Liverpool docks we bade adieu
> To Sall, and Susie, and Kitty too.
> The anchor's weigh'd, the sail's unfurl'd
> We're bound to cross the watery world.
> For don't you see we're outward bound,
> Hurrah! we're outward bound, etc.,

may be used as a Capstan Chanty. The docks mentioned will, of course, vary with the port of departure. 'Chanties,' though not so named, have been in use in all nations, savage and civilised, for the same purpose that the British Chanty is, or was, employed, to give a measured rhythm for the pulling of oars and other matters connected with the working of a vessel. The Nile boat-songs, the Italian barcaroles, the Highland boat-songs as well as the Chinese, and Canadian have all had odd specimens musically noted down.

The sailors' Chanty has been dealt with in American and English magazine articles, while Miss L. A. Smith's 'Music of the Waters' contains an interesting collection of this class of music. The reader may also refer to Mr. Ferris Tozer's 'Sailors' Songs and Chanties' (Boosey), and to 'Old Sea Chanties, collected and arranged by John Bradford and Arthur Fagge' (Metzler). F. K.

CHAPPLE, Samuel. Line 4 from end, *for* 'upwards of ' *read* 'nearly.'

CHARKE, Richard, an English violinist and composer. He succeeded Richard Jones as first violin at Drury Lane before, or about, 1740. He married Charlotte, the youngest daughter of Colley Cibber, whom he ill-treated, the full account of which treatment is set forth in a book published by her in 1755. He emigrated to Jamaica, where he died in the prime of life. Hawkins credits him with being the first to compose 'Medley Overtures,' *i.e.* compiled from passages taken from other works, principally popular airs. 'Charke's Hornpipe' is one of the few compositions which survived him. Burney mentioned that Charke was a dancing master, and an actor, a man of humour, and an excellent performer on the violin. F. K.

CHARPENTIER, Gustave. P. 505*b*, line 28, add that 'Impressions fausses' was given at a Colonne Concert in Paris, March 3, 1895. Line 30, *for* 'not yet performed' *read* 'performed at Lille, June 5, and in Paris, July 24, 1898.' Line 37, add that 'Louise' was given at Covent Garden, June 18, 1909.

CHERUBINI. P. 509*b*, line 21 from bottom, *for* 'second' *read* 'fifth'; (he was in London in 1784, 1785, 1786, 1787, and 1815).

CHOIR ORGAN. Line 19, *for* 'Small' *read* 'Swell.'

CHOPIN. Correct names to 'Frédéric François,' and as to date of birth, the discovery of the certificate establishes the fact that it was Feb. 22, 1810. Delete, accordingly, the footnote on p. 519, and line 10 from bottom of first column of p. 523.

CHORALE. P. 527*a*, lines 32, etc., note that Goudimel merely harmonised the tunes (see second column of page). The 'Old Hundredth' had appeared in 1551. Col. 2, lines 34–35, must be modified, as the counterpoint is not always 'note against note'; some are in florid counterpoint, and seventeen, not 'twelve,' as in text, have the melody in the superius part.

CHORALE-ARRANGEMENTS. P. 529*a*, line 14, *for* 'theory' *read* 'theme.' Col. 2, lines 4 and 5 are to be corrected, as the preludial matter is, of course, not independent of the chorale.

CILÈA, Francesco, was born at Palmi, in Calabria, on July 29, 1866. His parents were Giuseppe Cilèa, an advocate, and Felicità Grillo. Although passionately devoted to music from his earliest years, he received no regular instruction, until at the age of nine he was fortunate enough to enlist the sympathy of Francesco Florimo, the friend of Verdi, and the librarian at the Conservatorio of Naples. To Florimo he played two of his own compositions, a Nocturne and a Mazurka, and impressed the great man so favourably that the latter strongly recommended his parents to devote him to a musical career. The elder Cilèa, though he had destined his son for the law, allowed himself to be persuaded, and the boy was sent a year later to a *Liceo-convitto* at Naples, where he devoted himself ardently to the study of the pianoforte. In 1881 he entered the Naples Conservatorio, where he studied the pianoforte with Beniamino Cesi, and counterpoint and composition with Paolo Serrao. His scholastic career was brilliant, and several works written *in statu pupillari* were performed with much success, notably an orchestral Suite in four movements and a trio for violin, violoncello, and pianoforte. In 1889, while still at the Conservatorio, he produced his first opera, 'Gina,' a work in three acts, to a libretto by Golisciani. Its success was so marked that Sonzogno, the publisher, commissioned the young composer to write another opera in three acts, 'La Tilda,' which was produced at the Pagliano Theatre, in Florence, in April 1892, and was received with much favour. Cilèa's operatic successes did not wean him entirely from instrumental com-

position. He continued to write much for the pianoforte, and in 1894 produced a Sonata for violoncello and pianoforte. In 1896 his 'L'Arlesiana,' an opera in three acts, founded upon Alphonse Daudet's famous drama, was produced at the Teatro Lirico, Milan. The music was charming, and the composer's clever use of folk-tunes was much admired, but the libretto was poorly constructed and the opera was not very successful. In 1896 Cilèa was appointed professor at the R. Istituto Musicale at Florence, where he remained until 1904. His next opera was 'Adriana Lecouvreur,' written to a libretto drawn by Colautti from Scribe's well-known play. This was produced at the Teatro Lirico, Milan, in November 1902. 'Adriana' first carried his fame beyond the Alps. It was produced at Covent Garden in November 1904, and was revived in 1905 and 1906. Though not conspicuous for dramatic power, it is a work of decided charm and accomplishment. The lighter scenes, in particular, are very cleverly handled, and show welcome signs of the genial influence of Verdi's 'Falstaff.' Cilèa's latest opera, 'Gloria,' written to a libretto by Colautti, was produced with emphatic success on April 15, 1907, at the Scala Theatre, Milan. Cilèa is unquestionably one of the ablest of the younger composers of Italy. His talent is not robust, but his vein of melody is pleasing if not strikingly original, and as regards refinement and musicianship he is far in advance of many of his more famous compatriots. R. A. S.

CLARKE, John (Clarke-Whitfeld). P. 547*b*, line 8, *for* 'took' *read* 'was given by private grace.' W. H. G. F.

CLAUSS-SZARVADY, Mme. Add that she died in Sept. 1907.

CLAVICHORD. P. 548*b*, line 23, add that an earlier illustration than Virdung's is to be found in a 'Wunderbuch' at Weimar, dating from about 1450.

CLAVICYTHERIUM. Add that Signor Alessandro Kraus, figlio, of Florence, has lately issued a pamphlet, in English, describing the very interesting 'One-Keyboarded Clavicytherium' in the Kraus Collection (1910), giving a photograph of the instrument.

CLEF. P. 553, the derivation of the G clef is to be altered, as Mr. Frank Kidson has shown (*Musical Times*, 1908, p. 443) that the G or Treble clef is formed, not from the letter G alone, but from a combination of G and S, 'Gs,' standing for the 'G sol' of the hexachords.

CLOCKING, or CLAPPERING. Tying the bell rope to the clapper for the purpose of chiming, *i.e.* pulling the clapper to strike the bell instead of moving the bell in the usual way. It is a most pernicious practice, and if persisted in eventually cracks the bell. Some of the finest old bells have been ruined in this way. W. W. S.

COATES, John, was born at Girlington, near Bradford, June 29, 1865. It may truly be said that he was marked out for a musical career from his early childhood. His father, Richard Coates, was choirmaster at Girlington Church, and in the choir the future singer was first heard at the age of five. Two years later he joined the choir of St. Jude's, Bradford, becoming in due course the chief treble. His first teachers were his father and mother — both excellent amateur singers, — his uncle, J. G. Walton, and J. H. Dixon, the organist of St. Jude's. He was so well grounded in the rudiments that as a boy he could read any church music at sight. Owing to the death of his father he had to leave Bradford Grammar School earlier than he otherwise would have done, going into an office when thirteen. It is worthy of note that he sang treble till he was nearly seventeen. Always having the idea of a stage career before him, Coates, as a young man, did a good deal of operatic work as an amateur. About this time he profited by instruction from Robert Burton, conductor of the Bradford Festival Choral Society, and after Burton's death from Dr. Bridge of Chester, who succeeded to the post. Coates had intended going to Italy to study, but, as he says, spent the money he had saved for that purpose in getting married in 1890. While still engaged in business, he sang Valentine in 'Faust' for the Carl Rosa Company at Manchester and Liverpool, but without success. Then in Sept. 1893 he put his fate to the touch, going up to London quite unknown. He took lessons from Mr. Shakespeare, and, as different opinions have been expressed on the point, it may be interesting to state that that master pronounced his voice a tenor. Getting a hearing from D'Oyly Carte, Coates made an appearance at the Savoy Theatre in 'Utopia Limited,' and was forthwith engaged to tour in America with that opera. During a second visit to America he sang in 'An Artist's Model,' and then followed several years of regular work in musical comedy in London and the Provinces. It was while he was still singing baritone that he was engaged to bring out Sullivan's 'Absent-minded Beggar' at the Alhambra Theatre in Nov. 1899. Convinced that he was a tenor and not a baritone, Coates at length took a bold step, giving up his engagements and studying a variety of tenor parts in private. Starting his career all over again he had a very hard struggle, but fortune changed when, in Nov. 1900, he sang in 'The Gay Pretenders' at the Globe Theatre. The work failed, but Coates was warmly praised by the London Press. In the summer of 1901 he created the part of Claudio in Stanford's 'Much Ado About Nothing,' and made a genuine success, both as singer and actor. His appearance at Covent Garden was the turning-point of Coates's life. Singing at Leeds in the autumn

of the same year, he was fairly launched as a festival tenor. At the Birmingham Festival in 1903 he was the St. John in the first performance of 'The Apostles'; and three years later at Birmingham he was entrusted with the tenor music at the production of 'The Kingdom' and the first part of Granville Bantock's 'Omar Khayyam.' He also sang in the second part of 'Omar Khayyam'—produced at the Cardiff Festival of 1907 — and in the third part, at Birmingham in 1909. As an opera-singer Coates has had more opportunities in Germany than in England, but he was with the Moody-Manners Company throughout the season of 1907–8, singing many important parts; he was principal tenor in Mr. Beecham's season at His Majesty's Theatre, 1910.

It would be flattery to claim for John Coates the sheer beauty of voice that distinguished Reeves, Maas, and Edward Lloyd, but of the art of vocal declamation he is a master. His enunciation is a model of distinctness, and, whatever the subject-matter, he expresses every shade of meaning that is to be found in the words. His command of varying moods was convincingly shown at the recitals he gave at the Bechstein Hall in 1906, when his programmes covered a very wide range of music, both old and new. As an oratorio singer his greatest success has been gained in Elgar's 'Dream of Gerontius.' It was his good fortune to become associated with the work directly the ill-effects of the imperfect first performance at Birmingham in 1900 had been counteracted by a successful production at Düsseldorf. Since then he has sung in it many times, notably at the Cincinnati Festival in 1906, the Elgar Festival at Covent Garden, and the Hallé concerts at Manchester. S. H. P.

COCCIA, Carlo. Line 9 from end, *for* '1814' *read* '1844.'

COENEN, Franz. Add that he died at Leyden in Feb. 1904.

COLD AND RAW. An English tune popular from the middle of the 17th century to nearly the end of the 18th. It is now best remembered in connection with an anecdote of Henry Purcell. The air is known under many names, one of the earliest being 'Stingo, or Oyle of Barley,' perhaps belonging to a song which, as 'A Cup of Old Stingo,' is printed in 'Merry Drollery Complete.' As the tune gained in favour its title changed accordingly as the ballad fitted to it remained in vogue. Thus we get 'The Country Lass' ('Although I be a Country Lass') and 'Cold and Raw.' This latter is the beginning of a song by D'Urfey called 'The Farmer's Daughter,' to be found in 'Comes Amoris,' 1688, and in different editions of 'Pills.' In Scotland the tune sustained much alteration, and a version named 'Up in the Morning Early' is printed in M'Gibbon's third 'Collection,' 1755.

Under the name 'Cold and Raw' the air was greatly used, and Sir John Hawkins, in his *History of Music*, mentions that it was a favourite with Queen Mary, the Consort of William III., and furnishes an anecdote to the effect that upon one occasion, while Henry Purcell, Mrs. Arabella Hunt, and Mr. Gosling attended her, she tired of Purcell's compositions, and asked Mrs. Hunt to sing her the ballad 'Cold and Raw.' Purcell (according to Hawkins), being affronted, made the tune the bass of an air in her next birthday ode, 1692 ('May her blest example,' see *Orpheus Britannicus*, vol. ii. 1702).

As 'Stingo, or Oyle of Barley' the air is printed in Playford's 'Dancing Master' from the first (1650–51) edition to 1690, when the name is changed to 'Cold and Raw,' and it follows onwards thus to the last (1728) edition. In 1688 the song 'Lilliburlero' (see Lilliburlero, vol. ii. p. 732) was set to the air, and this was probably the original vehicle for that famous political lyric. In Johnson's 'Scots Musical Museum,' vol. ii. 1788, is a song to the air, said by Stenhouse to be written by Burns, and stated in the music volume to be an old song with additions. It is entitled 'Up in the morning early,' and begins 'Cauld blaws the wind from east to west.' A later song of great popularity was by John Hamilton, which may be seen in most Scottish collections. F. K.

COLLECTIONS OF MUSIC. Add Kade's 'Beilagen zu Ambros.'

COLONNE, Édouard. Add that he died in Paris, March 28, 1910.

COMIN' THROUGH THE RYE. A song which has attained a considerable amount of popularity, whose origin has been a matter of dispute. Though commonly regarded as of Scots origin, a claim has been made for it as an English production. So far as can be gathered at this distance of time the facts are these:—

A song beginning:

> If a body meet a body going to the fair;
> If a body kiss a body need a body care?

was sung in a pantomime performed at the Royal Circus in the season of 1795–96. The song was sung by a Mrs. Henley, and the pantomime was named 'Harlequin Mariner.' The musical part was composed and arranged by J. Sanderson, and the dialogue by a Mr. Cross, the two being accustomed to collaborate in such pieces.

William Chappell asserts in 'Popular Music of the Olden Time,' p. 795, that James Johnson, the editor of the 'Scots Musical Museum,' took the song for his fifth volume (1797) from the English source, and turned it into a Scottish form by the alteration of some words, as

> Gin a body meet a body comin' thro' the rye;
> Gin a body kiss a body need a body cry?

It may be mentioned that the English version was entered at Stationers' Hall, by Broderip

& Wilkinson, the London music-publishers, on June 29, 1796.

The late Mr. John Glen, a man with a unique knowledge of Scottish musical bibliography, maintains in his *Early Scottish Melodies*, 1900, p. 57, that the alteration has been made from Scotch into English, and not *vice versa*. He says John Watlen, an Edinburgh musician and music-publisher, had already issued the Scotch version in his series of 'Old Scots Songs,' commenced in August 1793, and published at intervals of two months. The song in question is in the 8th number, thus appearing (or being due to appear) in August 1794.

The conclusion of the present writer, founded on much evidence, too bulky to set forth in the limited space a dictionary affords, is that the song and air had been current in Scotland in one or more forms, not altogether refined, before Cross and Sanderson invented their pantomime of 1796, and that Cross, very judiciously, altered the words from the Scotch form, made additions, and by so doing produced a satisfactory song for an English audience. The writer also, in a contemporary music sheet before him, in his possession, finds that Sanderson simply claimed to have adapted the tune. The title of the music sheet runs: 'If a Body meet a Body, sung by Mrs. Henley at the Royal Circus.[1] In the favourite new Pantomime called Harlequin Mariner. The music adapted by J. Sanderson: the words by Mr. Cross. . . . Longman, Clementi & Co., 26 Cheapside.'

In 'The Musical Repository,' Glasgow, 1799, there is a fourth verse to the original song of a not over refined cast.

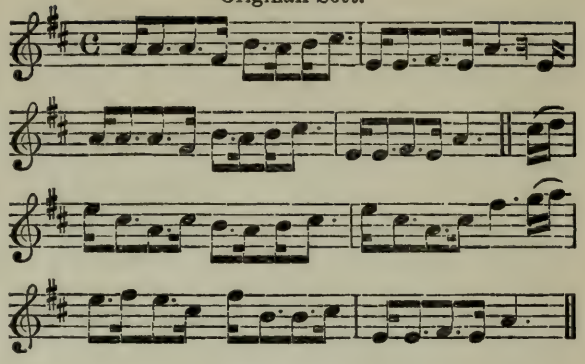
The song and tune, both Scotch and English versions, having obtained great popularity, many versions and parodies became current. One was 'If a Body loves a Body,' sung by Mrs. Franklin about 1801–2. Another song to the air which was much sung about the end of the 18th century was

O dinna ask me gin I lo'e ye.
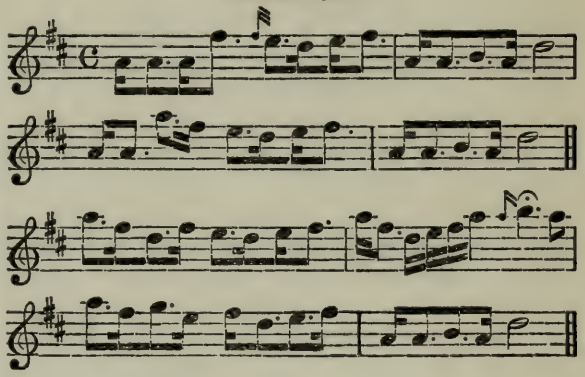
In Johnson's 'Museum,' vol. v. (1797) two 'setts' of the song are given, the first described (no doubt incorrectly) as written for this work by Robert Burns.' In an early music sheet in possession of the writer, published probably before Johnson's version, are the same two sets marked as 'Modern Sett' and 'Original Sett.' This sheet is published by N. Stewart & Co., 37 South Bridge Street, Edinburgh. As the reader may like to see the form in which the tune stood at the end of the 18th century, the two versions are here given from the Stewart music sheet:

*Coming thro' the Rye.*

'Originall Sett.'



'Modern Sett.'



It is quite obvious that to find the original source of the tune we have to turn to the early Scotch reels and strathspeys. The form and phrasing is common both to 'Auld Lang Syne' and to 'Comin' through the Rye.' 'The Miller's Daughter,' or, as it is sometimes called, 'The Miller's Wedding,' in Bremner's 'Reels and Country Dances,' 1759, and Angus Cumming's 'Old Highland Reels,' 1780, and elsewhere, may be called an original to either. Some other reels having, from necessity, the 'syncopated snap' characteristic of the strathspey reel, might also be called prototypes. F. K.

COMUS. A masque, written by John Milton, and performed on Michaelmas night, 1634, at Ludlow Castle, the residence of the Earl of Bridgewater. The story of 'Comus' is said to have some foundation in adventures happening to the children of Lord Bridgewater. Henry Lawes was music-teacher to the family, and it was doubtless at his instigation that his friend, John Milton, undertook the work. Lawes set the masque to music, and took a character in it, while Lord Bridgewater's children, although only twelve, thirteen, and even less, in age, filled the remaining parts. The masque, under the editorship of Lawes, was published anonymously in 1637, its authorship only being declared in the 1645 edition.

The music remained unpublished in manuscript in the British Museum library, until 1904, when the Mermaid Society undertook its publication, and performances of the masque, with the original music, were given in London and the provinces. Hawkins and Burney, in

[1] The Royal Circus was on the Surrey side of the river, and was originally built by Charles Dibdin about 1782 on land belonging to a Col. West, who with others who advanced money became proprietors, Dibdin being appointed manager for life with one fourth of profits. The circus was intended to combine equestrian acts with stage productions, and Dibdin wrote a large number of pieces for it, in which Mrs. Bland, as Miss Romanzini, first won her laurels. Dibdin retired from the concern in 1785, and the place afterwards became the Surrey Theatre.

their *Histories of Music*, have both given one song, 'Sweet Echo,' Burney making severe comment on Lawes's setting of the song.

In 1738, one hundred and four years after the original production, another version of 'Comus' was given to the public. It was in this that Thomas Augustine Arne first gave proof of his full talents.

Milton's masque was adapted for stage requirements by Dr. Dalton, and the piece was presented at Drury Lane in the year above named, 1738. It was an immediate success, and at once established Arne's reputation. Beard, Mrs. Clive, and Mrs. Arne were the singers who took the characters. Arne published the masque in folio, in 1740, and marked it as his 'Opera prima.' The imprint stands 'Printed by William Smith, at the Musick Shop in Middle Row, Holborn, near Holborn Barrs; and sold by the author at his House, No. 17 in Craven Buildings, Drury Lane.' Songs from Arne's 'Comus' enjoyed a long popularity.

Another adaptation of Milton's 'Comus' was made by George Colman, and acted at Covent Garden and the Haymarket theatres in 1772; it was not a success, although probably Dr. Arne's music was employed. F. K.

CONCERTO GROSSO. P. 580*a*, line 28. Correct the statement that Handel's 'double concerto' is incomplete; the missing part is in the Fitzwilliam Museum at Cambridge.

COOKE, Nathaniel. Add date of death at Bosham, April 5, 1827.

COOKE, T. S. P. 597*a*, last line but one of the list of pieces, *for* 'Airs' *read* 'Acis.'

COPERARIO. Line 15 from end, *for* '1614' *read* '1613,' and, three lines below, *for* 'the same' *read* 'the following.'

CORBETT, Francisque. Line 8 from end, add that he was in London, and was heard by Evelyn, in 1674 and 1682.

CORNELIUS, Peter. Add that a complete edition of his compositions in five volumes was undertaken by Breitkopf und Härtel, in 1905, under the editorship of Max Hasse, and the same publishers issue his letters and literary works in four volumes.

CORRI, Domenico. P. 610*a*, line 6 from end, *for* '1819, and from 1821,' *read* '1821, and from 1826.'

COSSMANN, Bernhard. Add that he died at Frankfort, May 7, 1910.

COSTA, Sir M. Last line but two, *for* 'London' *read* 'Hove.'

COSYN, Benjamin. Add that he was pensioned off in 1644, but the date of death is not known. See *Musical Times*, 1903, pp. 780, 781.

COTTON, John. See Haberl's *Jahrbuch*, 1888.

CROSSLEY, Ada. P. 640*a*, last line, *for* 'Farraville' *read* 'Tarraville.' Add that she married Mr. Francis Muecke, F.R.C.S., on April 11, 1905.

CRUVELLI, Jeanne Sophie Charlotte. Add that she died at Nice, Nov. 13, 1907.

# D

DALE, Benjamin James, was born at Crouch Hill, N., July 17, 1885. His musical education was carried out chiefly at the Royal Academy of Music, where he studied the pianoforte under Mr. Herbert Lake and Mr. Howard Jones, the organ under Mr. Lemare and Dr. H. W. Richards, and composition under Professor Corder. Since that time he has held two organist's appointments, the latter one being at St. Luke's, West Holloway. Perhaps his best-known composition is the Pianoforte Sonata in D minor, which has been played in many places both at home and abroad. His orchestral works include a Symphony in A, two Overtures, and a Concert-Piece in G minor for organ and orchestra. G. S. K. B.

DALLAM. P. 654*a*, line 27, *for* '1898' *read* '1893.'

DAMAN, William. Line 4 of article, *for* 'about forty' *read* 'seventy-nine.' Slight errors in the titles here given are referred to in *Musical Times*, 1907, p. 457. The exact title of the 'Second Book' is: 'The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions; conteining all the tunes of Dauid's Psalmes, as they are ordinarily soung in the Church; most excellently by him composed into four parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne Gent. Printed by T. Este, the assigné of W. Byrd. 1591.'

DANCLA, J. B. C. Add that he died at Tunis, Nov. 8 or 9, 1907.

DANNREUTHER, Edward George. Add that he died Feb. 12, 1905.

DAUBLAINE ET CALLINET. Add that Joseph Merlin died at Nancy, July 10, 1905.

DAVID. P. 667*b*, *for* line 18, *read* 'His son, Peter Julius Paul David, born August 4, 1840.'

DAVIES, Henry Walford. Add to list of compositions: —

Op.
18. Six Songs.
19. Eight Nursery Rhymes for vocal quartet with accompaniment.
20. Lift up your Hearts. Sacred Symphony, soli, chorus, and orchestra. Hereford Festival, 1906.
21. Holiday Tunes for orchestra.
22. England's Pleasant Land, for unaccompanied chorus.
23. New Nursery Rhymes for vocal quartet.

24. Songs of a Day, for six voices, strings, two flutes, horn and piano.
25. The Long Journey, Song Cycle.
26. Grace to you and Peace, motet.
27. Ode on Time, Milton Centenary, 1908. For solo, chorus, and orchestra.
28. Noble Numbers, for soli, chorus, and orchestra. Hereford Festival, 1909.
29. Sacred Lullabies and other songs.
30. Peter Pan, suite for string quartet.
31. Festal Overture. Lincoln Festival, 1910.
32. Symphony (unfinished 1910).

Without opus-number: —

Humpty Dumpty, children's cantata. Morecambe, 1908.
Solemn Melody for strings and organ. Milton Celebration, 1908.
Various hymns and short pieces for mixed choir.
An adaptation of Merbecke's Te Deum, Benedictus, Magnificat and Nunc Dimittis. Unpublished.

Add that in 1907 he resigned the conductorship of the Bach Choir owing to ill-health, and was succeeded by Dr. H. P. Allen.

DAVIS, JOHN DAVID, was born at Edgbaston, Oct. 22, 1869. At the age of sixteen he was sent to Frankfort-on-the-Main to learn German, this being by way of preparation for a commercial career, and incidentally entered the Raff Conversatorium of Music. The following year he went to Brussels to learn French; shortly after this, having obtained his parents' consent to adopt music as a profession, he became a member of the Brussels Conservatoire; here he remained several years, studying composition and the piano under Professor Zarembski, and late under Professor Leopold Wallner. He was also under De Greef for pianoforte and F. Kufferath for counterpoint. In 1889 he returned to Birmingham and took up composition and teaching; in 1893 he joined the teaching staff of the Midland Institute, but in 1904 was compelled by ill-health to resign. An opera, 'The Zaporognes,' was given in 1903 at the National Flemish Theatre in Antwerp under the title of 'The Cossacks.' Among his orchestral works are:

Symphonic Variations and Finale. Produced at a Charles Williams Orchestral Concert, Queen's Hall, in 1905, also at Promenade Concerts in Birmingham.
'The Cenci,' a symphonic ballade, after Shelley. Produced at Birmingham, and given at Bournemouth and elsewhere.
'The Maid of Astolat,' symphonic poem. Produced at Birmingham; subsequently performed at the Albert Hall under Mr. Landon Ronald, at Bournemouth and Eastbourne, and at Liverpool, under Dr. Cowen.
'Germania,' a concert overture. Produced by the Birmingham Festival Choral Society.
'Miniatures,' a suite for small orchestra. Produced by Mr. Henry Wood at a Promenade Concert, and given under Mr. Dan Godfrey, at Bournemouth.
Prelude to Maeterlinck's 'L'Intruse.'
'Elegy' for small orchestra. Antwerp and Birmingham.
'Song of Evening' for string orchestra.
'Coronation March' for full orchestra in G minor. A composition which received the prize of £100 offered by *The Artist* in 1902.

Among chamber compositions are: —

Quartet for strings in G minor.
Variations from Suite on a Londonderry Air, written by five composers, for string quartet.
'Song of Evening' for string quartet or quintet.
Two sonatas for piano and violin.
Pianoforte sonata in G minor.
Six pieces for piano and violin.
'Elegy' for violoncello and piano.
Arioso, Gavotte, and Trio for piano and violin.
Many piano pieces and songs, and three part-songs.

G. S. K. B.

DAY, JOHN. Lines 4–5 from end of article, *for* '1563, reprinted in 1565' *read* '1561, 1562, 1563, 1594, 1604, and 1611.' Footnote 1, *for* 'imprint' *read* 'imperfect.'

DEATH OF NELSON, THE. An English national song of great popularity. The words are by Samuel James Arnold, the son of Dr. Samuel Arnold, the musician, and occur in a comic opera, called 'The Americans,' acted at Drury Lane, April 27, 1811. The opera was condemned on its performance, by reason of the introduction of a Quaker slave-holder, but upon the withdrawal of this character it held the boards for some little time.

In performance the song was sung by a sailor, a part taken by John Braham, the composer of the music. A tomb, with a weeping figure of Brittania, was on the stage.

Arnold informed J. R. Planché that he had written the second line of the song as:

The saucy Frenchmen lay,

which the printers had turned into

We saw the Frenchmen lay,

and adhered to this reading, although Arnold had made the correction on the proof. (See an early number of *Notes and Queries*, as to this.) F. K.

DEBUSSY. Add that 'Pelléas et Mélisande' was given at Covent Garden on May 21, 1909; and his 'L'Enfant Prodigue,' produced at the Sheffield Festival of 1908, was given as an opera at Covent Garden, in Mr. Beecham's season, Feb. 28, 1910.

DEGREES IN MUSIC. Line 14 of article, add that the University of Dublin gave an honorary degree to Dr. John Clarke (Clarke-Whitfeld) in 1795.

DEITERS, HERMANN. Add that he died at Coblenz, May 11, 1907, having completed the fourth volume of the new edition of Thayer's *Beethoven*.

DELIUS, FREDERICK, was born in 1863 at Bradford, in Yorkshire, of German parents who had settled in England. His musical temperament developed early, and as a boy, he became tolerably proficient upon the violin; but his parents destined him for a mercantile career, and refused to allow him to devote himself to music. His distaste for a business life, however, was so profound that in his twentieth year he left home and established himself as an orange-planter in Florida. In this remote seclusion he devoted his leisure time to the study of music. He had no means of instruction, save books on the theory and history of music, and the scores of the great masters. Thus, like his contemporary, Sir Edward Elgar, he is self-taught. After a sojourn of several years in Florida he returned to Europe, and entered the Conservatorium at Leipzig, where he studied under Jadassohn and Reinecke, and came under the influence of Grieg, who was at that time residing at Leipzig. From 1890 Delius has lived principally in France, either in Paris or in the country town of Grez-sur-Loing (Seine et Loire). Delius's first published work, a 'Légende' for violin solo with orchestral accompaniment, dates from

1892. It was first performed at a concert of Delius's works given in London in 1899. This was followed by a fantasia-overture 'Over the Hills and Far Away' (1893), first performed under Dr. Haym at Elberfeld in 1897, and a pianoforte concerto in C minor (1897). The latter was first played at Elberfeld in 1904 by Professor Julius Buths under the conductorship of Dr. Haym, and repeated at Düsseldorf. The composer then subjected it to a drastic revision, and in its remodelled form it was played at a Promenade Concert in London in October 1907 by Herr Szanto. In 1897 Delius was invited by the Norwegian dramatist, Gunnar Heiberg, to write incidental music for his political play, 'Folkeraadet,' which was produced during the same year in Christiania amidst stormy scenes of protest and disapproval. Delius's satirical use of the Norwegian national anthem was ill taken by critics and public alike, and popular feeling was roused to such a point that at one performance a member of the audience actually fired several revolver shots at the composer, who was surveying the house from the proscenium curtain, happily without any result save that of terrifying a portion of the audience into hysterics. An orchestral suite drawn from the 'Folkeraadet' music was performed at the above-mentioned London concert in 1899. Meanwhile Delius was engaged upon an opera, 'Koanga' (1896–97), the libretto of which was drawn by Mr. C. F. Keary from Mr. G. W. Cable's novel, *The Grandissimes*. This was produced at the Elberfeld Stadttheater in 1904 under Herr Fritz Cassirer. His next works were two symphonic poems: 'Life's Dance' (1898), first performed at Düsseldorf in 1904 under Professor Buths; and 'Paris: the Song of a Great City' (1899–1900), produced by Dr. Haym at Elberfeld in the latter year, and first given in London under Mr. Thomas Beecham in 1908. From 1900 to 1902 Delius was engaged upon two operas, 'Romeo und Julia auf dem Dorfe,' and 'Margot la Rouge.' The first of these, which is in a prologue and three acts, was produced at the Berlin Komische Oper in 1907; and was given in English, with moderate success, during Mr. Beecham's season at Covent Garden, Feb. 22, 1910. The second, in one act, has not yet been performed. To these succeeded 'Appalachia,' a tone-poem for orchestra and chorus (1903), produced at the Lower Rhine Festival under Professor Buths in 1905, and first performed in London by Herr Cassirer in 1907; 'Sea-Drift' (1904), a setting of a poem by Walt Whitman for baritone solo, chorus, and orchestra, produced at the Tonkünstlerfest at Essen in 1906, and first performed in England at the Sheffield Festival of 1908 under Mr. Henry Wood; and 'A Mass of Life' (1905), an adaptation of selected passages from Nietzsche's 'Also sprach Zarathustra,' for soloists, chorus, and orchestra, first given in its entirety in London under Mr. Thomas Beecham in 1909. Delius's latest works are two symphonic poems, 'Brigg Fair,' first given in London under Mr. T. Beecham in 1908, and 'In a Summer Garden' which was conducted by the composer at a Philharmonic concert in the same year. Besides the above-mentioned works Delius has written numerous songs, chiefly to German words, most of which date from the earlier stages of his career. Many of these have beauty and character, though the composer's treatment of the voice is often somewhat experimental.

Delius is a solitary figure in the world of modern music. It is impossible to range him in the ranks of any given school. By reason of the circumstances of his birth and upbringing he stands apart from the main currents of musical influence, and he owes but little to any of the men who have done most to guide the onward course of modern music. Although his methods are fully as advanced with regard to harmony and form as those of any of his contemporaries, he appears to have moulded them for himself, not to have inherited them from any of his predecessors. From the later developments of Wagnerianism, as represented in the works of Strauss, he is as remote as from the 'atmospheric' experiments of Debussy and his fellows. One can detect traces of the influence of Grieg in some of his earlier compositions, but it is only in the most general sense that his maturer works can be said to owe anything to the initiative of other men. But if Delius, as regards his manner, is to a great extent 'orbed in isolation,' as regards his matter, he has proved himself susceptible to influences the most varied and diverse.

Delius stands, as it were, midway between the two schools into which the world of modern music is divided — the subjective, of which Elgar's symphony is a recent and characteristic product, in which music is used to express the composer's own thoughts, feelings, and aspirations; and the objective, the members of which seek in the world around them a motive for their art. Much of Delius's music is confessedly pictorial, but it is something much more as well. It is less a painting of nature herself, than a study of the influence of nature upon the human soul. Delius views nature, not with that 'innocence of eye' which was one of the catch words of the early impressionistic painters, but in the light of his own temperament, and it is the blending of the psychological with the pictorial element that gives to his music its peculiarly characteristic quality.

A musician so keenly alive to external influences has naturally been profoundly affected by the varied scenes in which his life has been passed. His early fantasia-overture, 'Over the Hills and Far Away,' was obviously

inspired by the moorland scenery of his native Yorkshire. His experience of the tropical luxuriance of Florida is reflected in his opera, 'Koanga,' a work in which the negro element plays an important part; and to a certain extent in 'Appalachia,' that remarkable work in which the virgin forests and mighty waters of America seem to speak. 'Paris' is a musical picture of the composer's impressions of the great city by night. It is no mere exercise in musical realism, though it displays a keen sense of pictorial effect. Rather is it a personal record of the feelings engendered by the contemplation of the sleeping city. It is a study of effects rather than of causes, and is thus a peculiarly characteristic example of Delius's attitude towards music, and of his employment of its resources. The same formula has served the composer in 'Brigg Fair' and 'In a Summer Garden.' The former of these is a carefully-wrought study in which the tranquil charm of pastoral England is transmuted into music of singularly poetic and eloquent quality; the latter, which approaches more closely to the merely picturesque than any of Delius's later compositions, is a vivid piece of landscape painting in which the composer's extraordinarily sensitive handling of the orchestra is triumphantly vindicated. Like most modern composers, Delius is happier with the orchestra than with the human voice, which in some of his works he is apt to treat in what may be called too instrumental a fashion. 'A Mass of Life,' his most ambitious choral work, suffers from a disconnected libretto, the author of which, Herr Cassirer, seems to have abandoned as impossible the idea of reducing Nietzsche's famous book into manageable limits, and to have contented himself with choosing those passages that seemed to lend themselves most readily to musical treatment without paying much attention to philosophical development. 'A Mass of Life' contains much striking and impressive music, but the general effect of the work, at any rate at a first hearing, is somewhat indefinite. In 'Sea-Drift,' on the other hand, Delius is at his best and strongest. Whitman's poem is open to the criticism that the author has given to the bird, whose lament for its lost mate forms the climax of the work, emotions such as certainly no bird, and perhaps few human beings, have ever experienced, and Delius's music carries the poignancy of anguish to still loftier heights. But Shelley's skylark and Keats's nightingale have established a precedent which must be respected, and the beauty of the music which Delius has allied to the passionate utterances of Whitman's 'feather'd guest from Alabama' is its own best apology.

Delius's music is as yet but little known in his native country, though Mr. Thomas Beecham has worked loyally on his behalf; but in Germany he has found ardent and devoted disciples. Dr. Haym, of Elberfeld, has fought many battles in his cause. Once he was summoned before the Town Council, after a performance of 'Over the Hills and Far Away,' and threatened with instant dismissal if he ever ventured to perform music of such a character again at a municipal concert — an explosion of Philistinism which, it is hardly necessary to say, did not diminish the ardour of his propaganda in the smallest degree. Dr. Julius Buths, of Düsseldorf, and Herr Fritz Cassirer have also distinguished themselves as advocates of Delius. It is significant that a German monograph on Delius and his works, by Max Chop, was published in 1907 in a series entitled 'Moderne Musiker.' R. A. S.

DENKMÄLER DEUTSCHER TONKUNST. Add to the lists on p. 689 — 'Erste Folge' (first series): —

XIII. 1904. Heinrich Albert's Arien, part II., ed. E. Bernouilli.
XIV. 1903. Dietrich Buxtehude's 'Abendmusiken' and Church Cantatas, ed. Max Seiffert.
XV. 1904. C. H. Graun's 'Montezuma,' ed. Albert Mayer-Reinach.
XVI. 1904. Selected instrumental compositions of Melchior Franck and Valentin Haussmann, ed. Franz Bölsche.
XVII. 1904. Passion-settings by J. Sebastiani and J. Theile, ed. Friedrich Zelle.
XVIII. 1904. Johann Rosenmüller's Sonate da Camera, ed. Karl Nef.
XIX. 1905. Adam Krieger's Arien ed. Alfred Heuss.
XX. 1905. J. A. Hasse's 'Conversione di Sant' Agostino,' ed. Arnold Schering.
XXI. and XXII. 1905. Selected compositions of F. W. Zachow, ed. M. Seiffert.
XXIII. 1905. Selected compositions of Hieronymus Praetorius, ed. H. Leichentritt.
XXIV. and XXV. 1906. H. Leo Hassler's Sacri Concentus, ed. Joseph Auer.
XXVI. and XXVII. 1906. J. G. Walther's complete organ works, ed. H. Leichentritt.
XXVIII. 1907. G. P. Telemann's 'Tag des Gerichts,' and K. W. Ramler's 'Ino,' ed. M. Schneider.
XXIX. and XXX. 1905. Instrumental concertos by various German masters, ed. A. Schering.
XXXI. 1907. Philippus Dulichius' 'Centuriae' (1607), ed. Rudolf Schwartz.
XXXII. and XXXIII. 1907. N. Jommelli's 'Fetonte,' ed. H. Abert.
XXXIV. 1908. Newe Deudsche Geistliche Gesenge (1544), ed. Joh. Wolf.
XXXV. and XXXVI. 1904. Sperontes' Singende Muse an der Pleisse, ed. E. Buhle.
XXXVII. and XXXVIII.
XXXIX. 1909. Selected works of Johann Schobert, ed. H. Riemann.

To the list of the 'Zweite Folge' (second series) add: —

IV. (II.) 1903. Selected works of Christian Erbach (I.) and compositions of H. Leo Hassler (I.) ed. von Werra.
V. 1904 (two vols.) Works of H. Leo Hassler (II.) and annotations, etc., by A. Sandberger.
VI. (I.) 1905. Geistliche Konzerte and Church Cantatas, by Nuremberg masters of the 17th century, ed. Max Seiffert. (II.) Selected compositions of Agostino Steffani, ed. A. Einstein and A. Sandberger.
VII. (I.) 1906. Selected works of J. Staden, ed. E. Schmitz. (II.) Symphonies of the Mannheim School, (I.) ed. H. Riemann.
VIII. 1907. Symphonies of the Mannheim School, (II.) ed. H. Riemann.
IX. 1908. (I.) Selected works of E. F. Dall' Abaco, part II. ed. A. Sandberger. (II.) Leopold Mozart's selected works, ed. M. Seiffert.

Add to list of Denkmäler der Tonkunst in Oesterreich: —

XI. 1904. (I.) Six Trent Codices, 15th century compositions, ed. Dr. Guido Adler and O. Koller. (II.) Georg Muffat's 'Ausserlesene,' etc. 'Instrumental Music' (1701), ed. Dr. Erwin Luntz.
XII. 1905. (I.) Jacob Handl (Gallus) 'Opus Musicum,' part II., ed. Professor E. Bezecny and Dr. J. Mantuani. (II.) H. F. Biber's sixteen violin sonatas, ed. Dr. E. Luntz.
XIII. 1906. (I.) Caldara's church compositions, ed. Dr. E. Mandyczewski. (II.) Viennese clavier and organ compositions (2nd half of 17th century), ed. Dr. H. Botstiber.
XIV. 1907. (I.) Heinrich Isaac's secular compositions, ed. Prof. J. Wolf. (II.) Michael Haydn's instrumental works, ed. Dr. L. H. Perger.
XV. 1908. (I.) Jacob Handl's 'Opus Musicum,' part III. ed. Prof. E. Bezecny and Dr. J. Mantuani. (II.) Viennese instrumental music, about 1750, ed. Dr. K. Horwitz and Dr. K. Riedel.

XVI. 1909. (i.) Heinrich Isaac's 'Choralis Constantinus,' book ii. ed. Prof. J. Wolf. (ii.) Albrechtsberger's instrumental works, ed. Dr. O. Kapp.

DESTINN, Emmy (*née* Kittl) was born Feb. 26, 1878, at Prague (Baker). She received instruction there in violin-playing from Lachner and singing from Fr. Marie Loewe-Destinn, whose latter name she adopted 'from gratitude for her artistic progress' (*Monthly Musical Record*). In August 1898 she made her début, with great success, at the New Royal Opera-House, Berlin (formerly Kroll's), as Santuzza and sang there in the 400th performance of 'Tannhäuser' (first performed there Jan. 7, 1856). In September she made her débuts at the Royal Opera as Santuzza, Valentine, and Mignon; became a great favourite, and remained there until 1908. In 1901, and again in 1906, she was very successful as Diemut in 'Feuersnot,' and as the heroine in 'Salomé,' on the production of Richard Strauss's operas in Berlin. In 1901, on leave of absence, she sang at the Colonne Concerts, Paris, and as Senta at Bayreuth. On May 2, 1904, she made her début at Covent Garden, with remarkable success, as Donna Anna, and sang the same season as Nedda in 'Pagliacci,' Elsa, etc. She has become very popular there, and has sung every season in a great variety of parts, viz., Aida, Armida, Carmen, Elizabeth, Senta, Tatiana in 'Eugene Onégin,' La Tosca, Valentine, etc. In operas new in England she has sung, July 10, 1905, as Madame Butterfly, and July 14, 1909, as Tess of the d'Urbervilles (D'Erlanger). On May 7, 1907, she sang as Salomé at the Châtelet, Paris, under the direction of the composer, with great success. In 1908 and 1909 she sang in America, where she is engaged at the present time (1910). Miss Emmy Destinn is one of the greatest artists of the time, being equally talented both as a singer and actress. A. C.

DIBDIN, Charles. P. 694*b*, line 18 from bottom, *for* '1762' *read* '1764' (W. H. G. F.). P. 696*a*, last line of article should *read* 'in *Notes and Queries* from July 1901 to June 1904; a supplementary bibliography by Mr. Frank Kidson appeared in the same publication on May 22, 1909.'

DICTIONARIES OF MUSIC. P. 698*b*, line 24 from bottom, add later issues of Chambers's *Encyclopaedia* — (1859–68 and 1888–1892).

DIETRICH, Albert Hermann. Add that he died in Dec. 1908.

DO. P. 709*b*, line 4 from end of article, *for* '1669' *read* '1647.'

DÖRFFEL, Alfred. Line 4, *for* 'entered the Leipzig Conservatorium' *read* 'went to Leipzig.' At end of article add that he died in Leipzig in Feb. 1905.

DOHNÁNYI, Ernst von. P. 712*b*, in list of compositions, the overture given as op. 2 has no opus number, op. 2 being four Clavierstücke and op. 3, Walzer for four hands. Add to list:

Op.
12. Concertstück for violoncello and orchestra.
13. Winterreigen, ten Bagatellen for pianoforte.
14. Six Gedichte by Victor Heindl, for voice with piano.
15. String Quartet, No. 2, in D flat.
16.
17. Humoresken in the form of a pianoforte suite.

Without opus-number: —
Gavotte and Musette for pianoforte, Cadenzas to Beethoven's pianoforte concerto in G.
Pantomime, 'Der Schleier der Pierrette,' words by Arthur Schnitzler. Produced at Dresden, Jan. 22, 1910.

DON PASQUALE. Last line, *for* 'June 30' *read* 'June 29.'

DORN, Heinrich, L. E. P. 719*b*, line 11, *for* '2 vols.' *read* '3 vols.'

DOWLAND, John. P. 725*b*, line 21, add that the Particular Book of Trinity College, Dublin, shows that Dowland was in commons there for nine weeks in 1597. A relative, Richard Dowland, was sexton of Christ Church Cathedral, Dublin, in 1616 (W. H. G. F.) P. 727*a*, top line add that Robert Dowland's name is in a list of Musicians for the Lutes and Voices in 1628 (*The King's Musick*, p. 66). He died in 1641 (*ib.*)

DOWN AMONG THE DEAD MEN. An English song that has won by its fine melody the position of national. It appears to have originated in the early years of Queen Anne's reign, and the earliest copies are said to commence:

> Here's a health to the Queen and a lasting peace.

The present writer has an early version of the song and music on an engraved half-sheet, *circa* 1715, headed: 'A Song sung by Mr. Dyer at Mr. Bullock's Booth at Southwark Fair.' This begins:

> Here's a health to the King and a lasting peace;
> Let faction be damn'd and discord cease.

Another early half-sheet music copy, also belonging to the writer, is entitled 'A Health to the Memory of Queen Ann.' This begins:

> Here's a health to the mem'ry of Queen Ann,
> Come pledge me, every Englishman,
> For tho' her body's in the dust
> Her memory shall live, and must;
> And they that Anna's health deny
> Down among the dead men . . .
> . . . let him (*sic*) lie.

The first named is a drinking-song; the second has more political bearing. The music is the same in both instances.

The tune alone is in the third volume of the 'Dancing Master' (*circa* 1726), in Walsh's 'Compleat Country Dancing Master,' etc.

Many songs were adapted to this fine air, mostly of a political nature. One is in Hogg's 'Jacobite Relics,' 1st series. The 'Dead Men' mentioned in the song are merely the empty bottles rolled under the table. F. K.

DRINK TO ME ONLY WITH THINE EYES. The words of this favourite song are by Ben Jonson, and occur in his poem 'The Forest,' printed in 1616. They are there addressed 'To Celia.' It is not known whether a 17th-century setting of the song was made, though it is quite probable that such was the

case. The earliest setting the present writer can trace is one in a folio-manuscript book of airs in his possession, dated 1752. About or shortly after this period, one is found on an engraved music-sheet, 'The Thirsty Lover,' printed by James Oswald for the 'Temple of Apollo.' This is most likely by Oswald himself. Another setting was by T. Linley, senior, as a glee for three voices. This is engraved in Linley's 'Posthumous Works,' issud by his widow about 1812 (Linley senior died Nov. 19, 1795). All the above-mentioned airs are quite different from the one now so familiar. So far as can be gathered the history of this tune is as follows: It appeared as a glee for three voices anonymously, and was published by S. Babb, the predecessor of Dale, between 1770 and 1780. It quickly superseded the one by Linley, and soon became included in most glee collections at the end of the 18th century. After this period it was frequently sung as a solo.

The tune, with no apparent authority, has been attributed to Colonel R. Mellish, a member of one of the glee clubs, but if the dates of his birth and death (1777, 1817) be correct, it is impossible for him to have been the composer, for there are many copies extant bearing Babb's imprint, who most assuredly transferred his business to Dale soon after 1780, probably about 1783. Another irresponsible attribution, given in an American standard work, is to Mozart. F. K.

DRYSDALE, Learmont. Add that his opera, 'Red Spider,' was performed at Dundee in Nov. 1898, and that he died at Edinburgh, June 18, 1909.

DUBOURG, Matthew. Add that, according to Burney, he was a natural son of Isaacs, the dancing-master; on May 27, 1814, he had a benefit concert at Hickford's Room. A portrait of Dubourg, by Philip Hussey, was in the possession of Joseph Cooper Walker of Dublin. (W. H. G. F.) His published compositions are few, and scattered through minor collections. Several are in John Simpson's 'Delightful Pocket Companion for the German Flute,' *circa* 1746–47, and to Walsh's 'Musica Bellicosa, or Warlike Musick' (about the same period), he contributed some 'Serenading Trumpet Tunes.' F. K.

DULCE DOMUM. The celebrated 'breaking up' song of Winchester College. It used to be performed with great ceremony on the evening preceding the Whitsun holidays, when the choir, organist, and the scholars marched in procession round a certain tree, or the remains of one, called the Domum tree.

A writer in *Notes and Queries* in 1854 says that the Domum tree was then standing, but was not the one that is referred to in the legend connected with the song. This legend is to this effect. At a certain period of the college's history, a boy who had given offence to the master was chained to the tree during the holidays, but before his companions had returned, he had expired of a broken heart, having composed the verses of the song during his captivity. The boy's name was said to have been Turner. This affecting story is not confirmed by any evidence of fact, and an examination of the early records is said to have failed to reveal the name Turner among the list of scholars.

As the Latin verses which form the song have no reference to the supposed incident, there is little probability of truth in the story. The song simply sings the pleasure of a return to home after a period of study. The verses begin:

Concinamus O sodales,
Eja! quid silemus
Nobile canticum dulce melos,
Domum, dulce Domum resonemus.

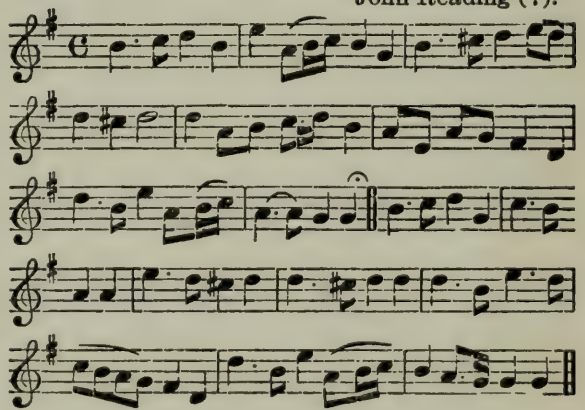
There are several free translations extant, two appear in the *Gentleman's Magazine* for March and July 1796; one of them, the most popular, opens:

Sing a sweet melodious measure,
Waft enchanting gales around.
Home's a theme replete with pleasure,
Home, a noble strain resounds.
Home, sweet home, an ample treasure,
Home with every blessing crown'd.
Home, perpetual source of pleasure,
Home, a noble strain resound, etc. etc.

The fine tune associated with the song is said to be the composition of John Reading (see vol. iv. p. 31*a*), who was organist of Winchester College from 1681 to his death, which occurred in 1692.

The song was probably first engraved by Dr. Philip Hayes of Oxford, in 'Harmonica Wiccamica,' published in 1780 (oblong folio), and again reprinted in 'Harmonica Wykehamica' in 1811, a work which was, in part, a new edition of Dr. Hayes's work. The air is as follows: —

*Dulce Domum.*
John Reading (?).

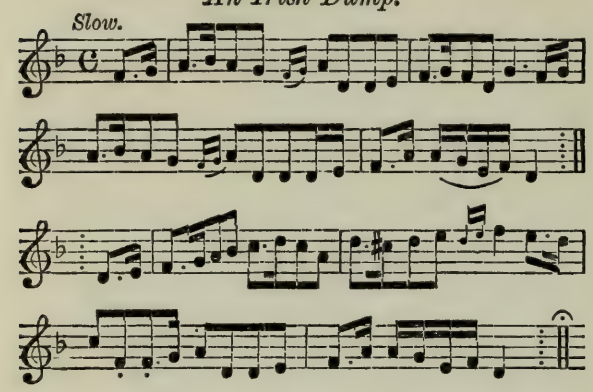


Another song called 'Dulce Domum,' is by John Braham, and this attained some degree of popularity in the early years of the 19th century. It is pastoral, not scholastic, and begins:

Deep in a vale a cottage stood. F. K.

DUMP. A piece of music of a melancholy cast, probably synonymous with 'Lament' (see vol. ii. p. 625). In 17th- and 18th-century books of instrumental music the name is occasionally met with as a title to a piece; for example, 'The Irishe Dumpe' in the Fitzwilliam Virginal Book. The following is a late instance

*An Irish Dump.*




from S. Holden's *Collection of Old Established Irish Slow and Quick Tunes*, vol. i. It is named 'An Irish Dump.' F. K.

DUNHILL, Thomas Frederick, was born at Hampstead, Feb. 1, 1877. He received his musical education at the Royal College of Music, which he entered in 1893, studying the piano with Mr. Franklin Taylor, and composition with Sir Charles Stanford. In 1897 he was awarded a scholarship for composition, and several early works of his were performed at the College concerts. From 1899 to 1908 he was assistant music-master to Dr. C. H. Lloyd at Eton College, at the same time holding other posts as teacher and examiner, notably a professorship of Harmony and Counterpoint at the R.C.M. In 1907 he instituted a series of concerts, of which the special function was to revive works by young British composers, which had already been played for the first time and then laid aside. As a composer himself, Mr. Dunhill has written in many forms, but the chamber works are perhaps his best and most characteristic; the most important are: (1) Quintet in E flat for piano, violin, violoncello, clarinet, and horn; (2) Quintet in F minor for strings and horn; (3) Quintet for piano and strings in C minor; and (4) Quartet for piano and strings in B minor. All of these have been performed publicly in London. Mention should also be made of an orchestral 'Rhapsody' in A minor, and of the four 'Songs from Vagabondia.' G. S. K. B.

DUNSTABLE, John. P. 744*a*, last line of the restored epitaph in the footnote should begin with the word 'Judice,' not 'Indice.' The monument was restored soon after the publication of vol. i. of the new edition of the Dictionary. A pamphlet on *The Dunstable Epitaph*, à propos of this restoration, was written by Dr. C. Maclean and published by Chadfield of Derby in 1904.

DUVERNOY, V. A. Add that he died March 6, 1907.

# E

ECCLES. P. 766*a*, line 13 from bottom, *for* '1704' *read* '1700.' Line 8 from bottom, *for* '1700' *read* '1694; he gained in 1700 the second of the four prizes,' etc. Col. 2, line 18, add that another Henry Eccles, possibly uncle of this one, was a violinist in the King's Mask, etc., in 1674 and later; the name occurs in 1685 as a 'base,' and in 1689 he was appointed to the private musick. (Corrections from *The King's Musick*.)

ECKERT, C. A. F. P. 767, footnote, add that Riemann's mistake as to the day of death only occurs in the 1901 and subsequent editions of his *Lexikon*; earlier editions, and the English translation of the work, give the right date.

EDWARDS, H. Sutherland. Add that he died Jan. 21, 1906.

EDWARDS, Richard. P. 768*b*, line 4 from bottom is to be deleted, as George Etheridge was a distinguished physician of Thame, Oxon., Regius Professor of Greek in Oxford in 1553, and was still living in 1587. P. 769*a*, line 7, after 'play' add '"Damon and Pithias," one of the earliest music dramas, in which "Loth am I to depart" was sung and accompanied on the regals.'

EHRLICH, A. H. Add that he died Dec. 29, 1899.

EICHNER, Ernst, was born at Mannheim, Feb. 9, 1740. He became a distinguished performer on the oboe and bassoon, appearing with considerable success in London between 1770 and 1773. On his return to Germany he obtained a good position as instrumentalist in the musical establishment of the Crown Prince of Prussia at Potsdam, where he died in 1777. Eichner belongs to the Mannheim school of Symphonists, and has left a large mass of instrumental works published and unpublished, Symphonies, Concertos, Quintets, Quartets, etc. In one of the volumes of the Denkmäler der Tonkunst in Bayern (Jahrg. vii. 2), devoted to the works of the Mannheim Symphonists, Riemann gives a thematic index of thirty-one Symphonies by Eichner, all of which were published at Paris in sets as opp. 1, 4, 5, 6, 7 and 11. One of these is also now republished in score in another volume of the same series

(Jahrg. viii. 2). It is quite in the early Mozart manner. In the *Quellen-Lexikon* Eitner quotes from the editor of the catalogue of Musical Works in the Royal Library of Berlin the following appreciation of Eichner's Symphonies: 'These works merit closer study. While inferior to Dittersdorf in grace, Eichner surpasses him in fire and vigour.' J. R. M.

EITNER, Robert. Line 2, *for* 'now living in Berlin' *read* 'he lived at Templin, near Berlin, and died there Jan. 22, 1905. The *Quellen-Lexikon* was completed in 1904.'

ELEKTRA. Opera in one act, on von Hoffmansthal's tragedy, music by Richard Strauss. Produced at Dresden, Jan. 25, 1909, and subsequently all over Germany. It was given at New York, in the French version of Gauthier-Villars, Feb. 1, 1910, and at Covent Garden (Beecham season), Feb. 19, 1910.

ELGAR, Sir E. P. 774*a*, line 11, add that he received the Mus.D. degree from Yale University, June 28, 1905. In the list of his works op. 47 is filled by an Introduction and Allegro for stringed orchestra and quartet, first performed at the Queen's Hall, by the London Symphony Orchestra, March 8, 1905. Op. 51 is the oratorio, 'The Kingdom,' produced at the Birmingham Festival of 1906, and op. 55 is the Symphony in A flat, first performed at Manchester under Richter, Dec. 3, 1908, and under the same conductor in the Queen's Hall, London, on Dec. 7. It won immediate success, and was played almost as constantly as Tchaikovsky's 'Pathetic' symphony a few years before. Two orchestral suites 'The Wand of Youth' came out shortly before this, being adapted from music written in the composer's childhood for a children's play, and numbered opp. 1*a* and 1*b*.

ELIJAH. Line 6 from end of article *for* 'Harmony' *read* 'Harmonic.'

ELMAN, Mischa, violinist, was born on Jan. 21, 1891, at Talnoi in Russia (province of Kiev). He first studied in Odessa at the Royal Music School under Fiedelman, making his first appearance at a school concert in 1899, when he played De Bériot's seventh Concerto with orchestra. He was heard later by Professor Leopold Auer, who urged him to come to St. Petersburg, to study under him at the Conservatoire, which he did in 1901, and (with César Cui as harmony professor) made astonishing progress. He made his début in Berlin on Oct. 14, 1904; his success was immediate, and brought him engagements all over Germany. His introduction to the London public was in March of the following year at Queen's Hall, where he played with the London Symphony Orchestra under Charles Williams, and laid the foundation of the reputation he already enjoys of being in the first flight of the world's violinists. In 1908 and again in 1909 he was engaged for an American tour, and his future seems secure. On his first appearance he was largely influenced by his teacher, Professor Auer, and played with irreproachable taste. Since then he has developed an individuality of his own, and with a wonderful technique and an energetic temperament pleases the public even more than before, but the more spiritual gifts, and perfect refinement, have yet to come. His repertory includes all the great violin concertos and solos. The instrument he first played upon was a small Nicolas Amati; at the present day he uses a fine Stradivari dated 1727. W. W. C.

ELWES, Gervase Cary-, born at Billing Hall, Northampton, Nov. 15, 1866, educated at the Oratory School, Birmingham, and Christ Church, Oxford; studied music at Vienna, Munich, Paris, and in London. He served in the Diplomatic Service from 1891 to 1895, and sang as an amateur tenor, taking part in the entertainment organised at Her Majesty's Theatre on behalf of the widows and orphans of the Household Troops, during the South African War, on Feb. 13, 1900. He made his first professional appearance at the Westmoreland Festival, Kendal, in 1903, and in London with the Handel Society in the same year. Several appearances at the Popular Concerts, etc. were made later, and his first regular festival engagement was at Leeds, 1904. Since then he has sung with great success at the Broadwood Concerts, Promenade Concerts, at the Albert Hall, and at a great number of high-class concerts, besides giving very interesting and artistic recitals of his own. He has given recitals in Germany, where he was associated with Miss Fanny Davies; he has also sung in Belgium and America. His voice is a tenor of remarkably sympathetic quality, though not of great volume; it is as an interpreter of classical and modern songs that he stands highest, and as a singer of Brahms he has few rivals, since his phrasing is of exceptional beauty. It must be mentioned, too, that he is an ideal representative of the part of Gerontius in Elgar's well-known oratorio. M.

EMPEROR CONCERTO. Line 4 of article, *for* 'op. 7' *read* 'op. 73.'

ENGLISH FOLK-MUSIC. When the first edition of this Dictionary was issued, it included articles on Scottish, Irish, and Welsh national music, but none on English, for at that time it was the settled conviction of musicians that English folk music worth speaking about did not exist. As the years have gone on, it has become impossible any longer to ignore the fact that all parts of England possess an abundance of songs which are really indigenous to the soil; not that any song is confined to any one county or even district, but the great geographical divisions of the land show, in their folk-music, certain broad characteristics which make it possible to say 'This is a West country song,' 'this comes from the North,' or 'this from the

South.' The publication of such collections as 'Sussex Songs,' 'Songs of the West,' 'English County Songs,' to name some of the earliest books in which English traditional songs were printed, showed that the old impression as to the absence of traditional or national music in England was entirely false. The scientific study of the subject has indeed revealed that many melodies and words which have been claimed for the three countries credited with traditional music by popular opinion, really belong to England alone. Reference is made under separate titles in the later volumes of this edition, and particularly in the Appendix, to a number of popular British songs of which the history is unknown to the public at large. Of course many of them are probably the conscious composition of some individual musician whose name may have been lost in the course of time, or whose authorship was gradually forgotten. But the songs that have never had an author are in some ways far more interesting to the student of ethnology and comparative mythology; for very often the nonsense verses sung to-day by an unlettered peasant who imitates the sound his parents made in singing the same song, represent words which suggest a very distant origin. The curious numerical song, sometimes called 'The Twelve Apostles,' or 'I will sing you one, Oh!' contains, in its different extant versions, many lines which are absolutely unintelligible in the present day, or until they are compared with some other versions, perhaps in a foreign language, when the meaning becomes clear, and the process, so familiar to philologists, which is known as phonetic decay, is seen to have been at work. This particular song has its counterparts in almost all known languages, and a Hebrew original has been claimed for it. It seems to have been a method for teaching the elements of theology, and in the process of time to have degenerated into a kind of game, in which a series of words increasing with each repetition has to be said without a mistake on pain of a forfeit. Children's 'Counting out' games, too, enshrine many words and phrases which probably come from a surprisingly remote past. The habit of consciously recording important public events in the form of ballads is of course common to all countries, whether civilised or not; and it is curious to see how many English ballads there are which refer to things the modern singers know nothing about. Thus, the ballad made famous as 'Edward' by Brahms and Loewe, and known in Scotland and England as 'Lord Randal,' 'Lord Rendal,' 'Lord Ronald,' and by other names, exists also in a version 'King Henry, my son,' which very probably contains a reference to a popular suspicion that either King Henry I. or the young prince, son of Henry II., who was crowned in the lifetime of his father, was poisoned. The children's game of 'Green Gravel' almost certainly originated in a ballad on the death of Queen Jane (Seymour) and the birth of Edward VI. (See *Folk-Song Society's Journal*, ii. 29, 30, iii. 43; and ii. 221, and iii. 67.) Another song, 'The Six Dukes' (*Folk-Song Society's Journal*, iii. 170–179, etc.), seems to point to the popular tradition, embodied in Shakespeare, that there were tender passages between William de la Pole, Duke of Suffolk, and Margaret, Queen of Henry VI. The same song has been also fitted to a ballad on the death of the Duke of Grafton, son of Charles II., and whether or not either of the two can be said to represent a true tradition, the fact remains that some historical episode has been strangely preserved by means of folk-song. Besides these historical or quasi-historical ballads, there are some traditional songs which deal with romantic subjects such as 'Lord Bateman,' 'The Wraggle-taggle gipsies' (on the escapade of Lady Cassillis with Johnny Faa, a famous Ayrshire legend), which are found in all parts of the country. It is not likely that such songs as 'The Seeds of Love,' or 'The Sprig of Thyme,' with its beautiful and suggestive poem, preserved in various fragments in different quarters, and its wonderful range of suave and striking melodies (see *Folk-Song Society's Journal*, i. 86, 89, 209–11; ii. 23, 24, 288; 'English County Songs,' p. 58) or 'The Unquiet Grave,' otherwise called 'Cold blows the wind' ('English County Songs,' p. 34; *Folk-Song Society's Journal*, i. 119, 192; ii. 6) were based on any actual occurrence; but there is enough in each of them to make it certain that some unknown poets and musicians of the past enriched the world with lyrical compositions which, but for the energy of folk-song collectors, must have perished for ever. We need not suppose that even the words of the historical songs go actually as far back as the events they commemorate, but it is likely that they are not very much later. In these cases there is no tune which shows signs of great antiquity connected with either, but the tunes come from the common stock of the ballad-singer. Many of the existing tunes handed down by country singers carry the strongest internal evidence (in the opinion of many students of folk-song) of a very respectable antiquity, for their structure is modal not only in the form of the scale chosen, but in other details, such as the descent of the penultimate note to the final by a single degree of the mode. All the church modes are represented in the folk-songs of Great Britain, and most of them in purely English tunes. The fact that these modal tunes are in some cases associated with words that cannot be as old as the time before the modes had been superseded by our modern scales (see 'Napoleon's Farewell to Paris,' *Folk-Song Society's Journal*, i. 14, etc.) has suggested to some students of the subject the idea that

the modal instinct, as it may be called, is so strong in some modern singers that they turn everything they hear into the mode of their own preference. Another theory has been put forward by an experienced collector, to the effect that there exists a kind of composite modal folk-song scale, combining peculiarities of various modes; see the *Folk-Song Society's Journal*, iii. 158. It is surely more reasonable to suppose that each modal tune which has survived with the characteristics of one particular mode unaltered, is a quite unconscious survival from the time when modes were in common use, and represents more or less accurately an original dating from at least the madrigalian era. It has been said above that each of the church modes is represented in English folk-song; but some modes, notably the Lydian, can only be traced in a very few instances, such as the 'Six Dukes' already referred to (*Folk-Song Society's Journal*, iii. 170), where the sharpening of the fourth of the scale is not constant throughout the tune. The Ionian mode is so very nearly allied to our modern major scale that we are tempted to assign every major tune to that mode. But there are examples which prove their claim to be called modal by their obedience to the strict rule as to the descent of one degree upon the key-note or final of the mode, such as 'There is an Alehouse' (*Folk-Song Society's Journal*, i. 252), 'Ward the Pirate' (*ib.* ii. 163), and many others. In like manner there are many tunes which more or less closely follow the arrangement of the intervals in the Aeolian mode, but not all of these obey the modal structure as fully as does 'Bushes and Briars' for instance (*ib.* ii. 143). In English folk-songs no modes, not even those most nearly resembling our modern scales, are as usual as the Dorian and the Mixolydian, and in fact the Dorian strength and austerity seem to suit the English nature better than the characteristics of any other mode. 'The Thresherman and the Squire' (*ib.* i. 79) and 'Bristol Town' (*ib.* i. 148) are but instances, chosen at random, of purely Dorian tunes. A certain large class of narrative tunes, such as the quaint melody of 'Napoleon's Farewell to Paris' (*ib.* i. 14), is in the Mixolydian mode, and Phrygian characteristics have certainly influenced 'The Green Bed' (*ib.* i. 48) and 'Nancy of Yarmouth' (*ib.* iii. 101). Collectors are familiar with a large body of popular tunes that have no modal traces; many of these are set to interminable ballads of gallant enterprises undertaken by young women in or out of domestic service, and a good many survive in yearly use in connection with such celebrations as May-Day, Easter and Christmas carols, harvest homes, and the like. As we might expect, the country singers, whose lack of musical knowledge is a most valuable element in keeping the tunes unspoilt by modern sophistication, are apt to confound traditional with composed songs, and to them the middle of the 19th century seems about as far back as the reign of King Henry I; they will bring forward some hackneyed ditty of the late 'seventies with all the pride of one who knows a 'rare old song,' and in one celebrated instance a collector, more enthusiastic than judicious, went so far as to print, in a series of traditional songs, a version in common time of Godfrey's once-famous 'Mabel' waltz.

In other countries the study of folk-music has led in many cases to the creation of a national school of composers, and already it seems as if the work done in amassing the great store of traditional songs of which Englishmen will one day be proud, has already opened a new source of inspiration to some of the most energetic of our younger composers. Besides actual arrangements of existing tunes, such as those of Mr. Percy Grainger, Mr. Rutland Boughton, and many others, English folk-tunes have been used in such things as Mr. Vaughan Williams's 'Norfolk Rhapsodies' with great effect. The distinctive character of the fine examples of traditional music that have been collected in all parts of England will, we may be sure, be reflected in melodies which, without ceasing to be original, will be more definitely and recognisably English than has often been the case hitherto, just as German composers, without losing their personal individuality, have always written music that is obviously German, and French composers music that is obviously French. M.

ENGLISH OPERA. Line 11 from end of article, *for* 'Lively' *read* 'Livery.'

ENGRAVING. P. 783*a* (note that 'Manwaring' in line 15 is correct, though it was altered wrongly in the Addenda to vol. ii.). In the list of engraved books add after the first entry: 'Notari, Angelo. Prime Musiche nuove à una, due, e tre voci, etc. William Hole, London, fol. 1613. (British Museum.)' After the entry under '1686' add '[1695?] "Joyful Cuckoldom, or the Love of Gentlemen and Gentlewomen," J. Heptinstall, London, 4to. (Brit. Mus.).'

ERLANGER, FRÉDÉRIC D'. Add that his opera, 'Tess,' on Hardy's novel, was produced at the San Carlo Theatre, Naples, April 10, 1906, and Covent Garden, July 14, 1909.

ESTHER. P. 794*a*, first line, *for* '1832' *read* '1732.'

# F

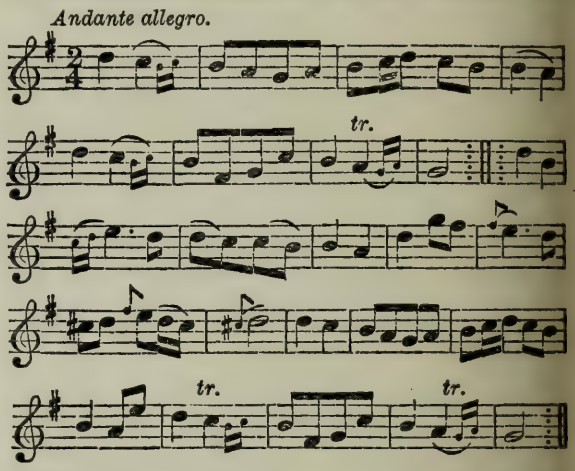
FANCY, FANTASY, OR PHANTASY. Add to the articles in vol. ii., under FANCY and FANTASIA, that a revival of the old name has taken place in recent years owing to a competition organised by the Worshipful Company of Musicians, for the composition of pieces for concerted stringed instruments in a continuous movement (with occasional changes of tempo and measure), to occupy a shorter time than the usual classical works, and to be free from the structural laws of the 'classical' form. In place of these it is enjoined, or at least recommended, that the development section of the sonata-form is to be replaced by a movement in slow tempo which may include also a scherzando movement. In any case a logical connection with the thematic material of the first part is maintained. A return to the characteristics of the first part of the movement is made, but not necessarily a definite repetition; and a developed coda is added as finale. Thus the fundamental outlines are retained, but there is not a hard and fast line. It will be seen that the revival of an old form takes proper cognisance of the tendencies of modern music since Liszt with his 'transformation of themes.' The first of the 'Cobbett' competitions, as they are called from Mr. W. W. Cobbett, the founder of the scheme, and the giver of the first prize of fifty pounds, was for a string quartet, and took place in 1906, when the first prize was won by the late W. Y. Hurlstone, the next competitors being Messrs. F. Bridge and Haydn Wood. In 1908 the first prize for a trio for piano and strings was awarded to Mr. Frank Bridge, Messrs. James Friskin and John Ireland obtaining the next places. Whether the new form prove to be of real and lasting value or not, there can be no doubt that the competition has stimulated the young English composers to the creation of good work, and the English publishers to the issue of the compositions in a generally accessible form. M.

FAREWELL MANCHESTER, otherwise FELTON'S GAVOTTE. The tune is supposed to be associated with the capture of and departure from Manchester by the Scots rebels, on Nov. 28–30, 1745. Chappell remarks that 'it is said to have been played by the troops of Charles Stuart on quitting Manchester in Dec. 1745: also when the unfortunate Manchester youth, Jemmy Dawson, was led to the scaffold in 1746.' There is now no existing evidence to confirm this belief, though Mr. Chappell may have had some authority for making the statement.

The tune is the composition of the Rev. William Felton, prebendary of Hereford Cathedral, and it is a passage in one of his sets of Concertos for the organ or harpsichord, with instrumental parts, published about 1740 or later, by John Johnson of Cheapside. The tune soon became a favourite, and it is found in a number of books of airs for the violin, flute, and guitar. It is given in the following form in 'A Collection of Airs and Marches for two violins, or German flutes,' published at Edinburgh by Robert Bremner, in 1756, oblong 4to:

*Gavot by Mr. Felton.*

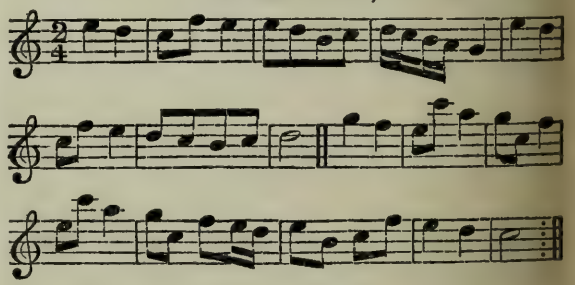
From Bremner's 'Collection of Airs and Marches,' 1756.




The air soon settled down into the appended form in which it always has remained, and is found in the books of airs of the latter half of the 18th century.

*Felton's Gavot.*

From John Johnson's 'Compleat Tutor for the Guittar,' *cir.* 1755.



It had been turned into this simplified form when, on the conclusion of the peace of Aix-la-Chappelle, Oct. 1748, a song on the peace was written to the air. This song commences: —

Fill, fill, fill the glass
Briskly put it round, etc.

Half-sheet copies of this song were published without publisher's name (one in possession of the writer). They were headed 'Farewell Manchester, a song for three voices made on the Peace.' Headed as 'A Song made on the Peace,' the air alone is included in Peter Thompson's 'Compleat Tutor for the Flute'

(1754). The prefix 'Farewell Manchester' (the song having no allusion to a 'farewell,' or to the town) indicates that before 1748 the air had become known by that title, although, so far as diligent research has revealed, the words 'Farewell Manchester' do not appear in any old song-book, either of airs, or on song-sheets, save the above.

If there has been a song it has totally disappeared, though it is possible that the Gavot may have had the name attached to it locally, merely as the title of a tune only. In a book detailing the adventures of a Leeds youth named William Butterworth who, with a companion, ran away to sea in 1788, on the second day of his journey he says: 'At six the next morning, to the tune of "Farewell Manchester," we commenced our march for Liverpool' (see *Adventures of a Minor*, Leeds, 1821).

About 1825 Thomas Haynes Bayly adapted a song to the tune beginning 'Give that wreath to me,' which was published with the music, arranged by Sir John Stevenson, in the third book of his 'Miniature Lyrics.' The tune is there foolishly called a 'Welsh Air.' F. K.

FARINELLI (Carlo Broschi). P. 9*b*, line 31, add to the years that he spent in London, 1737. Line 38, *for* 'Towards the end of 1736' *read* 'On June 11, 1737.' W. H. G F.

FARINELLI, Cristiano. P. 8*a*, correct the article as follows: The name 'Cristiano' is due to a blunder of Eitner's in the *Quellen-Lexikon*; M. J. Ecorcheville gives the names as Giovanni Battista. J. G. Prod'homme, in the *Sammelbände* of the Int. Mus. Ges. for October 1905, gives the name as Michael, and the date of baptism as May 23, 1649. In 1690 Farinelli was a gentleman pensioner of the King of England, and was subsequently choirmaster of the nuns of Montfleury, near Grenoble, for whom he issued a volume of sacred music in 1696. He died probably at Grenoble about 1710.

FARJEON, Harry, was born at Hohokus, New Jersey, of English parentage, on May 6, 1878. He came to England in infancy, and studied music, at first privately, with Mr. Landon Ronald and Dr. John Storer. In 1895 he entered the Royal Academy of Music, where he was a pupil of Mr. Battison Haynes and Professor Corder for composition, and of Mr. S. Webbe for piano. An opera, 'Floretta,' to a libretto by the composer's sister, Miss Eleanor Farjeon, was produced at the Academy in 1899, and he gained various prizes and academic distinctions in the same year. He left the institution in 1901, but returned to it as a professor of harmony and composition in 1903. Two operettas, 'The Registry Office' and 'A Gentleman of the Road,' were performed at St. George's Hall in 1901 and 1902 respectively; and in 1903 the performance at a Promenade Concert of his pianoforte concerto in D minor gave him his first important opportunity. A 'Hans Andersen' suite for small orchestra was played with great success at a Patron's Fund concert of the Royal College of Music in 1905, and given at Bournemouth and elsewhere. Two more symphonic poems, 'Mowgli' and 'Summer Vision,' are as yet unperformed. A string quartet in G was performed by Professor Hans Wessely and his colleagues, and another quartet in B♭, as well as a violin sonata in F♯ minor, represent the composer's chamber music. Two song cycles, 'Vagrant Songs' and 'The Lute of Jade,' show skill in writing for the voice, and the composer has achieved much success as a writer of pianoforte pieces, of which a series has been published by Augener and Co. Among these there is a suite called 'Night Music' and many popular pieces. A series of Impression Studies, 'Four Winds,' and a set of Preludes must also be mentioned; three of the latter were played by Miss Fanny Davies in May 1908. G. S. K. B.

FARNABY, Giles. P. 13*a*, add that an autograph volume of 'The Psalmes of David, to fower parts, for viols and voyce, The first booke, Doricke Motets, The second, Divine Canzonets, Composed by Giles Farnaby, Bachilor of Musicke with a prelud, before the Psalmes, Chromaticke,' was formerly in the possession of Francis Hopkinson, one of the signatories of the Declaration of American Independence, and now belongs to his descendant, Mr. Oliver Hopkinson of Philadelphia, U.S.A. See also p. 718 of vol. ii.

FAYRFAX. *For* lines 12–17 from end of first column, *read* 'His death took place on Oct. 24, 1521, and letters of administration were granted to his wife in the following November. A brass in St. Alban's, to himself and his wife Agnes, is figured in *The Home Counties Magazine*, on the St. Alban's Brasses, p. 161.'

FEDORA. Opera in four acts, libretto by L. Colautti, music by Umberto Giordano. Produced in 1898, and at Covent Garden, Nov. 5, 1906.

FENELL, Thomas. Add that he died Sept. 20, 1709, and was buried in St. Patrick's Cathedral, Sept. 23. W. H. G. F.

FERMATA. Line 9 of article, *for* 'in' *read* 'aus.'

FERRABOSCO. See, on all the family, the *Rivista Musicale Italiana* for 1897, and the *Zeitschr.* of the Int. Mus. Ges. Jhrg. 8, p. 271, etc. P. 23*a*, lines 19–20 of column, *for* '£7 being paid him at Michaelmas 1608,' *read* '£50 being paid him at Michaelmas, 1604.' Line 22, *for* 'had been raised to' *read* 'was.' Col. 2, line 9, an entry appears in *The King's Musicke*, p. 63, to the effect that he died in the previous year (1627), but it is clear that the entry is wrongly placed, and should be a year later, so as to agree with the evidence of the Greenwich Registers.

FERRI. P. 26*a*, line 11, correct statement as to Italian opera not beginning in England until 1692, since Gentileschi's company gave performances in 1660.

FESTIVALS. P. 28*b*, in list of festivals, add that a festival took place in Belfast in August, 1813, and one at Derby in September, 1831. Under Dublin add that a festival was held in St. Patrick's Cathedral on July 10, 1809. P. 29, add that festivals took place at Leicester in September 1827, and at Newcastle-on-Tyne (four days) in October 1909. Col. 1, line 25 from bottom, *for* 'triology' *read* 'trilogy.'

FÉTIS. P. 31*a*, line 14 from bottom, *for* 'Conservatoire' *read* 'Bibliothèque Royale.' Col. 2, line 3, add that Edouard Fétis died Jan. 31, 1909.

FEVIN. Add that compositions by both the Fevins are in a MS. in the Pepysian Library, Magdalene College, Cambridge.

FIELD, JOHN. P. 34*b*, line 23 from bottom, add that he had appeared at Giordani's concert at the Rotunda, Dublin, April 14, 1792, playing a new concerto by Giordani. (Date verified by Mr. G. E. P. Arkwright.)

FINGER, GOTTFRIED. P. 42*b*, *for* the bottom line, *read* 'in the same year for Motteux's comedy.'

FISCHER, J. C. P. 58*a*, line 21 from end of article, *for* 'Hampton Court (private dining-room, No. 747') *read* 'in Buckingham Palace.'

FLIEGENDE HOLLÄNDER, DER. Line 4 from end of article, *for* 'words' *read* 'scenario.'

FOLK–SONG SOCIETY. Add that since its establishment in 1898 the Folk-Song Society has grown into great prominence, and much earnest work has been done. Up to December 1909 thirteen 'Journals' have been published, each usually of greater bulk than its predecessor. The southern counties of England have been especially well ransacked for traditional song by members, and the best of the gleaning forms the contents of the Journals. Norfolk and Lincolnshire and Ireland have also contributed many interesting melodies, and some hitherto unknown carols have been noted down. In some instances the phonograph has been employed in recording tunes. An important collection of Gaelic folk-music is to form the next issue of the Society. Mrs. Walter Ford became Hon. Secretary in 1909, and there are over 200 members.

The success of the English Folk-Song Society has induced the formation of similar bodies in Ireland and in Wales. The Irish Folk-Song Society was established May 1904, and several journals have appeared. The Welsh Folk-Song Society had its real formation in a meeting held at Llangollen, Sept. 2, 1908, though a prior meeting, held during the National Eisteddfod of 1906, led the way. One journal has been published and another is in the press.

In Scotland there are several societies which make the collection of folk-music and folk-rhyme part of their programme. 'The Rymour Club,' Edinburgh, is one of these, and 'The Buchan Field Club' has devoted at least one of its 'Transactions' to the subject of 'Folk-Song in Buchan.' F. K.

FORMES. P. 889*a*, bottom line, *for* 'sixteen' *read* 'ten.'

FOSTER, MURIEL. Add that she retired on her marriage with Mr. Ludovic Goetz in 1906. On Oct. 29 of that year she made her last professional appearance at Miss Kate Eadie's concert; but she has since appeared occasionally in the cause of charity, notably at the Jaeger benefit concert of Jan. 24, 1910, when she introduced three new songs by Elgar, and sang Brahms's 'Rhapsodie.'

FOUGHT, HENRY. *For* this name *read* 'Fougt' throughout.

FRANCHETTI, ALBERTO. Line 2 of article, *for* '11' *read* '18.' Line 5, after 'Munich Conservatorium' add 'under Rheinberger.' Line 16, *for* 'Brescia in 1888' *read* 'Reggio d' Emilia, Feb. 11, 1888.' Line 23, *for* 'Milan' *read* 'Verona.' Add that 'Germania' was given at Covent Garden, Nov. 13, 1907.

FRANZ, ROBERT. P. 105*a*, add that he put additional accompaniments to 'Messiah.'

FREGE, LIVIA. P. 107*b*, line 2, *for* 'Sept.' *read* 'August.'

FRISKIN, JAMES, born at Glasgow, March 3, 1886, won a pianoforte scholarship at the Royal College of Music in 1900, and a composition scholarship there in 1905. He left the school in 1907, having studied the pianoforte with Dannreuther and Hartvigson, and composition with Stanford. While still at the college he competed for the 'Cobbett' phantasy-prize, and his string quartet was placed fourth in order of merit; in 1908 his 'phantasy-trio' was awarded the second prize in the same competition. Meanwhile his quintet for piano and strings in C minor had been played at a Broadwood concert in October 1907, and elsewhere with exceptional success, and has since been published by the College of Music Patron's Fund. An orchestral suite had been played at the College in 1904, and a couple of violoncello pieces at a Patron's Fund Concert in 1906. In January 1909 a sonata for violoncello and piano was performed at a concert given by the composer and Mr. Gervase Elwes; and several piano pieces of remarkable merit and originality have been published. Two short motets, in which old Scottish psalm-tunes are treated as canti fermi, after the manner of Bach, display a very unusual degree of contrapuntal skill and devotional fervour; and altogether the composer (who is, moreover, an excellent pianist) may be said to have started on a career of exceptional promise. M.

FUMAGALLI. Add that Luca Fumagalli died at Milan in June 1908.

# G

GABUSSI, Vincenzo. *For* date of death *read* August 12 (*Birmingham Daily Post*, March 23, 1906.)

GADSBY, Henry. Add that he died at Putney, Nov. 11, 1907.

GAILHARD, Pierre. Add that he retired from management at the end of 1907.

GALLI-MARIÉ, Célestine Add that she died at Venice, near Nice, Sept. 22, 1905.

GALLIA, Maria. Add that she returned to London, and settled for a time as a teacher of singing. (*Hist. Comm. Reports.*)

GARCIA, Manuel. P. 144*a*, line 10, *for* 'Bataille' *read* 'Battaille.' Add that Garcia died in London, July 1, 1906.

GARDINER, H. Balfour, was born in London, Nov. 7, 1877. He received his general education at Charterhouse and Oxford, but after leaving school and before going to the university he spent a year and a half at Frankfort, where he studied composition under Professor Knorr. He returned there after leaving Oxford, and then went for a few months to Gondershausen, where he had the opportunity of hearing two of his earliest orchestral works performed, namely, an Overture and a Symphony. On coming back to England he was for a short time music master at Winchester College, but most of his time has been devoted to composition. Of his orchestral works the 'English Dance' and the Symphony in D were first performed at Queen's Hall Promenade Concerts in 1904 and 1908 respectively, while on June 15 of the latter year Mr. Beecham brought forward his 'Fantasy.' Mr. Gardiner has also written a certain amount of chamber music, in particular a string Quintet in C minor, and a String Quartet in B flat (in one movement). G. S. K. B.

GATTY, Nicholas Comyn, born Sept. 13, 1874, at Bradfield near Sheffield, second son of the Rev. Reginald A. Gatty. He was educated at first privately, and afterwards at Downing College, Cambridge, where he took the degree of B.A. in 1896, and that of Mus.B. in 1898. After leaving Cambridge, he was three years at the Royal College of Music, holding an exhibition there for a short time for composition, which he studied under Stanford. While still a student a string quartet and a set of orchestral variations on 'Old King Cole' were performed at college concerts. Until his appointment as musical critic to the *Pall Mall Gazette* in 1907, he held various musical posts in London, among them that of organist to the Duke of York's Royal Military School. He was musical assistant on the stage at Covent Garden for several seasons. His most important compositions are for the stage, for which he has a remarkable aptitude in individualisation. He is also very skilful as an orchestrator. His one-act opera, 'Greysteel,' to a libretto by his brother, Mr. R. A. A. Gatty, was produced by the Moody-Manners Company during the 'University Opera Week' at Sheffield in March 1906, and 'Duke or Devil,' also in one act, to words by another brother, Mr. Ivor Gatty, was given by the same company at Manchester in December 1909. The setting of Milton's 'Ode on Time' for chorus and orchestra, was brought forward at the Sheffield Festival of 1905, and a Concert-allegro for piano and orchestra was played at a Promenade Concert at the Queen's Hall in 1903. M.

GEMINIANI, Francesco. P. 155*a*, line 24. Add that he went to Ireland in the spring of 1759, as violin master to Mr. C. Coote of Cootehill. Lines 28–29, add that in the registers of St. Andrew's Church, Dublin, his burial is entered as Sept. 19, 1762. Col. 2, line 2, *for* 'six' *read* 'twenty-two.'

GENTLE SHEPHERD, THE. A Scottish pastoral play which may be said to have had the same standing in Scotland as 'The Beggar's Opera' has obtained in England. As in 'The Beggar's Opera,' the popular tunes of the day were employed for the songs, but it preceded the English opera by a couple of years.

'The Gentle Shepherd' was written by Allan Ramsay; and was first published, dedicated to Susanna, Countess of Eglinton, in 1725, though five years before some fragments had been included among his poems. The pastoral deals with the loves of two shepherds, Patie, the Gentle Shepherd, in love with Peggie, and Roger, a rich young shepherd, in love with Jenny. The other characters are Sir William Worthy, Mause, an old woman supposed to be a witch, and some few rustics, male and female. It is entirely in verse, interspersed with songs, the airs to which are the Scottish tunes that were then commonly known and the whole is in the Scottish dialect. The pastoral had immense success in Scotland, and countless editions of it have been published. Of these the finest is that one, in large quarto, with aquatint illustrations by David Allan, issued by Foulis, of Glasgow, in 1788; reprinted in 1798 and 1808.

In 1730 Theophilus Cibber anglicised 'The Gentle Shepherd'; and as 'Patie and Peggie, or the Fair Foundling,' it was acted at Drury Lane, as a ballad opera.

Other versions have also been put upon the stage, including one by Cornelius Vanderstop, acted at the Haymarket, in 1777. A more important revival than this was one altered by Richard Tickell, with the music arranged

by Thomas Linley; this was produced at Drury Lane in 1781. Others, which were probably not acted, were English translations, one by Dr. Ward, 1785, and another by Margaret Turner, 1790.

The scene of Ramsay's 'Gentle Shepherd' has been a matter of dispute; Ramsay gives the *locale* as 'A Shepherd's Village, and fields some few miles from Edinburgh.'

In 1808 there was published, anonymously, in Edinburgh a bulky work, in two volumes, 'The Gentle Shepherd, a pastoral comedy with illustrations of the Scenery.' This is adorned with charming copper-plate engravings and a map, the text very logically following each scene of the pastoral, and identifying it with sundry parts of the Pentland Hills near Newhall, twelve miles or so westward of Edinburgh. F. K.

GERMANIA. Opera in a prologue, two scenes, a symphonic intermezzo, and an epilogue. Libretto by Luigi Illica, music by Alberto Franchetti. Produced at Milan, March 11, 1902; and at Covent Garden, Nov. 13, 1907.

GEVAËRT, F. A. Add that he died at Brussels, Dec. 24, 1908. He had been created a baron some months before, on the composition of a national hymn for the Congo.

GEWANDHAUS CONCERTS. Line 3, *for* 'armoury' *read* 'market-hall of the Saxon linen-merchants.'

GIARDINI, Felice de. Add that he was the composer of the once popular hymn-tune called 'Moscow.'

GIBBONS, Orlando. P. 166*b*, lines 8–4 from bottom, *read* '"What is our life?" is by Sir Walter Raleigh; "O that the learned poets" from an anonymous "Passion of a Discontented Mind" attributed by Sidney Lee to Southwell; "I weigh not fortune's frown" by Joshua Sylvester; and "Trust not too much, fair youth" is set to a translation of Virgil's "O formose puer."' To the list of anthems on p. 168, add 'O God, the King of Glory,' *a* 5, edited by Dr. Armes from a set of 17th-century parts at Durham. It is included among the Anthems and Hymns sung at the Gibbons Commemoration in Westminster Abbey, June 5, 1907, edited by Sir J. F. Bridge in an imperfect form, as it appears in the British Museum (three parts only), and Batten's organ-book, it appears in the service-book issued by Messrs. Novello for the same occasion.

GILMORE, Patrick Sarsfield. Line 4, *for* 'regimental' *read* 'town,' and line 5, *for* 'Westmeath' *read* 'Roscommon.'

GIORDANI. Line 13 of article, add that T. Oliphant stated that they came out at the Haymarket Theatre under fictitious names in 1752–54. Line 17, *for* 'who cannot have been Giuseppe' *read* 'whose name was Francesco.' Line 27 *for* 'In the winter of 1778–79' *read* 'In 1778–81.' Line 29, for 'Lini' *read* 'Leoni.' Line 30, *for* 'over three' *read* 'nearly two.' Line 33, *for* '1784–85' *read* '1783.' Last line of column, add that he died in February, 1806. W. H. G. F.

GIORDANO, Umberto. P. 172*a*, line 6, *for* 'April 2' *read* 'April 16.' Giordano's 'Fedora' was produced at Covent Garden, Nov. 5, 1906.

GIOVANELLI, Ruggiero. Add that in the *Kirchenmusikalisches Jahrbuch* for 1909, xxii. H. W. Frey states that Giovanelli died Jan. 7, 1625.

GIRL I LEFT BEHIND ME, THE. An air in march time, long associated with the British army and formerly played when a regiment was changing its quarters from one town to another. Another name for it is 'Brighton Camp.' It has been claimed as of Irish origin, but no satisfactory proof of this has been adduced. The tune cannot be traced back to a printed copy earlier than the end of the 18th century, but there seems every likelihood that it has been traditionally current as a military marching air. Chappell in *Popular Music* refers to a manuscript copy formerly in possession of Dr. Rimbault, in date about 1770; he fixes the date of the song as about 1758. The earliest copy of the words the present writer has seen is in his own library, in a manuscript collection dated 1797, and undoubtedly written in that, or a previous year. The words 'Brighton Camp' occur in the song, and it has been claimed that as the name Brighton is only a recent change from Brighthelmstone the song cannot be of any great age. It must, however, be pointed out that there can be little doubt that 'Brighton' was a local pronunciation, or shortening of the longer name, long before it became officially recognised. The Irish claim to the tune first began with Thomas Moore's inclusion of it in the seventh number of the 'Irish Melodies,' 1818, to his words 'As slow our ship,' with the air named 'The Girl I left Behind me' as its old title.

Bunting followed this claim up in 1840, but failed to give any logical reason for this assumption of Irish origin. Moore's and Bunting's versions are elaborate ones, and quite destroy the strongly marked rhythm of the simple marching form. Under the title 'Brighton Camp' the tune is found in 'The Gentleman's Amusement,' *circa* 1810, and elsewhere, and under 'The Girl I left behind me' in a MS. music-book in the writer's possession, *circa* 1815. These versions have some degree of difference, and may be seen in 'Songs of the Georgian Period' (Moffat & Kidson). F. K.

GOLDSCHMIDT, Adalbert von. Add that he died in Vienna, Dec. 21, 1906.

GOLDSCHMIDT, Otto. Add that he died in London, Feb. 24, 1907, and was buried at Malvern on Feb. 28.

GRABU, Lewis. Line 3 of article, *for*

'about 1666' *read* 'about 1665; he was appointed Composer to the King's Musick on March 31 of that year' (*The King's Musick*). P. 213*a*, line 7, add that he wrote the music for Shadwell's version of *Timon of Athens* in 1678; in December of the same year he retired to France, but returned to England in Nov. 1683.

GRAINGER, Percy, was born at Brighton, Melbourne, Australia, July 8, 1882. He was taught at first by his mother, until he was ten years of age, when, for a year and a half, he was a pupil of Professor Louis Pabst, who was then at Melbourne. On the proceeds of several recitals he travelled to Germany with his mother and studied successively under Professor James Kwast and Signor Busoni. In 1900 he came to London, and from the following year onwards he gave recitals and played at many of the most important concerts, including the Philharmonic, the Hallé Concerts at Manchester, the Leeds Festival, where, in Oct. 1907, he played the solo part in Grieg's piano concerto, the composer having been under contract to conduct his work, but having died a month before the festival. It was by Grieg's own choice that Grainger was engaged to play, and the young pianist had enjoyed the special esteem and affection of the Norwegian composer for some few years. The latter's love of national music inspired Mr. Grainger to throw himself heartily into the movement for recovering English folk-songs, and he has already done excellent work in this respect, one of the *Journals* of the Folk-Song Society including a large collection of songs found and annotated by him taken down with the aid of a phonograph. As an arranger of folk-song themes Grainger has won special success; his set of four 'Irish Dances' on themes by Stanford, his arrangements of English, Welsh, and Irish tunes for unaccompanied chorus, are all marked by strong individuality and brilliant treatment. His 'Paraphrase' on the Flower-Waltz from Tchaikovsky's 'Casse-Noisette' is one of the most effective of modern pianoforte solos, and he has lately written an arrangement for string quartet of two Irish reel tunes, under the title 'Molly on the Shore.' He has toured twice with great success through Australia and New Zealand, and once through South Africa. In the winter of 1909 he went on a tour to Scandinavia. He had played in Copenhagen on several occasions, notably at the concert in memory of Grieg, conducted by Svendsen. He also took part in the Grieg memorial concert in London in Oct. 1907. M.

GRANOM, L. C. A. Add that a trumpet-player of the same name was in London in 1712–16, and advertised a set of concerts in Hickford's Room in 1729. His 'Twelve Sonatas or Solos for a German Flute, with thorough-bass for the harpsichord, or Violoncello opera prima,' was published by John Simpson before 1751, the correct date probably being nearly ten years earlier. His 'Six Sonatas for two German Flutes and a Bass, being his opera secunda,' was issued about 1845. F. K.

GRASSINEAU, J. Add that a new edition of his dictionary, enlarged by John Caspar Heck, was published by T. Williams in 1784, entitled *Musical Miscellanies*. W. H. G. F.

GRASSINI. P. 218, line 21, add that Lady Morgan heard her sing in Paris in 1829.

GREEK MUSIC. P. 231*b*, line 11, for '*Tonleiten*' read '*Tonleiter*.'

GREETING, Thomas. Add that in 1662 he was appointed a musician in ordinary without fee in the King's private music. (*The King's Musick.*)

GRIEG, Edvard. Add that he died at a hotel at Bergen, Sept. 4, 1907, while on his way to Christiania.

GUDEHUS, Heinrich. Add that he died at Dresden, Oct. 9, 1909.

GUIDO D'AREZZO. P. 257*a*, line 28, *for* 'Arnelli' *read* 'Amelli.'

GURA, Eugen. Add that he sang once on the stage after his retirement, as Hans Sachs, at the Prinz-Regenten Theater, Munich, August 20, 1901. He died at Aufkirchen, Bavaria, August 26, 1906.

GYE, Frederick. Line 4, *for* 'on' *read* 'in 1849, after,' and delete 'in 1869' in next line.

# H

HADDOCK. P. 270, add that George Haddock died Sept. 12, 1907.

HAHN, Reynaldo. Add that his ballet in two acts (scenario by Catulle Mendès), 'La Fête chez Thérèse,' was produced at the Paris Opéra, Feb. 16, 1910.

HALE, Adam de la. Line 7 from end of article, *for* 'twelve or fourteen' *read* 'about four.'

HALIR, Karl. Add to notice under Joachim Quartet, that Halir died in Berlin, Dec. 21, 1909.

HALLÉ, Sir Charles. P. 276*a*, *for* lines 7–9, *read* 'being made conductor of the Gentlemen's concerts in 1850, and conductor of the St. Cecilia Society when it was founded in 1852;' line 44 of same column, add that he succeeded Max Bruch as conductor of the Liverpool Philharmonic Society in 1883.

HANDEL, G. F. Add that a new biography

of the master by R. A. Streatfeild appeared in 1909.

HARINGTON, HENRY. Line 6, from end of article, *for* 'in Bath Abbey' *read* 'at Kelston.'

HARMONIOUS BLACKSMITH. P. 301*a*, lines 1–6, correct as follows: The poem, under the title 'De Soy Mesme,' is in the *Œuvres complètes de Clément Marot, revues sur les meilleures éditions*, etc., edited by B. Saint Marc. Paris, n.d. vol. ii. p. 75. A translation also appears under Marot's name on page 406 of Oxenford and Costello's *Book of French Songs*, in Warne's Chamber Classics. (Information from Isabel Ely Lord, Librarian, Pratt Institute Free Library, Brooklyn, N.Y.)

HARPSICHORD. P. 332*a*, line 37, add that Dr. Henry Watson of Manchester possesses a Shudi harpsichord numbered 1148 and dated 1791; it has five octaves, F to *f'''*, Venetian swell and five stops.

HARRIS, CLEMENT HUGH GILBERT, born at Wimbledon, July 8, 1871. Educated at Harrow, where a memorial has been erected to him in the Chapel. Studied music at the Frankfort Conservatorium, afterwards becoming a pupil of Madame Schumann. He was a virtuoso on the pianoforte and a highly gifted composer. Of excellent position and possessing ample means, he happened to be in Greece when the war broke out between that country and Turkey. His enthusiasm for the cause of Greece impelled him to enlist in their army. He considered his action (in the words of his Diary) as 'the least a man of honour can perform towards a country which, crying for liberty in the name of the Cross, has been insulted and thwarted by each so-called civilised power successively.' He was killed at the battle of Pentepigadia, where 'he fought as many a Harrow boy has fought before him, and as many another will fight in the days to come, and when the retire was sounded, and his five unwounded comrades sneaked away, young Harris stayed until a friendly bullet ended a career full of promise and laid low a lad who knew not how to fly.' A memorial erected in the English Church, Athens, at the request of the Empress Frederick of Germany, is inscribed thus: 'To the memory of Clement Hugh Gilbert Harris, born July 8th, 1871. He died fighting for the cause of Greece, on April 23rd, 1897, at Pentepigadia.' The following is a list of his published compositions: —

Paradise Lost. Symphonic Poem for orchestra. First performed in England at Birmingham Town Hall (Halford Concerts), Dec. 5, 1905.
Four Concert Studies: Ballade; Il Penseroso, L'Allegro (Etudes); Lied (Peter Cornelius) — Concert Transcription. For pianoforte.
Six Songs.
Songs of the Sea: (1) Yes, I shall go; (2) A grace, tonight.
Romance for Violin and Piano.
Romance (in F) for Clarinet, Violoncello, and Piano.

The Symphonic Poem is a remarkable work considering the age of the composer when it was written. It shows complete mastery of orchestration and much skill in the development of the beautiful themes it contains. The pianoforte works could only have been written by one who was a virtuoso as well as a composer. W. W. S.

HART, PHILIP. Last line, *for* 'in or about 1749' *read* 'on July 17, 1749.'

HARTY, HAMILTON, was born at Hillsborough, County Down, Ireland, Dec. 4, 1879, the son of the organist there. The boy was his father's pupil for pianoforte and viola as well as for counterpoint, and he was able to act as his deputy when only eight years old. At the age of twelve he took an organist's post at Magheracoll Church, County Antrim. He held similar posts successively in Belfast and Dublin; at the latter place he had much help and advice from Signor Esposito. He came to London in 1900, and rapidly became known as one of the best of accompanists. Among his numerous and very individual compositions, the most important are an 'Irish Symphony,' and a 'Comedy Overture' for orchestra; his setting of Keats's 'Ode to a Nightingale' for soprano and orchestra was produced at the Cardiff Festival of 1907, with the composer's wife, Mme. AGNES NICHOLLS, in the solo part. A fine violin concerto in D minor, played by Mr. J. Szigeti and the New Symphony Orchestra in Queen's Hall, in March 1909, made a great impression and attained the honours of publication. Mr. Harty has written a good deal of chamber music, notably a quintet in F for piano and strings, op. 12, and some violoncello pieces; he contributed to the variations written jointly by five composers on a Londonderry air, and has written many successful songs. M.

HASSE, J. A. P. 339*b*, line 26, *for* 'thirteen' *read* 'fifteen.'

HASTREITER, HÉLÈNE. Line 7, *for* 'never in England' *read* 'she sang in Mapleson's company at the Theatre Royal, Manchester, appearing as Ortrud on Oct. 20, 1886, and subsequently as Leonora in "La Favorita."'

HAUSMANN, ROBERT. Add that he died on Jan. 19, 1909.

HAWKINS. P. 346*a*, line 3, after second quotation in small type add the reprint of 1875 after 'Novello, 1853.'

HAYDN. P. 357*a*, line 16, add that he lodged at 1 Bury Street, St. James's, and issued the 'canzonets' from there, so that the residence at these lodgings mentioned on p. 259*a*, line 1, was not the first (Dr. W. H. Cummings). P. 368, after list in small type add that a complete edition has now been undertaken by Messrs. Breitkopf & Härtel.

HAYM, N. F. Line 9, *for* 'April' *read* 'March.' P. 371*b*, line 23, delete 'Siroe.'

HEART OF OAK (COME CHEER UP, MY LADS). A patriotic song written by David Garrick in 1759, with the music composed by Dr. Boyce. Garrick at this time was

striving to get a hearing for Shakespeare at Drury Lane, but found considerable rivalry in the pantomime productions of other theatres. These pantomimes had made considerable advances in the matter of music, and mechanical tricks and contrivances.

In ridicule of these Garrick wrote and produced one called 'Harlequin's Invasion: A Christmas Gambol.' The piece depicts the invasion of Harlequin and his train into the realms of King Shakespeare, and the ultimate defeat of Harlequin. It was considered necessary to introduce a topical song, and 'Heart of Oak' supplied this. The second line mentions 'this wonderful year,' and it may be remembered that 1759 saw a great number of English victories over the French. The original singer of the song was 'Mr Champness,' and it was published, with the music, in some of the London magazines — the *Universal* and the *Lady's* in 1760. It is curious that this song, like 'The Blue Bell of Scotland,' is generally wrongly referred to in the plural number. F. K.

HELLER, Stephen. Line 10 from end of article, add the dates of earlier appearances in London, at a concert of the Beethoven Quartet Society, Queen Anne Street, April 17, and at Ella's Musical Union, May 3, both in 1850.

HELLMESBERGER. P. 377, line 5 from end of article, after 'Capellmeister' add 'for ballets and concerts.' Add at end that Joseph Hellmesberger, junr., died in Vienna, April 26, 1907, having been second capellmeister at the Court Opera in 1899 and first in 1900. He resigned his duties in 1903.

HERRINGHAM. For this name read 'Herringman.'

HICKFORD'S ROOM. Add that concerts were given there as early as 1697–9, and that the room, after being used for many years as club premises, was once more made available for concerts in 1908–9.

HILLEMACHER. P. 402*a*, lines 19–20, delete 'not yet performed,' as 'Circe' was given at the Opéra-Comique, April 17, 1907. Add among the compositions of the brothers, incidental music to 'Héro et Léandre,' 1893, and 'La Légende de Ste. Geneviève.' Add that Lucien Hillemacher died June 2, 1909.

HILTON, John. Add that a dialogue, 'Job,' by one of the John Hiltons, was printed in the *Monatshefte* in 1897.

HIME. P. 406*a*, line 14, add that Morris Hime died in January 1828. W. H. G. F.

HINGSTON, John. P. 407*a*, line 1, add that he was keeper of the organs, and a musician for the viol in the King's private music, being appointed to the latter place in 1660 in place of Alfonso Ferrabosco. Henry Purcell succeeded to his place as repairer and keeper of the organs (*The King's Musick*).

HISTORIES OF MUSIC. P. 410*a*, line 1, *for* 'School' *read* 'Period.' Line 21 from end of same column, *for* 'des' *read* 'der.' Line 18 from end of column, add *A History of Music in England*, by Ernest Walker, M.A., Mus.D., 1907, p. 412. Under Instruments of Percussion, add Raven's *Bells of England* (1906). Under Stringed Instruments, add W. H. Grattan Flood's *Story of the Harp* (1905).

HOCHSCHULE (Berlin). Add that after some delay, Hermann Kretzschmar was finally appointed director in 1909.

HOEY, James. Add that in 1755 he printed the word-book of Arne's 'Eliza.' W. H. G. F.

HOLBROOKE, Joseph. Add that his symphony, 'Apollo and the Seaman,' suggested by a poem of Herbert Trench, was performed at the Queen's Hall, Jan. 20, 1908, when the curious experiment was tried of throwing the words of the poem on a screen as the music went on. Add that his two-act opera, 'Pierrot and Pierrette,' to words by Walter E. Grogan, was produced at the Afternoon Theatre (His Majesty's), Nov. 11, 1909.

HOLMES, Henry. Add that he died at San Francisco, Dec. 9, 1905.

HOLST, Gustav von, was born at Cheltenham, Sept. 21, 1874. He studied composition at the Royal College of Music under Sir Charles Stanford, and since that time has been engaged chiefly in composing and teaching. 'The Mystic Trumpeter,' a scena for soprano and orchestra, was sung by Miss Gleeson White at a Philharmonic concert on May 31, 1906. Of his other works the most important are: (1) 'Sita,' an opera in three acts; (2) 'Savitri,' an opera in one act; and (3) two volumes of hymns from the Rig Veda, one for solo voice, the other for chorus and orchestra. For some years he was musical director at the Passmore Edwards Settlement, and has now a similar appointment at Morley College. In July 1909, music by him for female voices and orchestra was given in conneetion with the Masque performed at St. Paul's Girls' School in commemoration of the 400th year of the foundation of St. Paul's School — 'The Vision of Dame Christian.' Von Holst's skill in writing for ladies' voices is well displayed in his beautiful 'Ave Maria' in eight parts for ladies' choir. G. S. K. B.

HORN. In the original edition of this work the reference to the introduction of 'stopped' or 'hand' notes by Hampl is followed by the statement: 'To his surprise the insertion of the pad of cotton raised the pitch of the instruments by a semitone.' In the appendix to the same edition the correction is made, '*for* raised *read* lowered.' This correction has been maintained in the article Horn in the present edition (see p. 431*a*, lines 4–7); but since the issue of vol. ii. in 1906 the comment has been made that the original statement is the correct expression for the result observed. A brief explanation of the matter appears, therefore, to be called for.

It is very easily proved that the insertion of the hand to a very limited extent in the bell-mouth of a wind instrument slightly flattens its pitch, and any other obstruction has the same effect; and it would appear to follow that an increase of the obstruction must increase the amount of that effect. Now, assume that by the introduction of the hand a note is obtained between C and D, the 8th and 9th harmonics: the question arises, Is the new note C sharpened to C ♯, or D flattened to D♭? It seems unreasonable to assert that a course, which, when operating to a slight extent undoubtedly causes flattening, should, when the extent is increased suddenly cause sharpening; and probably this opinion would never have arisen were it not that with the same insertion of the hand a note a semitone higher than the 4th harmonic (or the C an octave lower than the 8th) can be produced, and many other notes also.

The real cause of the effect appears to be this: the introduction of the hand so modifies the general form of the bell-mouth as to give rise to an inharmonic, or disturbed harmonic, series of tones. In certain simple cases the possibility of such a series is easily proved by direct experiment, but the extreme flexibility of the horn makes the proof more difficult on this particular instrument. However, it is submitted that the apparent sharpening of the two C's, the 4th and 8th harmonics, the notes chosen for illustration, is really the production of the 5th and 9th proper tones, of a new inharmonic, or distorted scale. See a paper on the French Horn in the *Musical Association Proceedings*, for June 15, 1909. D. J. B.

HORN, C. E. P. 433*b*, line 30, *for* 'only' *read* 'second.' Line 34, add that he composed 'Allan Water,' which was introduced into his 'Rich and Poor' in 1812. Line 36, *for* '1820' *read* '1818.' Line 38, *for* 'two' *read* 'four.' Line 11 from bottom, add that in 1827–29 he was one of the composers at Vauxhall; in 1830 he played Fenton in *The Merry Wives of Windsor* at the Theatre Royal, Dublin. P. 434*a*, line 22, *for* '1820' *read* '1818.'

HORNPIPE. P. 434*b*, line 7, add that Hugh Aston's 'Hornepype' is reprinted in 'Musica Antiqua.' Line 38, add that the book was published by H. Playford in 1705. W. H. G. F.

HOTHBY, John. After the first sentence add, 'He was a graduate of Oxford and lectured there in 1435. William Worcester was his pupil there at that time, and calls him 'Friar John Hobby.' W. H. G. F.

HUBERMANN, Bronislaw. Line 13 from end of article, *for* 'Berlin' *read* 'Vienna.'

HUMFREY, Pelham. P. 442*a*, line 13, after 'printed' add 'on a half-sheet in 1700, and then.'

HUMMEL, J. N. Line 2, *for* '1788' *read* '1778.' Col. 2, line 16, add that he played with Cramer at the Crown and Anchor Tavern, London, in Jan. 1791.

HUMPHRIES, John, an English violinist and composer, born in 1707. His first work was published, as he states in his preface, 'as the first-fruits of a young gentleman now not above 19.' This work is 'Six Solos for a violin, and a bass with a thorough bass for the harpsichord, composed by John Humphries, published for the author 1726. Engraved on copper by T. Cross,' folio. His opera seconda was 'XII Concertos in seven parts for two Violins,' etc., etc., London, printed for, and sold by B. Cooke, folio. Another set was published as opus iii. by Cooke, and both sets were reissued by John Johnson. Hawkins speaks of Humphries as 'a young man of promising parts, and a good performer on the violin.' Mr. Alfred Moffat, who has published an arrangement of one of Humphries' violin pieces in his series 'Old English Violin Music' (Novello), has elicited the foregoing facts, and points out that Hawkins in part of his notice confuses John Humphries with J. S. Humphries (see below). John Humphries is said to have died about 1730. F. K.

HUMPHRIES, J. S., a composer for the violin. He published 'XII Sonatas for two Violins with a Thorough Bass,' opera prima, folio. These were first issued about 1734 by Thomas Cobb (who was successor to John Cluer) and afterwards reprinted by John Walsh. F. K.

HUNNIS, William, a composer of sacred music, and a Gentleman of the Chapel Royal, under Edward VI. In the following reign (in 1557) he was implicated in some Protestant plots against the Roman Catholic régime, and was dismissed from his post. He was restored when Elizabeth came to the throne, and had other posts given him, one of which was keeper of the gardens and orchards at Greenwich (appointed 1562). He was made master of the children of the Chapel Royal in 1566, and died June 6, 1597, being succeeded by Nathaniel Gyles. His compositions are now not considered of great merit; a portion of them still remains in manuscript in the Music School, Oxford. He versified the Psalms and some portions of the Bible, and his quaint titles are amusing, such as, 'A hyvefull of hunnye containing the first booke of Moses called Genesis turned into English meetre,' 'Seuen Sobs of a Sorrowful Soull for Sinne,' 1583, and later editions. (These are the seven penitential psalms.) 'A Handful of Honisuckles, gathered by William Hunnis,' etc. F. K.

HURLSTONE, W. Y. Add that he died May 30, 1906.

HUTCHESON, Francis. Line 2, for 'Glasgow' read 'Dublin,' and add that he died in Dublin in 1780. W. H. G. F.

HYMN. P. 454*b*, line 31, *for* 'in' *read*

'about' (Coverdale's *Goostly Psalmes* was published without date). P. 455*a*, line 7 from bottom, *for* '1703' *read* '1700.'

HYMNS ANCIENT AND MODERN. P. 457*b*, the 'Historical Edition' of this work was published Dec. 1909, and is a valuable contribution to the history of hymnology and sacred music. The lengthy 'Introduction,' by the Rev. W. H. Frere, deals in a clear and full manner with the development of English church music, and the growth of the hymn in church usage. This is illustrated with many interesting facsimiles of the title-pages of rare and early editions, manuscripts, engraved portraits, etc.

Appended to each hymn is a brief notice giving its histories, as to words and tune. Full biographical and bibliographical notes, with many indices, make up this most valuable reference, or library, edition. F. K.

# I

IMBERT. P. 460*b*, line 1, *for* 'Hughes' *read* 'Hugues.'

INCLEDON, C. B. P. 464*a*, line 35, add 'As early as 1805 he appeared in Dublin with his entertainment "The Wandering Minstrel." '

INSTRUMENTATION. P. 475*a*, line 14 from bottom, *for* 'third' *read* 'fourth.'

INTERMEZZO. P. 486*b*, line 4, omit the words 'op. 35.'

INVERTIBLE COUNTERPOINT. P. 502*a*, last example, for 'No. 3' *read* 'No. 4.'

IPPOLITOV - IVANOV. Add to list of orchestral works, two overtures, 'Spring' and 'Medea.'

IRISH MUSIC. P. 510*b*, last paragraph of bibliography, add that Neale of Dublin published the 'Beggar's Opera,' in 1728, and the second part was announced in the *Dublin Journal* in 1729. P. 511*a*, last paragraph, *for* '1807–34,' *read* '1808–34.' Line 13 from end of article, *for* 'Wood' read 'Stanford.'

ISAAC, Heinrich. Add that the composer's origin is now generally accepted as Flemish.

IVANOFF. Add that he was born at Pultowa, and was a pupil of Mme. Fodor in Naples, where he appeared as Percy in 'Anna Bolena' in 1832 (*Birmingham Daily Post*, March 23, 1906).

# J

JACKSON. *For* 'Christian name unknown' *read* 'Walter,' and add that a selection of his airs was published in 1774. W. H. G. F.

JACKSON, William (of Exeter). P. 521*a*, line 5, add that Paddon states that the service 'Jackson in F' is not by Jackson.

JACOBI, Georges. Add that he died in London, Sept. 13, 1906.

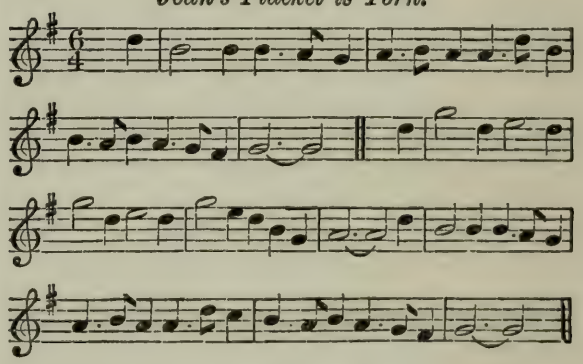
JAHRBÜCHER, etc. P. 525*a*, line 7, *read* 'which was published quarterly from 1885 to 1894.'

JOACHIM QUARTET. P. 536*a*, add the dates of death of Professor Hausmann, Jan. 19, 1909, and Karl Halir, Dec. 21, 1909.

JOAN'S PLACKET IS TORN. An English air which has nearly always been wedded to songs having political significance. The earliest reference found regarding it, to the present, is its mention in an entry in Pepys's *Diary*, under the date June 22, 1667. By this it appears that when the English sailors abandoned the ship *The Royal Charles* during the Dutch War, it was taken possession of by the enemy, a trumpeter of which, in derision, sounded 'Joan's Placket.'

In 'A Choice Collection of 180 Loyal Songs,' 3rd edition (published June 1685), by N. Thompson, 8vo, the following early version of the air is given, adapted to a song relating to one of the many 'plots' of the period, 'The Plot Cram'd into Joan's Placket To the tune of Joan's Placket is torn, etc.'

*Joan's Placket is Torn.*



Other copies of the tune differ slightly from the above.

In Gleig's *Family History of England* there is printed a traditional version of the air said to have been played at the execution of Mary Queen of Scots (reproduced in Chappell's 'Popular Music').

'Joan's Placket' is certainly a trumpet tune, and from its use by the Dutch appears to have had some significance now lost, and the

present writer inclines to the belief that it may have been one used at executions. There is evidence that certain trumpet tunes were occasionally used when the judge gave the death sentence, and that the judge's trumpeters were not, as now, merely employed to herald his appearance in court.

In Gow's 'Fifth Collection, 1809' there is 'A Trumpet Tune very old,' used upon the circuits of Scotland, 'when the high court has occasion to exercise its most painful duty.'
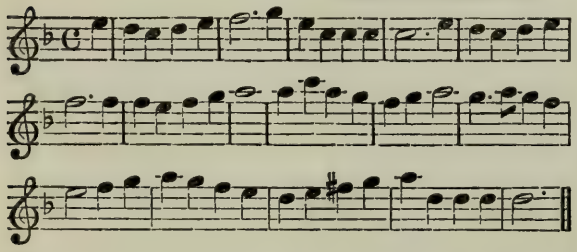
During the 17th and early 18th centuries the air was set to numerous songs of a political cast. A modern and singular connection of the air is that it greatly resembles the popular melody 'The Cock o' the North' which, it has been stated, was played by Piper Findlater, while wounded, to inspire his comrades during the gallant rush at Dargai. F. K.

JOHN ANDERSON, MY JO. A song rendered famous by Burns's excellent words. The air is of considerable antiquity, but the question of an English or Scottish origin is not settled.

Under the name 'Johne Andersonne, my Jo' an air, evidently the prototype of the modern version, is found in the Skene MS. (see vol. iv. p. 479), a set of books in lute tablature written some time during the early part of the 17th century; it is as follows:

*Johne Andersonne, my Jo.*

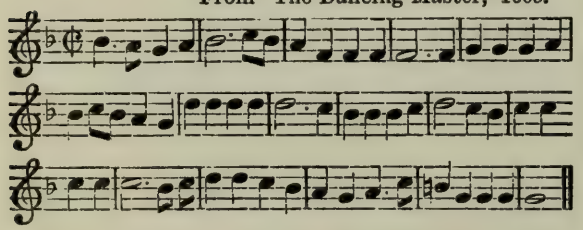
From the Skene MS.



In Playford's 'Dancing Master' in the first edition of 1651 (varied in later) there is a tune called 'Paul's Steeple,' which is said to resemble 'John Anderson, my Jo.' The version in the 1665 edition is here given, and is as near as any to 'John Anderson.'

*Paul's Steeple.*
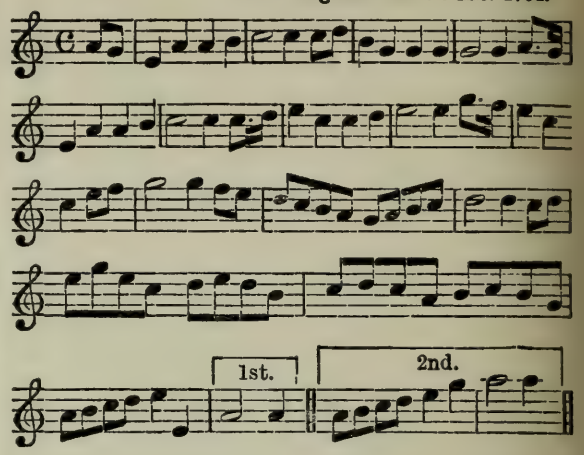
From 'The Dancing Master,' 1665.



The above tune is also called 'I am the Duke of Norfolk,' [1] and other titles according to the song fitted to it. As 'John Anderson, my Jo,' a copy appears in a manuscript book written by or for Agnes Hume, dated 1704. It is given with dancing directions, and is as follows:

*John Anderson, my Jo.*

From Agnes Hume's MS. 1704.




It will be seen that this version is not far from the one known to-day. Without entering into the maze that surrounds the history of the different sets of verses, mostly of a coarse character, that commence 'John Anderson, my Jo,' it may be said that Bishop Percy prints a copy in the second volume of his *Reliques of Ancient English Poetry*, 1765, and there are others in sundry 18th-century song-books, that degrade the fine tune. Percy speaks of 'John Anderson, my Jo' being employed to ridicule the popish clergy at the Reformation.

It has been stated that there was a tradition current that the original 'John Anderson' was the town-piper of Kelso. This is, however, quite untrustworthy, for the name is common enough, and the song could be easily fixed on to any one bearing it. It remained for Robert Burns to lift the exquisite melody from the mire, and by writing one of his best lyrics to hand it down to future ages.

Burns's song was first published in Johnson's 'Scots Musical Museum,' vol. iii. 1790.

It may be mentioned that the Irish tune the 'Cruiskeen Lawn' has been said to be the original of 'John Anderson,' but, setting other things aside, the resemblance is not very great. F. K.

JOHN PEEL. A favourite English hunting-song, dating from shortly before the middle of the 19th century. The hero, John Peel, was a Cumberland farmer, who kept a pack of fox hounds. The words of the song are by John Woodcock Graves, a fellow-Cumbrian, and their origin was told by the author to this effect. When both men were in the heyday of their manhood they met one night at Graves's house at Caldbeck, to arrange some hunting matter. The grandmother of Graves's children was singing a child to sleep with an old nursery rhyme known as 'Bonnie Annie,' or 'Whar wad bonnie Annie lie,' and Graves became struck by the idea of writing a song in honour of

[1] This seems to be mentioned in Beaumont and Fletcher's *Monsieur Thomas*, iii. 3.

Peel to the tune the old lady was singing. He completed a version before Peel left the house, and jokingly remarked 'By Jove, Peel, you'll be sung when we are both run to earth.' Peel died in 1854, aged seventy-eight, and was buried at Caldbeck. The song, sung to a version of 'Bonnie Annie,' seems to have had a long traditional popularity before it got into print, and was probably first published on a music-sheet by Mr. William Metcalfe of Carlisle about 1870 or 1880. There are two distinct versions of the tune of John Peel, the one being a corruption from the other, and both differing materially from the old nursery rhyme. The tune 'Whar wad Bonnie Annie lie' or 'Whar wad our Guidman lie,' is found in several early Scottish publications. It is, however, founded on an English Country Dance called 'Red House,' printed in 'The Dancing Master,' 1703, and greatly used in the early ballad operas of the first part of the 18th century. F. K.

JONES, EDWARD. P. 543, line 8 of article, *for* 'About' *read* 'In the spring of,' and add that in May of the same year he played at a private concert at Dr. Burney's.

JONES, RICHARD. P. 544*a*, line 5, *for* 'Clarke' *read* 'Charke,' and omit full stop after 'Christian,' making the sentence 'was in turn succeeded at that post by Richard Charke and Michael Christian Festing, who was one of his distinguished pupils. The title of one of his works runs: 'Chamber Airs for a Violin (and Through Bass) consisting Both of Double and Single stops Being a work very improving for that Instrument, Composed by Mr. Richard Jones opera (or work) the second London printed for William Smith . . .' folio. The other is: 'Six Suites of Lessons for a Violin with a Thorough Bass for the Harpsichord Composed by Mr. Rich Jones opera iii. printed for ye author and sold by John Johnson . . .' folio.

Mr. Alfred Moffat has also arranged a Sonata in D major from the aforesaid 'Chamber Airs' (Novello). The 'Lessons for the Harpsichord' mentioned in the text (vol. ii.) were probably Jones's 'opera prima.' F. K.

JONES, ROBERT. P. 544*b*, line 41, *for* In 1616' *read* 'On May 31, 1615' (see ROSSETER).

JOULE, B. ST. J. B. Correct place of death to Rothesay, N.B., on the authority of Dr. Henry Watson.

# K

KEELEY, MRS. Line 9, *for* '1824' *read* 'November 1823.'

KIESEWETTER. Add at end that the letter to Pearsall is now in the British Museum.

KING, M. P. Line 9, *for* 'In 1817' *read* 'On June 1, 1816.'

KING'S BAND OF MUSIC, THE. Line 9 from end, correct date of Nicholas Staggins's appointment to 1678 (*The King's Musick*).

KIRKMAN. See SHUDI, and add that Kirkman rented a house in Great Pulteney Street East from June 1739 to the end of 1749 (the ratebook of St. James's is missing for 1750). An interesting advertisement àpropos of the date, appeared in the *Daily Gazetteer* for May 8, 1739: 'Whereas Mr. Hermann Tabel late of Swallow Street, the famous Harpsichord maker, dead, hath left several fine Harpsichords to be disposed of by Mr. Kirckman, his late Foreman; this is to acquaint the Curious, that the said Harpsichords, which are the finest he ever made, are to be seen at the said Mr. Kirckmann's the corner of Pulteney Court in Cambridge Street, over against Silver Street, near Golden Square.' (From the note-book of the late A. J. Hipkins.)

KISTLER, CYRILL. Add that he died at Kissingen, Jan. 2, 1907.

KLEEBERG. Add that Mme. Kleeberg-Samuel died at Brussels, Feb. 7, 1909.

KNEISEL. Add that he visited England in 1904, playing at two of the Broadwood Concerts in March with his quartet.

KONTSKI. Line 4 from end of article, delete the words 'on his way back from England,' as Paganini did not visit England after 1834.

KRAUSS, GABRIELLE. P. 598*b*, line 2, *for* 'Oct. 1903,' *read* 'in the night of Jan. 5–6, 1906.' (The false date was given in the *Allgem. Mus. Zeitung*.)

KREHBIEL, H. E. Add to list of books, *Chapters of Opera*, a valuable history of opera in New York, published 1908, 2nd edition 1909.

KREISLER. Line 11, *for* 'Auber' *read* 'Auer.' Line 11 from end of article, add that he added accompaniments for strings and organ to Tartini's 'Trillo del Diavolo.'

KREISSLE VON HELLBORN. Line 4 from end, *for* 'sixty-six' *read* 'fifty-seven.'

KRETZSCHMAR, A. F. H. Add that he succeeded to the place of director of the Berlin Hochschule in 1909.

KUPSCH, K. G. Add that he was born at Berlin, Feb. 24, 1807.

# L

LABLACHE. P. 617, line 24 from end of first column, *for* 'the funeral of Haydn' *read* 'A memorial service for Haydn.

LAGUERRE. P. 621, line 8 from end of first column, add that he sang at concerts in 1723–25.

LAIDLAW, Robena Anna. Line 2 from end of article, *for* '1852' *read* '1855.'

LALLA ROOKH. No. 3 should be dated 'June 10, 1818,' and the work should stand as No. 1, as the earliest setting.

LAMPE, J. F. Line 22 of article, *for* 'Saxony' *read* 'Savoy.'

LASS OF RICHMOND HILL, THE. This was originally sung in the season of 1780, at Vauxhall, by Charles Incledon. The words, in honour of Miss Mary I'Anson, of Richmond in Yorkshire, are by Leonard MacNally, an Irishman, and a barrister, who afterwards married the lady. James Hook composed the melody. From the line 'I'd crowns resign to call her mine' an absurd tradition became current that the song was written by George, Prince of Wales, in reference to Mrs. Fitzherbert. F. K.

LASSALLE. Add that he died Sept. 7, 1909.

LASSERRE, Jules. Add that he died at Tarbes, Feb. 19, 1906.

LASSUS. P. 647 *b*, line 11 from end, *for* 'pupil of their countryman Goudimel' *read* 'Palestrina.'

LAST ROSE OF SUMMER. P. 649*a*, note 1. For first sentence *read* 'As it was reviewed in the *Harmonicon* in April 1831, and the *Spectator* of Jan. 15, 1831, it was probably published at the end of 1830. The publisher was Cramer.' Col. 2, line 4 after first musical example, *for* '*circa* 1816' *read* 'in 1814.' W. H. G. F.

LE BÈGUE, Nicolas Antoine, born at Laon about 1630, was organist of the church of St. Frédéric in Paris; in 1678 he succeeded La Barre as organist to the king. He published two books of 'Pièces de Clavessin' in 1677 (some reprinted in the 'Trésor des Pianistes'), and three books of organ pieces, 1675, etc. Two of these pieces are reprinted in Ritter's *Geschichte des Orgelspiels*, and examples of his system of ornamentation from the harpsichord pieces are given in Dannreuther's *Ornamentation*, vol. i. p. 95. A MS. *Méthode pour toucher l'Orgue* is in the town library at Tours, and a Magnificat and some organ pieces in the Bibliothèque Nationale. Le Bègue died in Paris, July 6, 1702. M.

LECLAIR, J. M. Line 4 of article *for* 'Paris' *read* 'Lyons.' P. 661, last line of article, for '*Sammlungen*' read '*Sammelbände.*'

LEE, George Alexander. Line 12 of article, *for* 'for a year' *read* 'from 1823 to 1826.'

LEE, Samuel. Line 7 from end, *for* '1761' *read* '1768.' Line 5 from end, *for* 'Ten' *read* 'Three.'

LEIGHTON, Sir William. Add that he was evidently dead in 1617, as his name does not occur in the list of wages due to the Gentlemen Pensioners at the beginning of that year (Add. MS. 34, 122 B). A. H-H.

LE JEUNE. P. 672*b*, second paragraph, the setting of Marot and Beza's psalms *a* 4 and 5, was printed, according to Douen, not at La Rochelle, but in Paris. (See *Musical Times*, 1907, p. 457.)

LEMMENS. Add that Mme. Lemmens Sherrington died at Brussels, May 9, 1906.

LEONCAVALLO. Add that two new operas by him were produced in Rome within four days of each other, 'Maia' in 3 acts, libretto by Paul de Choudens, at the Costanzi Theatre, Jan. 15, 1910; and 'Malbruk,' a comic opera in 3 acts, libretto by Signor Nessi, at the Teatro Nazionale, on Jan. 19.

LEONI, a vocalist of repute during the latter part of the 18th century. His real name was Myer Lyons, and he was uncle to John Braham. After being a chorister at the Great Synagogue in Aldgate, London, he made an appearance in opera at Covent Garden in the part of Arbaces, in 'Artaxerxes,' by Dr. Arne, in 1775. He sang in other Covent Garden operas, including Shield's 'Flitch of Bacon,' 1778.

He joined Giordani in the management of an English opera-house in Dublin, and was also engaged by Palmer for the Royalty Theatre. After remaining some time in England and Ireland, he was appointed 'bazzan' at the Jewish Synagogue at Kingston, Jamaica, being the first to hold that office in the English colonies. He died at Kingston in 1797 (the *Jewish Encyclopaedia* gives about 1800, but Oxberry, probably more trustworthy in this matter, furnishes the former date).

His voice is said to have been of fine quality, surpassing even that of his talented nephew, John Braham. He composed small pieces for the theatre, and for use in the Jewish ritual.

The hymn-tune 'Leoni' was named after him from the circumstance that he supplied Thomas Oliver, the hymn-writer, with it, the tune being sung as a 'Yigdal' in the Synagogue (see Yigdal). It was first published in a collection in 1781. F. K.

LESLIE, Henry. Line 16 from end of article, *for* '1864' *read* 'Nov. 15, 1865'; and add among compositions, 'The First Christmas Morn,' Brighton, 1880.

LEVERIDGE, Richard. Line 9, add that

his music to 'Macbeth' is in the Fitzwilliam Museum at Cambridge.

LIBRARIES, MUSICAL. P. 704, add under LEEDS. — Mr. Frank Kidson possesses a fairly large library formed to show the development of British vocal and dance music. Besides a mass of 17th- and 18th-century English publications, it is especially representative in Scottish, Welsh, and Irish early collections; also in country-dance books and ballad operas. There is also a considerable number of song-books (words only) and of 18th-century tune-books of sacred music.

LIED OHNE WORTE. P. 728*a*, line 14, *for* 'Lavenu' *read* 'Mori and Lavenu.' Line 6 from end of article, *for* 'op. 19, No. 2,' *read* 'op. 19, No. 3.'

LILLIBURLERO. P. 731, delete footnote in brackets to the first column, as there is no music in the *Antidote against Melancholy*, 1661, and in the book with the same title, published in 1749, the tune of 'Lilliburlero' does not occur. Line 11 from end of article, reference to JOAN'S PLACKET IS TORN in Appendix, will show that that tune is not a variant of 'Lilliburlero.' Lines 3–4 from end, delete the words 'The tune was printed for the first time in 1685, in "180 loyal Songs,"' as there is no tune like 'Lilliburlero' in that collection.

LISZT. Line 12 of article, *for* 'Jan. 1, 1823,' *read* 'Dec. 1, 1822.' P. 746*a*, add that an exhaustive biography by Julius Kapp appeared in 1909.

LIVERPOOL MUSICAL FESTIVALS. Line 4, etc., add that festivals were held in 1794, 1827, and 1833. Line 9, the sacred concerts were given in churches, but the miscellaneous secular concerts in the Music Hall and the Amphitheatre. Line 18, the first of the subscription concerts was given Dec. 30, 1839, with James Z. Herrmann as conductor; he died in 1865, and was succeeded by Alfred Mellon. Line 6 from end of column, *for* '1882' *read* '1883.'

LOGIER. Line 2, *for* '1780' *read* 'Feb. 9, 1777.' Line 10 from end of first column, add that he gave his first musical lecture on Nov. 23, 1814.

LORELEY. Add the following settings: 3. Opera in three acts, libretto by Carlo d'Ormeville and A. Zanardini, music by Alfredo Catalani; produced in 1880 at Turin under another title, revised and produced there, Feb. 16, 1890, and given at Covent Garden, July 12, 1907. 4. Opera in three acts, libretto by Gustav Gurski, music by Hans Sommer. Produced in 1891 at the Hoftheater, Brunswick.

LOUISE. Add that the work was performed at Covent Garden, June 18, 1909.

LOVER, SAMUEL. P. 775*a*, line 2, *for* 'In that year' *read* 'On Feb. 9, 1832.' Line 12, *for* '1837' *read* '1836.' Line 17, *for* 'Premier' *read* 'Picnic.' W. H. G. F.

LUCCA, PAULINE. Add that she died in Vienna, Feb. 28, 1908.

LUDWIG, WILLIAM (real name Ledwidge), will live in musical history if only on account of his remarkable performance of Vanderdecken in 'The Flying Dutchman.' The part fell to him when in 1877 he succeeded Santley as chief baritone in the Carl Rosa Company, and for many years he played it with unvarying success. The sombre tone of his voice was exactly suited to the music, and he acted with an imaginative force that even the most famous of German artists can scarcely have excelled. In opera in English there have been few achievements so striking. Ludwig's success in the Wagner operas, however, was by no means limited to 'The Flying Dutchman.' He was excellent as Wolfram and Frederic of Telramund, and late in his career, in performances otherwise imperfect, he did excellent work for the Carl Rosa Company, as Wotan in the 'Walküre,' and (in 1896) Sachs in the 'Meistersinger.' It was a pity that the chance of playing Sachs did not come to him while his voice was still in its prime. His conception of the great part was admirable in its blend of dignity, tenderness, and kindly humour. Ludwig's voice was always marred by a pronounced tremolo, but he sang with such fervor and sincerity that the defect was readily forgiven. He played Claude Frollo in the production of Goring Thomas's 'Esmeralda' at Drury Lane, in 1883, and in the same season took part in the first performance of Sir Alexander Mackenzie's 'Colomba.' As a concert singer he was never given in London or at the Festivals the opportunities he deserved, but he sang Elijah for Willing's Choir at St. James's Hall in the 'eighties, with Joseph Maas as the tenor. Miss Anna Williams declares that, except Santley, he was the best Elijah with whom she ever sang. Ludwig, who must be well over sixty, was born at Arran Quay, Dublin. S. H. P.

LUIGINI. Add that he died in Paris, July 29, 1906.

LUISA MILLER. Line 3, *for* 'Camarrano' *read* 'Cammarano.'

LULLY, J. B. Lines 12–14, correct the date of birth to 1639, as he was baptized on Nov. 29 of that year. The certificate of baptism was printed in the *Ménestrel* for March 13, 1909.

LUSINGANDO. Line 6 from end, *for* 'op. 4' *read* 'No. 4.'

LUTE. P. 787*a*, line 13, *for* '1868' *read* '1568.'

# M

MACBETH. Vol. iii. p. 3*a*, line 20, add that in an account of 1743 at the Smock Alley Theatre, Dublin, the 'Macbeth' music is ascribed to Purcell. W. H. G. F.

M'CORMACK, JOHN, was born in 1884 at Athlone. In 1902 he won the Gold Medal for singing at the National Irish Festival (Feis Ceoil), Dublin. In 1903 he became a member of the choir of the Dublin Catholic Cathedral, and in 1904, with that choir, sang at the St. Louis Exhibition. In 1905 he went to Milan and received instruction in singing from Sabbatini. On Feb. 17, 1907, he sang at a Sunday League concert in London, and on March 1, 1907, appeared at a London Ballad Concert, when he sang with such success that Messrs. Boosey engaged him for the remaining concerts of the season. On Oct. 15, he made a successful début on the stage at Covent Garden as Turiddu in 'Cavalleria.' He confirmed his success the same season as Don Ottavio and as the Duke in 'Rigoletto,' and has been engaged for the subsequent seasons. On Nov. 7 he undertook the tenor music in 'Elijah' at the Royal Choral Society's concert, with remarkable success. In the spring of 1909 he sang at the San Carlo, Naples, and in the autumn made a successful début in New York as Edgard. A.C.

MACDOWELL, E. A. P. 5*b*, line 37, *for* 'first' *read* 'fifth.' P. 6*a*, add date of death at New York, Jan. 24, 1907.

MACKENZIE, SIR A. C. P. 9*b*, line 31, *for* 'F. N. Jewson,' *read* 'F. B. Jewson.'

MACPHERSON. P. 12, *for* Christian names, *read* 'Stewart.'

MADAMA BUTTERFLY. Opera in two acts, founded on David Belasco's dramatisation of a story by John Luther Long, music by Giacomo Puccini. Produced at the Scala, Milan, in 1904, in an abbreviated form at Brescia, and at Covent Garden, July 10, 1905.

MADRIGAL. P. 16*a*, line 7 from bottom, *for* 'merchant' *read* 'choirman of St. Paul's' (see YONGE). P. 17*a*, lines 2–3, *for* 'Sacred Harmonic Society,' *read* 'Royal College of Music.'

MADRIGAL SOCIETY. Line 5 of article, *for* 'Europe' *read* 'London.' The Hibernian Catch Club is said to be the oldest society of the kind in Europe. P. 19*b*, line 8 from bottom, *for* 'Mr.' *read* 'Dr.'

MAHLER, GUSTAV. Add that in the autumn of 1907 he went to New York as one of the principal conductors of the Metropolitan Opera-House and was re-engaged for the season of 1908–9. In the autumn of the latter year he was engaged as conductor of the Philharmonic Orchestra in New York. On Sept. 19, 1908, his seventh symphony was played at Prague, and the eighth is announced for performance in the autumn of 1910.

MALIBRAN. P. 35*a*, lines 3–4, *for* 'the Morley Arms, Matlock' *read* 'the Mosley Hotel, Manchester.'

MANCINELLI. Last line but one of article, *for* 'oratorio' *read* 'cantata,' and add that his opera, 'Paolo e Francesca,' was produced at Bologna, Nov. 11, 1907.

MANNS, SIR AUGUST. P. 43*a*, line 25, *for* '1847' *read* '1857.' Add that he died March 1, 1907.

MANX MUSIC. The isolated position of the Isle of Man might be expected to produce a distinct type of national music. So little attention has hitherto been devoted to collecting the traditional melodies of the island that we are really left much in the dark as to the chief characteristics of the music that may be said to have had its origin there. In most of the tunes noted down from peasant singers in the Isle of Man the present writer finds much of Celtic character, a character common to certain classes of Gaelic music.

It must be admitted that in music claimed as Manx we find imperfect recollections of English and Irish folk-tunes, as well as of some well-known published airs. For instance, in one collection there is a shortened version of the well-known air 'Push about the Jorum,' and again the 17th-century tune, 'The Buff Coat hath no fellow' (see Chappell's 'Popular Music of the Olden Time'). There is also among Manx folk-song versions of the airs, generally accepted as Irish, 'Charley Reilly' (see Bunting, 1840), and 'Green Bushes,' while we also find 'Seventeen come Sunday,' and 'Colin and Phoebe.' This is sufficient to indicate that outside influence has had its effect at an early time on the music born of the people. The passing of fishermen to and from the Irish and Scottish coasts easily accounts for this diffusion of popular melody.

There can be no doubt that a great store of beautiful melody lies hid, or at any rate at one time existed among the farmers and the fishermen of the remoter districts, and it is to be hoped that following the lead of such bodies as the 'Folk-Song Society,' a combined effort will be made to rescue what is left of it.

Apparently the first notice of Manx national song is the mention made by Robert Burns in a letter to George Thomson, dated November 1794. Speaking of the air now known as 'Ye Banks and Braes o' bonny Doon,' Burns, after mentioning that an Irish gentleman had told him that it was known among the old women of Ireland, continued, that 'a Countess informed me that the first person who introduced the air

into this country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man.'

Probably what is now recognised as the national tune of the Isle of Man is 'Mylecharane.' The melody of this is strikingly original, with a peculiar plaintiveness in it. Several versions of it have been published, together with the long ballad associated with the air of which there are several translations. Copies of the air are to be found in 'English County Songs,' edited by Miss L. E. Broadwood and Mr. J. A. Fuller Maitland, 1893, and 'Manx National Songs,' arranged by Mr. W. H. Gill (1896). Another song and a very beautiful one, that has all the elements of original Manx feeling in it, is 'Ny Kirree fo-sniaghtey' ('The Sheep under the Snow'). Copies of this are to be found in 'English County Songs,' 'Manx National Songs' (Gill), and Moffat and Kidson's 'Minstrelsy of England,' the version in this last case being taken from 'Mona's Melodies,' edited by C. St. George, and published in London in 1820. This work is the first attempt to put into print Manx melodies. The book is extremely scarce. It contains but thirteen tunes, and it is doubtful how much, or how little these airs have been 'edited.' The tunes have verses adapted to them bearing no relation to the Manx originals. The next issue of Manx music was in July 1896, 'Manx National Songs, with English words, selected from the MS. collection of The Deemster Gill, Dr. J. Clague, and W. H. Gill' (Boosey). This contains fifty-one melodies, many of great excellence. F. K.

MARCHESI, Salvatore. Add that he died in Paris, Feb. 20, 1908.

MARIO, as to the date of birth, the register of the baptism in the cathedral of Santa Cecilia at Cagliari, Oct. 18, 1810, supports the date given in Baker's *Dictionary*. Line 5 from end of article add that his farewell appearance took place at Covent Garden in 1871, in 'La Favorita.'

MARSCHNER. P. 62*a*, line 35, add that 'Hans Heiling' was first given at Berlin, not Hanover.

MARTIN, Sir G. C. Line 19 of article, delete the words 'and Evening.'

MARTUCCI. Add that he died in Naples, June 1, 1909.

MARTY, E. G. Add that he died in Paris, Oct. 11, 1908.

MASSENET. P. 88*a*, line 9, add that 'Ariane' was produced at the Paris Opéra, Oct. 31, 1906, and 'Bacchus' at the Paris Opéra, May 5, 1909. The five-act 'Don Quichotte' was produced at Monte Carlo, Feb. 19, 1910.

MEIBOM. Line 3 from end of article, *for* 'Jais' *read* 'Jan.'

MELBA. Line 3 of article, *for* '1859' *read* '1861' (evidence of the certificate of birth). P. 105*a*, line 3, *for* 'Die Walküre' *read* 'Siegfried.' Add that an enthusiastic biography of the singer by Miss Agnes Murphy appeared in 1909.

MENDELSSOHN. P. 152*a*, line 16, *for* '146*b*' *read* '146*a*.'

MERSENNUS. Line 16, add that his most important work is *Harmonie universelle*, 1636, as mentioned at the end of the article. Line 6 from end, delete *Traicté de l'orgue* (1635), as that is part of the *Harmonie universelle*.

MIDAS. Line 9, add that it was played privately at Lurgan in 1760, and was brought out at the Crow Street Theatre, Dublin, Jan. 22, 1762. W. H. G. F.

MIDSUMMER NIGHT'S DREAM. P. 201*a*, line 8, *for* 'Sunday' *read* 'Saturday.'

MILLER OF THE DEE, THE. A song which has attained great popularity, commencing 'There was a jolly miller once lived on the river Dee.' It first appeared in print in the opera 'Love in a Village,' 1762. It was then, apparently, an old song used by the compiler of the opera, and only the first verse was employed: the full song will be found in many 18th-century songsters, such as 'St. Cecilia,' Edinburgh, 1779, etc. The tune was one originally adapted to a cant song, and under the title 'The Budgeon it is a fine Trade' was used in several ballad operas, as 'The Fashionable Lady,' 1730, 'The Devil to pay,' 1732, etc. Without any title the air is given in the 'Quaker's Opera,' 1728.

Curious traditional versions survive in the south of England, as 'Here's a Health unto our Master,' and 'The Jolly Woodcutter.' See 'Sussex Songs' and 'English County Songs.' F. K.

MONK, E. G. Line 15, of article, *for* 'Collins' *read* 'Calkin.'

MONRO, G. Line 3, add that he had a benefit concert in London on March 16, 1722. W. H. G. F.

MOORE, T. P. 257*b*, line 15 from bottom, *for* 'only' *read* 'second'; he had written an operatic piece 'The Gypsy Prince' with music by Michael Kelly, which was produced at the Haymarket Theatre, July 24, 1801. W. H. G. F.

MOOREHEAD. Line 16, *for* '1880' *read* '1800.'

MORITZ, Landgraf of Hesse-Cassel. For an account of Douland's visit to him, see vol. i. p. 725*a*, and Peacham's *Compleat Gentleman* (1634), p. 99, for a tribute to the Landgraf's skill.

MOUNTAIN, Henry. Add that in 1751 he was one of the Rotunda band in Dublin, and in 1765–85 was leader of the Dublin City Music. He was appointed to Covent Garden in 1794 in succession to Baumgarten, and died in 1796. W. H. G. F.

MÜHLFELD, R. Add that he died June 1, 1907.

MUFFAT. P. 318*b*, line 3, the date of 'Componimenti musicali' is shown by Mr. P. Robinson, of Rusholme, Manchester, to be a good deal later than 1727. The Grand Duke of Tuscany referred to in the title did not become Grand Duke till July 1737, and was not even selected (provisionally) till Oct. 1735. As the Emperor died in 1740, we get 1735 and 1740 as the extreme limits. (Compare Chrysander's preface to the reprint of the work in 1894.)

MUSIC-PRINTING. P. 325*a*, line 19 from bottom, *for* 'changed his name to' *read* 'was followed by.' P. 327*b*, lines 4–8 from bottom, the sentence in square brackets refers to the first use of lithography *in England* for music-printing; Alois Senefelder, the inventor of lithography, printed music from about 1796; he was connected with the firm of André of Offenbach. See the notice of Senefelder in the *Allgem. Deutsche Biographie.*
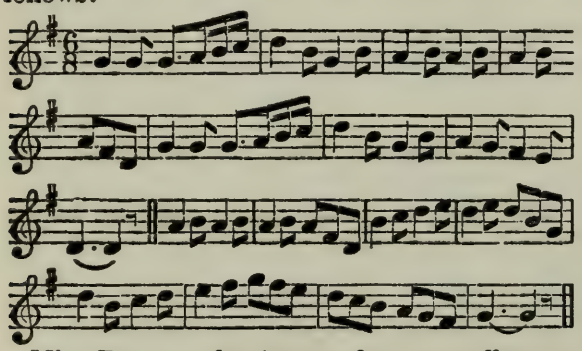
MUSICAL INSTRUMENTS, COLLECTIONS OF. P. 337*b*, in the list, Leyden, now in section 6, under Germany, should be placed in section 7, under Holland. Under Florence, add that Signor A. Kraus, figlio, published in 1910 a description of his *One-Key-boarded Clavicytherium* in English, with a photograph.

# N

NÄGELI, J. G. In the musical example, a bass clef should be added before the last note in the lower stave.

NANCY DAWSON. A favourite tune that is now even well known. It is named after Miss Nancy Dawson, a stage dancer of the middle of the 18th century, who adopted it for her evolutions on the stage.

Before this it bore a coarse title, and may be found in Walsh's 'Caledonian Country Dances,' book iii. p. 36, and in Peter Thompson's 'Compleat Tutor for the Flute,' *circa* 1750–54. The air as given by Walsh and Thompson is as follows:



Miss Dawson, having made some effect at Sadler's Wells, in 1759 came to Covent Garden, and with this particular tune won great fame for herself and the air by dancing between the acts of 'The Beggar's Opera.'

A song in eulogy of her was written and published in half-sheet music and in *The Universal Magazine* for October 1760. In Thompson's 'Collection of Hornpipes,' issued about this date, the air is called 'Miss Dawson's Hornpipe.'

At a later period Thompson published other airs used by Miss Dawson, under the titles 'Miss Dawson's New 'Hornpipe' and 'Miss Dawson's Fancy,' but none attained the popularity of the 'Hornpipe.' The air was introduced as the housemaid's song into 'Love in a Village,' 1762, and it is kept in memory to-day by several children's nursery tunes and 'ring games,' chief among which is 'Here we go round the Mulberry Bush.' The song 'Nancy Dawson' begins:

> Of all the girls in our town,
> The red, the black, the fair, the brown,
> That dance and prance it up and down,
> There's none like Nancy Dawson, etc.

Goldsmith mentions 'Nancy Dawson' in an epilogue intended to be spoke by Mrs. Bulkley.

> Taught by our art her ridicule to pause on,
> Quits the ballet, and calls for 'Nancy Dawson.'

Of the personal history of Nancy Dawson but little is known. She is said to have been the wife of a publican at Kelso. She died May 27, 1767, and was buried in the churchyard of St. George's-in-the-Fields. A verse from the song is stated to have been cut on her tombstone, and to have been obliterated by order of the vicar. It has also been asserted that Charles Wesley wrote a hymn to the air of 'Nancy Dawson,' but this lacks verification, and, in any case, is improbable, unless the character of the air had been altered. F. K.

NANINI, G. M. Add that a bibliography of his works is in the *Kirchenmusikalisches Jahrbuch* for 1891; see the same publication for 1898, p. 29.

NAPRAVNIK. Line 2, *for* '12/26' *read* '12/24'.

NAYLOR, Edward Woodall, was born at Scarborough, Feb. 9, 1867, the son of Dr. John Naylor (1838–1897), organist in succession of St. Mary's and All Saints' Churches, Scarborough, and of York Minster. He was musically educated by his father, and gained a choral scholarship at Emmanuel College, Cambridge, in 1884. He took his B.A. degree in 1887, and in 1888 entered the Royal College of Music, where on July 11, 1892, his scena 'Merlin and the Gleam' was performed. In 1889 he was appointed organist of St. Michael's, Chester Square, and in 1896–97 held that of

organist at St. Mary's Kilburn. He then returned to Cambridge, as assistant master at the Leys School, and organist of his old college, Emmanuel. He had taken the degrees of Mus.B. and M.A. in 1891, and that of Mus.D. in 1897. He made considerable alterations in the character and quality of the chapel services, and wrote a large number of services and anthems for choirs of tenors and basses. A trio for piano and strings in D, is in MS., but many of his church compositions have been published, as well as part-songs, 'The Merry Bells of Yule' (with some nine-part writing at the close), and 'The Charge of the Light Brigade.' A cantata, 'Arthur the King,' was produced at Harrogate, Dec. 24, 1902, in which year he was appointed lecturer on music at Emmanuel College. His lectures are singularly free from 'academicism,' and often present history, etc., in new points of view. Papers were read by him on 'Heinrich Schütz' (1905) and 'Jacob Handl (Gallus)' (1908), before the Musical Association (see the *Proceedings* for those years). A book entitled *Shakespeare and Music* came out in 1896, and an analysis of the *Fitzwilliam Virginal Book* in 1905. Dr. Naylor's name came before the general musical public most prominently in connection with his opera 'The Angelus,' an opera which gained the prize offered by the firm of Ricordi for an English work. It is in four acts, set to a book by Wilfrid Thornely, and was performed at Covent Garden, Jan. 27, 1909. M.

NEALE. Line 17 of article, *for* 'its first public performance' *read* 'the first public performance of the "Messiah."'

NEEFE. P. 359*a*, line 20, correct date of Van den Eeden's death, as he was buried on June 20, 1782.

NERUDA. Line 22 of article, in the date of birth of Wilma, Lady Hallé, *for* 'March 29,' *read* 'March 21.' Line 15 from end of article, add that Ludwig Norman died in 1885.

NEW YORK MUSICAL SOCIETIES. P. 367*a*, line 7 from bottom, *for* 'Jan. 9,' *read* 'Jan. 16.'

NICOLINI. Line 20 from end of article, add that he sang in Dublin in March–June, 1711.

NIECKS, F. P. 377, add that his *Programme Music of four Centuries* was published in 1907.

NOBLE, Thomas Tertius, born at Bath, May 5, 1867, had his first lessons from his elder sisters. In 1881, an old friend, one of the Minor Canons of Gloucester Cathedral, who had been appointed rector of All Saints', Colchester, gave Noble his first organ appointment, took him to live in his house, and superintended his general as well as his musical education. He was given further lessons in organ-playing and theory by Edwin Nunn of Ipswich. Early in 1886 he entered the Royal College of Music, coming to London twice a week for his lessons; and studying harmony with A. J. Caldicott and other subjects with Parratt, Bridge, and Stanford. He gained an exhibition soon after entering, and a scholarship in the following year. On the completion of his studies he was put on the teaching staff. In 1889 he left Colchester to take the place of organist at St. John's, Wilton Road, S.W., and soon afterwards was appointed assistant organist to Stanford at Trinity College, Cambridge, where he worked in 1890–92. In 1892 he was appointed organist and choirmaster at Ely Cathedral, and in 1898 was appointed organist of York Minster, a post he has filled ever since with great distinction. In 1899 he founded the York Symphony Orchestra, in 1901 he became conductor of the York Musical Society, and in 1906 was appointed conductor of the Hovingham Festival (where his 'Birthday Greeting to Dr. Joachim' had been performed) in succession to Canon T. P. Pemberton, the founder. He was made an honorary fellow of the Royal College of Organists in 1905, and was Master of the Music and conductor of the York Pageant in 1909. His principal compositions have been in the direction of church music; he has written three full morning and evening services, an evening service in G minor, Communion Services in A and F and one for female voices; one of the Communion Services has accompaniment for organ, wind instruments and brass instruments, and drums; nine unaccompanied anthems and an eight-part motet. Many shorter church compositions, such as offertory sentences, etc., a vigorous choral work, 'The Sound of War,' a cantata for baritone solo, chorus and orchestra 'Glori a Domini,' a madrigal, 'Come see what pleasure,' and some songs and part-songs. In a lighter vein he won success at Cambridge with his music to an A. D. C. burlesque, 'Jupiter,' and greater renown with his charming music to *The Wasps* of Aristophanes, 1897. The music for the York Pageant was a work of great importance, and Mr. Noble has also written a number of orchestral and chamber compositions. M.

NOEL. P. 387*a*, line 13 from end of article, *for* 'J. L. Hotton' *read* 'J. C. Hotton.'

NORDICA. P. 390*a*, line 20, *for* 'created' *read* 'sang.' At end of article, add that this third marriage was implicitly denied in the New York *Nation*, April 11, 1907. On July 29, 1909, she was again married to Mr. George W. Young in London, and gave concerts in the summer of the same year.

NORWICH FESTIVAL. At end of article add a reference to *Annals of the Norfolk and Norwich Triennial Musical Festivals*, by R. H. Legge and W. E. Hansell, 1896.

NOVELLO. P. 412*a*, line 20, add that Clara Novello (Countess Gigliucci) died at Rome, March 12, 1908. A volume of reminiscences by her is announced for publication in 1910.

# O

OAKELEY, Sir H. S. Line 24 of article, add that he died at Eastbourne.

OBOE. P. 419*b*, line 14 from bottom, add that *The Art of playing on the Hautbois explained* was printed by Thomas Crosse in London, 1697.

OBOE D'AMORE. Add that it is used in the score of Strauss's 'Symphonia Domestica.'

O'CAROLAN. P. 423*b*, line 28, *for* 'six of his tunes, namely' *read* 'ten of his tunes, including.'

O'NEILL, Norman, son of the well-known painter, G. B. O'Neill, was born at Kensington, March 14, 1875; he studied with Dr. A. Somervell in 1890–93; in the latter year he entered the Hoch Conservatorium at Frankfort, where he studied until 1897 with Iwan Knorr. In 1899 he married Adine Rückert, a pupil of Mme. Schumann and of Mme. Wilhelmine Clauss-Szarvady; under her married name she has won much acceptance as a pianist in London. O'Neill's music is essentially modern in style; he uses every harmonic license of the present day with great skill and effect. His power of reflecting the changing moods of a drama makes him excel as a writer of incidental music for the theatre, and some of his best work has been done in this direction (he has also acted as musical director in theatres, and has thus gained experience as a conductor), notably the music to *Hamlet*, produced at Dublin in 1904 and at the Lyric Theatre, London, in 1905; and that to *The Blue Bird*, 1909, in which all the charm of Maeterlinck's play is caught and enhanced. Here the experiment has been tried of dispensing with the usual entr'actes, although there is much music between and during the scenes of each act.

The following is the list of his compositions:

Op.
1. Variations for violin, violoncello, and piano.
2. Sonata for violoncello and piano.
3. Suite for string orchestra. Played first at Frankfort.
4. Four compositions for piano.
5. Variations and Fugue for piano.
6. Romance and Scherzo for violin and piano.
7. Trio for piano, violin, and violoncello.
8. Overture, 'In Autumn.'
9. Two songs.
10. Quintet for piano and strings.
11. Overture to *Hamlet*. Played at Birmingham, 1903.
12. Ballad for contralto and orchestra.
13. Overture, entr'actes, and incidental music to *Hamlet*. 1904.
14. Miniatures for small orchestra.
15. Three piano pieces.
16. Two songs.
17. Variations and Fugue on an Irish air for two pianofortes.
18. Five Rondels.
19. 'Woldemar,' fantasy for solo voices, chorus, and orchestra.
20. Three piano pieces.
21. Overture, 'In Spring time,' Birmingham, 1906.
22. Overture, entr'actes, and incidental music to J. Comyns Carr's play, *A Lonely Queen*. New York.
23. Prelude, Intermezzo and musical accompaniment to the play, *A Tragedy of Truth*. Manchester, 1906, and Adelphi Theatre, London, 1907.
24. Two pianoforte studies.
25. Miniatures for full orchestra. Birmingham, 1907.
26. Two French Songs.
27. Two piano pieces.
28. Overture, entr'actes, and incidental music to Stephen Phillips's *The Lost Heir*. Glasgow, 1908, and Adelphi Theatre, London, 1908.

Op.
29. Variations for orchestra (orchestral version of op. 17).
30. Scotch Rhapsody for orchestra.
31. 'La Belle Dame sans Merci,' ballad for baritone and orchestra. London, 1910.
32. Trio for piano, violin, and violoncello in one movement, 1908.
33. (No. 1) Berceuse for violin and pianoforte.
34. Eight National songs for unison chorus and orchestra.
35. Two songs.
36. Music to *King Lear* (overture, entr'actes, and incidental music). Haymarket Theatre, Sept. 8. 1909.
37. Music to Maeterlinck's *Blue Bird* (overture, dances, and incidental music), Haymarket Theatre, Dec. 8, 1909. Suite of four dances from the above, for orchestra, published in a piano arrangement.
38. Two Songs.

M.

OPERA. P. 443*b*, line 26, omit the words 'though he was by birth an Italian.' P. 467*a*, line 4, *for* 'Benda's' *read* 'Edelmann's.' Line 7 from bottom of same column, *for* '1849' *read* '1749.' Col. 2, note 1, *for* 'Seihamer's' *read* 'Seilhamer's.' P. 468*b*, line 4 from bottom, *for* 'a French importer of wines,' *read* 'an Irish importer of French wines.' P. 470*a* line 8, *for* 'Ravafinoli' *read* 'Rivafinoli.'

ORATORIO. P. 483*b*, line 4 after musical example, *for* 'Friedmann' *read* 'Friedemann.'

ORGAN. P. 549*a*, line 9, add that Giovanni Branca, in his *Le Macchine*, published at Rome in 1629, has a plate showin the system of blowing into an organ by Hyraulic pressure. (W. H. G. F.) P. 554*a*, line 39, *for* 'this firm' *read* 'the Positive Organ Company, Limited.'

ORGANISTS, ROYAL COLLEGE OF. P. 564*b*, line 37, add that Sir Walter Parratt was succeeded as President by Sir George Martin in 1909.

O'SULLIVAN, Denis. Add that he died at Columbus, Ohio, Feb. 1, 1908.

OUSELEY. P. 577*b*, line 1, *for* 'Church' *read* 'College.'

OVER THE WATER TO CHARLIE. A tune largely associated with the Jacobite cause of 1745. It has been generally considered as of Scottish origin, but this has been disputed and an Irish claim for it made. The tune was fitted with many sets of verses expressing devotion to Prince Charles Edward.

The most popular began (see vol. ii. of Johnson's 'Scots Musical Museum,' 1788)

Come boat me o'er, come row me o'er,
Come boat me over to Charlie.
I'll gie John Ross anither bawbee
To ferry me over to Charlie.

(*Chorus.*)
We'll o'er the water, we'll o'er the sea,
We'll o'er the water to Charlie.
Come weal, come woe, we'll gather and go,
And live and die wi' Charlie.

Other verses follow and, with the different fragments which have been traditionally current, it appears as if the body of the song was pre-Jacobite, enlisted in the cause from the accidental use of the name 'Charlie.' It was 'cried down' at Edinburgh Cross and other places, that is, officially prohibited, by means of

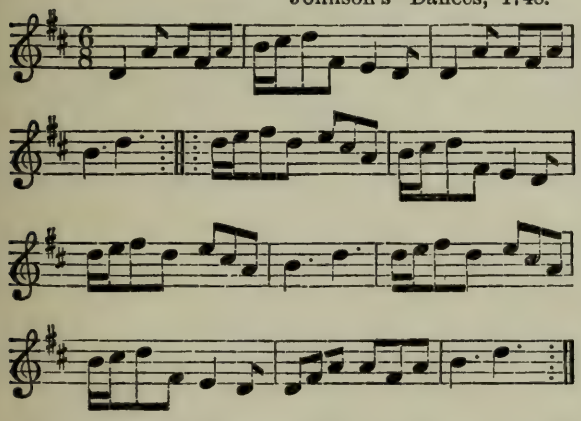
the town-crier, from being sung during the Jacobite rising.

Versions of the Jacobite song, or more probably imitations, by James Hogg, and Allan Cunningham, appear in Hogg's *Jacobite Relics*, second series, 1821, and in Cunningham's *Songs of Scotland*, vol. iii., 1825.

Early versions of the melody are found under several titles, some of which lead to the belief that it was well known in Ireland and called by one or more Irish names.

The earliest copy of the melody the present writer has seen is in John Johnson's 'Collection of 200 Country Dances,' vol. iv., 1748, where it appears under the title 'Pot Stick,' as follows:

*Pot Stick.*
Johnson's 'Dances,' 1748.

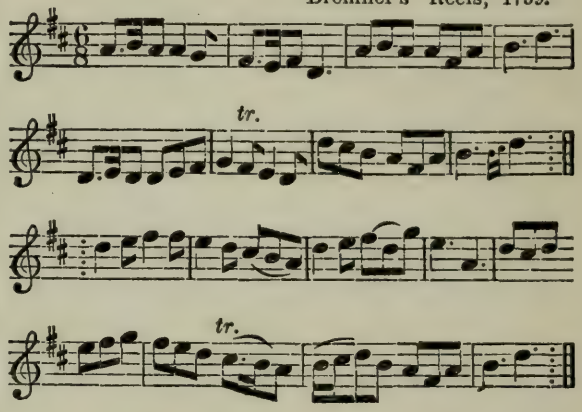


This tune has nothing in common with two airs named, respectively, 'Potstick' and 'Irish Potstick,' in Oswald's 'Caledonian Pocket Companion,' of a little later date than Johnson's 'Dances.'

About 1750–55 the air was common in dance-books as 'Shamboy' or 'Shambuie,' with similar spellings of an Irish word. As 'Shamboy' it is printed in Peter Thomson's 'Collection of 200 Favourite Country Dances,' vol. i., evidently among the yearly set for 1754. Here it takes a similar form, and is repeated in many other dance-books of the period.

As 'Over the water to Charlie,' it occurs in the second number of Bremner's 'Reels and Country Dances,' Edinburgh (1759), ob. 4to.

*Over the Water to Charlie.*
Bremner's 'Reels,' 1759.




At a later period the tune bore another Irish name, 'Ligrum Cus,' or 'Lacrum Cush,' and it is present in several Irish collections.

In Gow's 'Third Collection of Strathspey Reels,' 1792, there are two sets given. One, the 'original,' as it is called, is named 'Wishaw's Delight.'

In 1764 the air was set to a song in 'Midas,' and a number of political songs also written to it during the 18th century. One famous song was on the victories of the Marquis of Granby, then a popular hero. Drinking-songs used for the air were 'Ye lads of true spirit pay courtship to Claret' and 'I love to see bottles a-rolling.' F. K.

# P

PADEREWSKI. Add to list of compositions his symphony in B minor played by the Boston Orchestra, under Max Fiedler, on Feb. 12, 1909, and in London under Richter, Nov. 9, 1909.

PAGANINI. P. 595*a*, line 5 from end of list, *for* 'T. B. Cramer' *read* 'J. B. Cramer.'

PAISIELLO. P. 598*b*, line 33, correct date of 'Il Marchese di Tulipano,' as that opera was played in London, Jan. 21, 1786, under Cherubini, who added six airs of his own.

PARISIAN SYMPHONY. Line 9 from end, *for* '1788' *read* '1778.'

PARRATT, Sir Walter. Add that in 1908 he succeeded Parry as Professor of Music in the University of Oxford, and in 1909 resigned the presidentship of the Royal College of Organists.

PARRY. P. 625*b*, line 31, add that in 1908 he resigned the Oxford Professorship through ill-health. Line 35, add that he received the honorary degree of D.C.L. from the University of Durham in 1894. Line 4 from bottom of column, *for* '1866' *read* '1886.' Add to list of compositions: —

Symphonic Poem, 'The Vision of Life,' for soprano and bass solos, chorus, and orchestra. Cardiff Festival, 1907.

English Lyrics, bk. vii. (1907): 'On a Time the amorous Silvy,' Anon.; 'Follow a Shadow,' Ben Jonson; 'Ye little Birds,' Heywood; 'O never say that I was false of heart,' Shakespeare; 'Julia,' Herrick; 'Sleep,' Julian Sturgis.

English Lyrics, bk. viii.: 'Whence,' Julian Sturgis; 'Nightfall in Winter,' L. E. Mitchell; 'Marian,' and 'Dirge in Woods,' George Meredith; 'Looking Backward,' and 'Grapes,' Julian Sturgis.

Suite in F, for piano and violin. 1907.

Cantata, 'Beyond these voices there is Peace,' for soprano and baritone solos, chorus, and orchestra. Worcester Festival, 1908.

English Lyrics, bk. ix. (1909, to words by Mary E. Coleridge): 'Three Aspects,' 'A Fairy Town,' 'The Witches' Wood,' 'Whether I live,' 'Armida's Garden,' 'The Maiden,' and 'There.'

The fourth symphony, in E minor, was largely rewritten and brought out at a Philharmonic concert in 1910.

In 1909 was published Sir Hubert Parry's admirable and exhaustive book on *Johann Sebastian Bach*.

PART-BOOKS. P. 630*b*, line 27, *for* '1560' *read* '1567,' and line 30, *for* '1606' *read* '1614.'

PASSACAGLIA. Add that Rheinberger wrote an example in which the theme appears on the successive degrees of the scale, and Arensky devised one of six crotchets in 5–4 time, so that each note in turn receives the accent.

PATRICK, Richard. Delete line 3, as the service referred to is by Nathaniel Patrick, organist of Worcester Cathedral in 1597.

PAUL, ST. Line 13, *for* 'Oct. 3,' *read* 'Oct. 7.'

PEDAL. P. 663, line 11 of article, *for* '1785' *read* '1772.'

PELLÉAS ET MÉLISANDE. Opera in five acts, set to Maeterlinck's play by Claude Debussy. Produced at the Opéra Comique, Paris, April 30, 1902; at Covent Garden, May 21, 1909.

PERGOLESI. In list of works, Section III., add another 'Laudate pueri' for canto solo, vocal quartet, strings and wind, the MS. of which is in the Santini Library. Line 4 from end of article, add that Banck's 'Arien und Gesänge älterer Tonmeister' contains an air by Pergolesi, 'Se cerca, se dice.'

PERI. Line 22 from end of article, add that Peri died in 1633. Two lines below add that some numbers of 'Dafne' were discovered at Brussels.

PERIODICALS, MUSICAL. Line 4 of article, delete 'small.' P. 680*b*, line 18, *for* 'March 10,' *read* 'March 18.' P. 681*a*, line 5, *for* '1847' *read* '1852.' Col. 2, line 30, *for* '8vo' *read* 'quarto.' P. 683*b*, line 7, *for* 'monthly' *read* 'weekly.' P. 684*a*, line 7, add that the *Irish Musical Monthly* existed from March 1, 1902 to Feb. 1903. P. 687*b*, line 1, after 'Jahrbuch' add '(Ratisbon).'

PEROSI, Dom Lorenzo, born at Tortona, Dec. 20, 1872, was the son of the director of the music in the cathedral there, and was early destined to the priesthood. He studied music at the Milan Conservatorio in 1892–93, and then proceeded to Ratisbon to prosecute his studies in church music under Haberl. He became maestro di capella at Imola, but after a very short tenure of the post was given the more important position of choir-master at St. Mark's, Venice. Late in 1898 he was appointed musical director of the Sistine Chapel in Rome, and it is an open secret that the great improvement in the style of Italian church music, which culminated in the decree of Pope Pius X., was largely due to Perosi's influence. It was not as an influence in church music, but as a composer, that Perosi reached the ear of the general public. A trilogy of oratorios, 'The Transfiguration,' 'The Raising of Laazrus,' and 'The Resurrection of Christ,' was given in Italy in 1897–99 with remarkable success, and all three were given at the London Musical Festival of May 1899. There is in them very little originality of musical conception, but the idea of combining the austere melodic forms of the past and many of the idioms of Palestrina and Bach with the trappings of modern orchestration must be regarded as a new one. The result is of course a singular mixture of styles, which seldom allows any unity of impression to be created. Two more oratorios, 'Moses' in 1901, and 'Leo the Great' in 1902, bring us to the most ambitious of his works, 'The Last Judgment' ('Il Giudizio Universale'), which was conducted by the composer, together with a setting of the 'Stabat Mater,' at the Costanzi Theatre in Rome on the occasion of the Gregorian celebrations of April 1904. Among earlier works of the composer's are twenty-five masses, a Requiem Mass, a Christmas Oratorio, Psalms, a Te Deum, etc., besides much organ music. A set of orchestral variations came out in 1904, and from time to time rumours have been circulated concerning the production of an opera on the subject of *Romeo and Juliet*. A cantata for mezzo-soprano, chorus, and orchestra, entitled 'Anima,' was announced for the winter of 1907–8, and later still the composer's attention has been given to the realisation of a grand scheme of ten symphonies, each to be dedicated to and named after one of the cities of Italy. 'Florence,' 'Rome,' 'Venice,' and 'Bologna' have been finished, and the final work, 'Italy,' is to be furnished with parts for chorus. In 1909 there was performed a funeral mass for the sixth anniversary of the death of Pope Leo XIII. A cantata, 'Dies iste,' and a new oratorio, 'In Patris memoriam,' were announced to be given during the spring of 1910, at Naples and Paris. M.

PFEIFFER, Georges. Add that he died in Paris, Feb. 14,1908.

PHILHARMONIC SOCIETY. Add to the list on p. 703, the following: —

1907. (Eight concerts.) Cowen, Colonne, and Sinding conducted. Symphony, G. Enesco. Sinding's violin concerto. Nachez's violin concerto. Arthur Hervey's prelude to 'Ione.' J. B. M'Ewen's 'Coronach.' Chadwick's 'Cleopatra.' 1st app. Amy Castles, Percy Grainger, Felix Senius, G. Mauguière.

1908. (Seven concerts.) Conductors: Cowen, Landon Ronald, Nikisch, and Henry Wood. Symphony, Sibelius. Hubay's violin concerto. York Bowen's viola concerto. Harty's 'Comedy Overture.' Berlioz's scena, 'Cleopatra.' Bantock's 'Sappho.' F. Leoni's scena, 'The Bells.' 1st app. Charles Tree, Herbert Fryer, Esta d'Argo, Lionel Tertis, Howard Jones, Edith Clegg, Zimbalist, Elena Gerhardt, F. Lengyel.

1908–9. (Seven concerts.) Conductors: Henry Wood, Landon Ronald, Chevillard, Mancinelli, Bruno Walter, Nikisch. Symphony, Elgar. Overtures, etc. — Mancinelli's 'Cleopatra,' Ethel Smyth's 'Wreckers,' Svendsen's 'Carnival in Paris,' Paul Dukas's 'Apprenti Sorcier,' Delius's 'In a Summer Garden,' J.B.M'Ewen's 'Grey Galloway,' Arthur Hervey's 'Summer.'

1909–10. (Seven concerts.) Conductors: Elgar, Bruno Walter, Thomas Beecham, Mancinelli, Nikisch, and Landon Ronald. Rachmaninov's second symphony. Elgar's second 'Wand of Youth' suite. Mancinelli's Romantic Overture. Ethel Smyth's songs. 1st app. Alice Verlet, E. Schelling, and Kathleen Parlow.

PHILIPS, PETER. P. 707*b*, line 22 from end, add that another arrangement of the 1580 pavan, entitled 'Wy Engelen gret,' is in W. Swart's 'Den Lust-Hof der nieuwe Musycke' (Amsterdam, 1603). P. 38, in the list at end of article, add that a volume of masses was published posthumously (see the *Kirchenmusikalisches Jahrbuch*, 1899, p. 89). This is identical with a book entered in a list of the musical library of John IV., King of Portugal (1649), as No. 599: 'Missas y Salmos . . . a 8 & 9 . . . Obras Postumas.' After this comes a volume of 'Mottets . . . a 8, 2 partes,' also described as posthumous works, though it seems doubtful whether the eight-part 'Cantiones sacrae' of 1613 be not intended. Of the Masses and Psalms no copy is at present known to exist.

PIANOFORTE. P. 723*b*, line 21, add that J. C. Bach published a Sonata for the Battle of Rosbach, 'pour le Clavecin ou Forte-Piano,' about 1757–58, not later than the latter year. P. 726*b*, line 17 from bottom of text, add that William Southwell of Dublin patented an upright piano with six octaves on Oct. 18, 1794. W. H. G. F.

PIANOFORTE–PLAYING. P. 732*b*, lines 16–17, for the title of C. P. E. Bach's treatise, read '*Versuch über die wahre Art das Clavier zu spielen.*'

PIERROT AND PIERRETTE. Lyrical musical drama in two acts, libretto by Walter E. Grogan, music by Joseph Holbrooke. Performed at the Afternoon Theatre (His Majesty's Theatre), Nov. 11, 1909.

PORTMAN, RICHARD. Add that he taught the virginal in 1651, and that in 1656 he is mentioned as having recently died (*Quellen-Lexikon*).

POSITIVE ORGAN. P. 799*a*, line 12, *for* '*c*''' ' *read* '*f*'''.'

POWER, JAMES. P. 803*a*, line 5, *for* '1807' *read* '1808.'

PRODANÁ NEVĚSTA. See VERKAUFTE BRAUT in Appendix.

PROFESSOR. P. 816*a*, from line 36 read as follows: The Scottish Universities Commissioners, advised by London and Edinburgh musicians and musical societies, put the chair of music on a new basis by ordinances issued in 1893, instituting Degrees in Music (Mus.B. and Mus.D.), and a Faculty of Music, and regulating the duties of the chair and the financial arrangements. The Reid Concert was abolished, and series of Historical Concerts substituted, the Professor's salary was fixed at £500, and the class expenses at £300; and the remainder of the available money assigned to the subsidising of the concerts and other musical purposes connected with the chair of music.

The Professor gives Lectures and theoretical and practical instruction in the following subjects: (1) Harmony (two classes); (2) Counterpoint and composition; (3) Musical Form; (4) History of Music; (5) Analysis (formal, æsthetic, and biographical). In addition to the above there are tutorial classes conducted by the professor's assistant. The fee for some of the classes is two guineas, for others one. The Historical Concerts, which are free to the music students, university staff, and professional musicians, comprise orchestral, choral, chamber-music and solo performances. (Information from Professor Niecks.) Line 3 from bottom, *for* '1847' *read* '1845.' Col. 2, lines 13–19, refer only to the condition of the professorship in former times, the present professor not being expected to live in Dublin, nor to conduct the Choral Society. On the death of Professor Prout, he was succeeded by Dr. P. C. Buck.

PROSKE. Add a reference to the bibliography in the *Kirchenmusikalisches Jahrbuch*, for 1894, with a diary kept by Proske while in Italy.

PROUT, EBENEZER. Add that he died at Hackney, Dec. 5, 1909.

PSALTER. P. 832*a*, line 26 from end, *for* 'psalms' *read* 'compositions.' P. 833*b*, line 6, add that between 1550 and 1553 six editions of Sternhold were printed. P. 833, footnote 3, *for* 'The unique copy' *read* 'The copy consulted.' P. 834*b*, line 9 from end, *for* 'two interesting attempts' *read* 'a most interesting attempt.' Line 6 from end, *for* 'One' *read* 'It.' Line 5 from end, *dele* 'the other to the 68th.' *For* 'In both' *read* 'Here.' P. 835*a*, after the title of the 1560 edition add the reference to footnote 1, and add 'The same title, practically word for word, appears in the English edition of 1561, the only known copy of which is in the library of the Society of Antiquaries,' etc. Line 5 from end of column remove the footnote reference after the word 'afterwards.' Line 4 from end, *for* 'this work' *read* 'the edition of 1560.' P. 835*b*, lines 3–4, *for* 'forty-four, of which twenty-three' *read* 'forty-two, of which twenty-four.' Line 7, *for* 'five' read 'six.' Line 10, after '130th' add '50th, 127th, 129th, and "Commandments."' Omit lines 13–19 of same paragraph. Line 8 before the musical example, *for* 'sixty-three' *read* 'sixty-two.' Same line, *for* 'twenty-two' *read* 'twenty-four.' The harmonised version of Ps. 100 in the same column is from Claudin le Jeune's collection, Leyden, 1633. P. 836*a*, lines 3–4, omit the sentence beginning 'The 145th,' and add the footnote reference at the end of the paragraph. P. 837*a*, line 13, *for* 'the unique copy is in the John Ryland' *read* 'a copy is in the John Rylands.' Line 2 below the title of 1562 edition, after 'sixty-five' add 'including a few duplicates.' Same line, *for* '14' *read* '10,' and in the next line, *for* 'Seven' *read* 'Nine.' Lines 6–12, below the same title, omit the sentences from 'Nothing

more has been taken' down to 'set to similar words.' P. 837*b*, line 18, after '1561' add '1562.' Line 24, after 'and' add 'those of 1570, 1573, 1583, 1584, 1588, 1590.' P. 839*b*, in the title of Daman's 1579 psalter, *for* 'Damon' *read* 'Daman' and *for* 'unseemly *read* 'unseemely.' P. 840*a*, line 23, omit 'four.' Omit also note 1 on same page. P. 480*b*. The title of Daman's second book is as follows: 'The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions; conteining all the tunes of Daniel's Psalmes, as they are ordinarily soung in the Church; most excellently by him composed into 4 parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne, Gent. Printed by T. Este the assigné of W. Byrd, 1591.' Line 7, after this title, *for* 'Twelve' *read* 'Fourteen.' Line 8, *for* 'one' *read* 'five,' and *for* 'in single common measure' *read* 'among them the tune,' etc. Line 10 from end, *for* 'twenty-nine' *read* 'thirty-one.' Line 9 from end, *for* 'twenty-seven' *read* 'twenty-six.' Line 3 from end, *for* 'Five' *read* 'Four.' P. 841*a*, lines 2 and 3, omit the words 'two' and 'London and.' Line 16, *for* 'two' *read* 'three.' P. 842*b*, line 25, *for* 'five' *read* 'four.' Line 26, *for* 'three' *read* 'two.' P. 843*a*, line 5 after title, omit 'forty.' Line 15 from end, *for* '100' *read* '105,' and *for* '38' *read* '28.' Line 12 from end, *for* '31' *read* 'a large proportion.' Line 11 from end, *for* 'Douland and Hooper have each' *read* 'Douland has.' P. 843*b*, line 7, after musical example, *for* 'Cranford, 2,' *read* 'Cranford, 1,' and a line below, *for* 'Ravenscroft, 48,' *read* 'Martin Pierson, 1, and Ravenscroft, 51.' P. 844*b*, line 10, *for* '1636' *read* '1638,' and *for* the first words of the title, *read* 'A paraphrase upon the Divine Poems,' etc. P. 845*a*, line 2, after title of Playford's psalms, *for* 'thirty-five' *read* 'thirty-four.' Line 5 after title, after 'Church tunes' add 'one from Wither.' Line 27 after title, *for* 'one other, not a Church tune,' *read* 'Southwell, and the Lamentations.' P. 845*b*, for the first line after the title *read* 'Apart from the reasons given by Playford for setting the tunes.' P. 846*a*, after musical example, after 'On the next page' add 'of the Harmonious Companion.'

PUCCINI. Add that 'Madama Butterfly' was given at Covent Garden, July 10, 1905.

PYNE, Louisa. Line 13 from end of article, *for* '1862' *read* '1864.'

# Q

QUILTER, Roger, was born at Brighton, Nov. 1, 1877, and was educated at Eton. After leaving school he went to Frankfort, where he studied composition under Professor Iwan Knorr. He is known chiefly as a writer of songs, the majority of which are settings of lyrics of the Elizabethan period. He has also written two sets of part-songs to words by Herrick. His setting of Tennyson's 'Now sleeps the crimson petal' is one of the best as well as the most popular of his songs. In 1907 an orchestral serenade by him was produced by Mr. Henry Wood at the Queen's Hall. G. S. K. B.

# R

RANDALL, John. Line 5 from end of article, *for* '1768' *read* 'July 1767.'

RANZ DES VACHES. Line 9, after 'rant' add 'and the Irish *raun* — a song.' W. H. G. F.

RAVEL, Maurice, one of the most prominent of the younger French composers, was born at Ciboure (Basses-Pyrénées), March 7, 1875, but has lived all his life in Paris. He received his musical education at the Paris Conservatoire, studying composition and fugue under Fauré, harmony under E. Pessard, and pianoforte under C. de Bériot.

Among the influences which have contributed to form his style we must reckon: (1) The modern 'nationalist' Russian composers (especially Borodin and Rimsky-Korsakov); (2) His own master Fauré; (3) Debussy — though in this case it is probably more correct to say that the same views of art have independently attracted the two composers. Certainly Ravel is no mere follower of Debussy; his style, though it has certain points in common with the elder composer, is entirely his own, and is marked by a robustness, definiteness and sense of humour which prevent its atmospheric qualities ever degenerating into vague aimlessness, as is too often the case with less strong-minded members of the same school.

Ravel's art is not one of broad outlines and great schemes, but of intense detail, of elaborately wrought harmonic and tonal colour, reminding the hearer of the art of Japan, or perhaps more closely of that of the mediæval illuminator. Such an art as this is best suited

to a small canvas, and most of Ravel's works consist of short concentrated pianoforte pieces and songs; but he has also written in larger forms, notably his string quartet; his latest work, too, a set of three movements for pianoforte illustrating A. Bertrand's 'Gaspard de la nuit' is conceived in a broader style than most of his earlier work.

In April 1909, Ravel came to London and was represented by several compositions at a concert of the 'Société des Concerts Français,' where his fine song 'Asie,' and the delightfully humorous 'Le Paon' from 'Histoires Naturelles,' made a great impression.

The following is a list of Ravel's compositions

FOR PIANOFORTE.

Menuet antique. 1896.
Pavane pour une infante défunte. 1899.
Jeux d'eau. 1902.
Sonatine. 1905.
Miroirs. 1906.
Gaspard de la nuit. 1908.

FOR VOICE AND PIANOFORTE.

Sainte (S. Mallarmé). 1896.
Deux Epigrammes de Clément Marot. 1900.
Histoires naturelles (J. Renaud). 1907.
Les grands vents d'outre-mer (H. de Regnier). 1907.
Sur l'herbe (Verlaine). 1907.

CHAMBER MUSIC.

String quartet. 1903–4.
Introduction and Allegro for harp, string quartet, flute and clarinet. 1906.

ORCHESTRAL MUSIC.

Shéhérazade (Overture de féerie). 1898.
Une barque sur l'océan.
(No. 3 of 'Miroirs' arranged for orchestra.)
Rhapsodie Espagnole in four movements. 1907.
(The third movement 'Habanera' is taken from the early 'Sites Auriculaires' (see below).)

FOR VOICE AND ORCHESTRA.

Shéhérazade (T. Klingsor). 1904.
Noël des Jouets. 1905.

OPERA.

'L'Heure Espagnole,' musical comedy in one act (accepted for performance at the Opéra-Comique). Poem by Franc-Nohain.

ARRANGEMENTS.

Five Greek folk-songs with accompaniment for pianoforte.

UNPUBLISHED WORKS.

Sites Auriculaires (1895) for two pianofortes.
Songs (words by Verlaine, Verhaeren, R. de Maler).

IN PREPARATION.

Opera 'La Cloche engloutie' (after Hauptmann's 'Die Versunkene Glocke.')

R. V. W.

REGGIO, PIETRO. Add that Evelyn heard him sing in Sept. 1680 and July 1684, and says that Reggio had set some of Abraham Cowley's poems to music.

REINAGLE. Line 13 of article, *for* 'Ind.' *read* 'Maryland.'

REINECKE, CARL H. C. Add that he died in Leipzig, March 10, 1910.

REYER. Add that he died at Lavaudon, Jan. 15, 1909 (*Riv. Mus. Ital.* xvi. 233), though the *Ménestrel* of Jan. 16 published a reassuring telegram concerning the master's health.

RIMSKY-KORSAKOV. In list of works under 'Choral with Orchestra,' *for* 'The Legend of St. Olga' *read* 'The Ballad of the Doom of Oleg,' for tenor and bass soli, male choir and orchestra (performed at the Newcastle Festival, 1909). Add that the composer died in St. Petersburg, June 8, 1908.

RITTER, ALEXANDER, was born at Narva in Russia, June 7, 1833, of parents of German extraction. When eight years old, he was brought to Dresden, where he made friends with Hans von Bülow, a boy three years older than himself. It is not on account of any surpassing musical talent or achievement that Ritter claims notice here, but he was a prominent figure in the circle of those who fought for Wagner's music, and for the advanced side of the art generally. He learnt the violin from Franz Schubert the Dresden teacher, and in 1849–51 was a pupil of the Leipzig Conservatorium. He married a niece of Richard Wagner's, Franziska Wagner, an actress, in 1854, and went to live at Weimar in that year in the company of the earlier pupils and friends of Liszt. In 1856 he was made conductor at the Town Theatre of Stettin, and after several changes of residence and employment, settled at Würzburg in 1863, establishing a music-shop there which he managed from 1875 to 1882, when he joined the Meiningen orchestra under Bülow. On Bülow's retirement from the post of conductor in 1886, Ritter went to live in Munich, and died there, April 12, 1896. His op. 1 was a string quartet of some merit; two operas, 'Der faule Hans' (1885) and 'Wem die Krone?' (1890) were finished and produced in Munich and Weimar respectively. Several symphonic poems are mentioned in detail in Riemann's *Lexikon*, and in the article on Ritter by F. Rösch in *Musikalisches Wochenblatt* for 1898.

M.

ROKITANSKY, HANS. Add that he died at his residence at Laubegg, in Nov. 1909.

ROOTHAM, DANIEL WILBERFORCE, was born at Cambridge, August 15, 1837, and was the son of a bass singer in the choirs of Trinity and St. John's Colleges from 1815 till his death in 1852. He himself sang as a chorister in the same choirs from the age of eight, and from 1850 for four years studied the piano, organ, and harmony under T. A. Walmisley. On the death of his father he removed to Bristol, where his elder brother was a lay-clerk in the cathedral; he soon got a similar position, and also studied singing in London under Schira. In 1865 he succeeded J. D. Corfe as cathedral organist, and conductor of the Bristol Madrigal Society. The former post he retained till 1877, and held the post of organist at St. Peter's, Clifton Wood, from 1866 for twenty-seven years. The conductorship of the Madrigal Society he still retains. His son,

CYRIL BRADLEY ROOTHAM, born at Bristol Oct. 5, 1875, was educated at Bristol Grammar School and Clifton College. Winning scholarships and various honours he went to St. John's College, Cambridge, in 1894, and graduated in the Classical Tripos in 1897; he took the Mus.B. degree at Cambridge in 1900 and the M.A. Degree in 1901. In his third year at Cambridge he undertook all Dr. Garrett's

musical duties; in 1901 he went to the Royal College of Music, studying under Stanford, Parratt, Marmaduke Barton, and others. In 1898 he succeeded Dr. H. Walford Davies as organist of Christ Church, Hampstead, in 1901 was made organist of St. Asaph Cathedral, and in the same year returned to St. John's College, Cambridge, as organist and musical director. His compositions are very numerous and of great importance, though comparatively few have been published; he is an original thinker, and has the power of expressing his thoughts in a scholarly and artistic way. Among his published works are Four Irish Sketches for violin and orchestra; a ballad, 'Albert Graeme's song,' for baritone solo and orchestra (performed at the Albert Hall, 1904); two prize madrigals; the dramatic choral work, 'Andromeda,' for solos, chorus, and orchestra (produced at the Bristol Festival, 1908); 'Coronach,' for baritone solo, male chorus and orchestra, a work of strongly picturesque character; 'In Highland and Meadow,' choral songs with orchestra. Organ pieces, part-songs, etc., have also been published. Among unpublished works are string quartets in A and G minor, an adagio and scherzo for strings, a suite for orchestra, a choral ode, 'How sleep the brave,' a capricco in D minor for string quartet, a service in F for double choir *a cappella*, an overture 'The Spirit of Comedy' (performed at Bournemouth Symphony Concerts, 1909), a string quintet in D, 'Helen of Kirkconnell,' and 'The Lady of Shalott,' choral ballads for solo voices, choir, and orchestra. M.

ROSEINGRAVE, Thomas. P. 145*b*, *for* the first line *read* 'He died at Dunleary, June 23, and was buried on June 26, 1766, in.'

ROUSSEAU, Samuel. Add that his lyrical drama, in four acts, 'Leone,' to a libretto by George Montorgueil, was produced at the Opéra-Comique, Paris, March 7, 1910.

# S

SACCHETTI, Liberio Antonovich, an authority on musical history and æsthetics, born August 30, 1852, at Kenzar near Tambov. His father — of Italian descent — was a music-teacher in this town. In 1866 Sacchetti began to study the violoncello under C. Davidov, in St. Petersburg. From 1868 to 1874 he continued his studies at the Conservatoire, still making the violoncello his first consideration. Later on he turned his attention to musical theory and entered Rimsky-Korsakov's class. In 1886 he was the first to fill the newly created chair of Musical History and Æsthetics in the St. Petersburg Conservatorium. These lectures proved so popular that he was requested to give similar courses to the students of the Academy of Arts (1889–94). Sacchetti was appointed assistant to Vladimir Stassov, Director of the Art Department of the Imperial Public Library, in 1895. He was sent as delegate of the Imperial Russian Musical Society to the musical exhibition at Bologna in 1888; and was also chosen to read a paper at the Paris exhibition of 1900 upon 'Russian Church Music.' His most popular works are: *A Sketch for a Universal History of Music* (St. Petersburg, 1883, 3rd edition, 1900); *A Short Historical Chrestomathy of Music* (1906, 3rd edition, 1900); *From the Spheres of Æsthetics and Music* (collected essays, 1896). R. N.

SAFONOV, Vassily Ilich, the son of a Cossack general, was born on Feb. 6 (Jan. 25, O.S.), 1852, in the village of Itsyoursky, in the district of Terek in the northern Caucasus, on the banks of the romantic river Terek, sung by the poets Poushkin and Lermontov. His education was carried on at the Alexandrovsky Lycée in St. Petersburg, and during this time he took pianoforte lessons from Leschetizky. On completing his course in the above institution he decided to devote himself entirely to music, and entered the Conservatorium in 1878, where he became a pupil of Sieke and Zaremba for theory, and continued his pianoforte studies under Louis Brassin. He left the Conservatorium, a gold medallist, in 1880, and began his career as a pianist by a long tour in northern Europe, Austria, and Hungary, in company with the famous violoncellist Carl Davidov. On his return, he held a sub-professorship for a short time in the St. Petersburg Conservatorium, but was soon called to fill a more important post in the sister institution in Moscow. He eventually succeeded Taneiev as Director of the Moscow Conservatorium in 1889. Here he did some admirable work in re-organisation; while his indomitable energy still found an outlet in teaching, and the orchestral, choral, and *ensemble* classes remained under his personal supervision. He first became known as a conductor in 1889, when he organised a series of local concerts at popular prices for the townsfolk, and in 1890 he was appointed to the Moscow branch of the Russian Musical Society in this capacity. Since then his fame as a conductor has steadily increased, not only in Russia but abroad. Safonov first visited England in Feb. 1906, when he conducted one of the concerts of the London Symphony Orchestra. After a brilliant success in Vienna, he visited New York, where he was offered the conductorship of the Philharmonic Orchestra. He held this position from the

autumn of 1906 till March 1909. In October of that year he made his first appearance at an English provincial festival, conducting most of the concerts of the first Musical Festival held at Newcastle-upon-Tyne. Safonov is occasionally spoken of as 'the bâtonless conductor,' as though some particluar virtue resided in the fact of his having discarded the conductor's token of office. Having on one occasion forgotten to take it to a rehearsal, he became convinced that its use was unnecessary and resolved henceforward to direct his players by the movements of his hands alone. Certainly we cannot find fault with the results; at the same time, given his dominant personality, his keen rhythmic perception, and his ardent temperament finely controlled, the effects produced would probably be just as excellent with, as without, the medium of the wand. Far more important from the artistic point of view than this so-called 'reform' are the great services he has rendered to Russian music; particularly to that of Tchaikovsky, by his intimate and impressive readings of his symphonies. Safonov is not, however, merely a Slavonic specialist. His interpretations of Haydn, Beethoven, and Brahms show him to be a conductor of many sympathies, with a decided leaning to the classic. The fact that he was once known as a pianist of exceptional ability is likely to be forgotten in the brilliant success of his later career, but he numbers among his pupils several artists who keep alive the traditions of his peculiarly finished and delicate style, such as Lhevinne, Scriabin, and Schor. R. N.

SAINT ANNE'S TUNE. P. 204*a*, line 21, *for* '*circa* 1716' *read* '1719.' W. H. G. F.

SAINT PATRICK'S DAY. P. 207, add that the air has been long known, traditionally, in northern England as 'Barbary Bell.' In the south it is sometimes called 'Bacon and Greens,' and is used as a Morris dance-tune. F. K.

SAINT-SAENS, Camile. P. 208*a*, line 36, add that he was in the United States from October to December 1906.

SALIMBENI. Line 1, *for* 'monk' *read* 'friar.'

SALLY IN OUR ALLEY. One of our best-known English national songs. The words are by Henry Carey, and were suggested by his seeing a shoemaker's apprentice and his sweetheart making holiday, and the delightfully simple devotion of the swain. To the song he composed an air which is now seldom if ever sung. This air was, under the title 'London Sally,' inserted in Walsh's 'Compleat Country Dancing Master,' vol. ii. (1719), and in other places at a later date as 'Charming Sally' and 'Pretty Sally.' The tune was used in 'The Beggar's Opera,' 1727, and other operas of the period. Carey's tune, however, fell into disuse, and probably as late as 1790 there was substituted for it a version of the present pretty melody. It was about this time that Charles Incledon and Dignum sang 'Sally in our Alley' to the newly adapted tune. For some years this tune varied considerably, and was by no means so satisfactory as Carey's original, or as the original of the air of which the substitute was a version.

To go back to this original we find it under the title 'The Virtuous Country Maid,' in Daniel Wright's 'Compleat Tutor for Ye Flute,' *circa* 1735, and before that in the 'Devil to pay,' 1731, as 'What though I be a Country Lass.' It is also printed as 'The Country Lass,' and all these titles refer to a song set to the air commencing:

Although I be a country lass
A lofty mind I bear-a

— which was a favourite in the early years of the 18th century. F. K.

SAMMARCO, Mario, was born at Palermo in 1873. He revealed musical talent at a very early age and even as a child took an eager interest in everything connected with the stage. When he found he had a voice he was taught singing at Palermo by Signor Antonio Cantelli — a baritone who years ago enjoyed great success as a member of Carlotta Patti's company. Sammarco made his first appearance at the Dal Verme Theatre, Milan, in Puccini's opera 'Le Villi,' and soon established his position. He came to London in 1904, with the reputation of being the best baritone in Italy, or at any rate the best among the younger singers, and his first appearance as Scarpia in 'Tosca,' Oct. 19, at Covent Garden, proved that report had not exaggerated his merits. Since then Sammarco has met with nothing but success, adding every season to his popularity in London. He was engaged in Hammerstein for the Manhattan Opera-House by New York in the winter of 1907, and returned to the same theatre in the two following years. Sammarco has perhaps the most beautiful baritone voice that can now be heard. High in range — easily reaching G — it is rich and sweet throughout its compass and is under perfect control. An excellent actor, both in tragedy and comedy, Sammarco labours under the disadvantage of being very short in stature. This tells against him in such a part as Amonasro in 'Aida.' In the autumn season at Covent Garden in 1907 he played Don Giovanni for the first time on any stage. He could not look the part and lacked distinction of manner, but he sang Mozart's music with great fluency and finish. His favourite characters, according to his own statement, are Rigoletto, Don Giovanni, Falstaff (which he has never sung in London), Iago, and Tonio ('Pagliacci'). Most critics would agree in pronouncing him the best Rigoletto now before the public. Sammarco has sung in many modern operas, among them the 'Andrea Chénier' of Giordano, 'Germania'

of Franchetti, 'La Zaza' of Leoncavallo, and Saint-Saëns's 'Henry VIII.' At various times he has appeared in Moscow, St. Petersburg, Naples, Madrid, and Buenos Ayres. S. H. P.

SAN MARTINI. Add that he died about 1750. W. H. G. F.

SANTLEY. P. 222*b*, line 24 from bottom, *for* '1876' *read* '1875,' next line *for* 'Lyceum' *read* 'Princess's,' and add that he appeared as Figaro on the opening night of the season, continuing with the company in 1876, when he sang the Flying Dutchman at the Lyceum.

SAPELLNIKOFF, Vassily, born at Odessa, Nov. 2, 1868, was a student of the Conservatorium there under L. Brassin and Sophie Menter, became professor of the pianoforte at the Moscow Conservatorium in 1897, but after a few years took up his residence in Germany, living for a time at Leipzig, and subsequently at Munich. His career as a pianist has been one of continuous success, and he had the wisdom to modify the forceful playing of his earlier years, and to adopt a more musical style as public taste improved. His first appearance in England took place at a Philharmonic Concert in 1890, and on his subsequent visits he has won great favour. M.

SCARLATTI, G. Domenico. P. 246*b*, line 5, the acquaintance with T. Roseingrave was not made until later, as Roseingrave did not go to Italy till 1710.

SCARLATTI, Francesco. Line 5 from end of article, add that the concert took place in May 1720 at Hickford's Room, and consisted mainly of his own compositions. W. H. G. F.

SCHIRA. P. 265*a*, line 2, *for* 'Nov.' *read* 'August.'

SCHUTZ, Heinrich. P. 337*a*, line 11 from end, *for* '1823' *read* '1623.'

SCHUMANN, Clara. Add that Litzmann's biography was completed in 1908, with the third volume.

SCHUMANN-HEINK, Ernestine. Add that she created the part of Clytemnestra in Strauss's 'Elektra' at Dresden, Jan. 25, 1909. Her third marriage, with Mr. William Rapp, son of a publisher in Chicago, her business-manager, took place on May 27, 1905.

SCHYTTE, L. T. Add that he died in Berlin, Nov. 10, 1909.

SCOTS WHA HAE (and THE LAND OF THE LEAL). One of the finest of Scottish National melodies. It is, as proved by the two famous songs sung to it, a tune capable of expressing the greatest pathos, or the most martial sentiments.

The structure of the tune shows that it is of some antiquity, but unfortunately there is no definite evidence of its existence prior to the middle of the 18th century. When Robert Burns wrote his fine song 'Scots wha hae,' to the air, he told George Thomson that it was constantly asserted that the tune was played at Bannockburn by the Scots army, hence his adoption of the tune for his verses of which the subject is Bruce's address to his followers before the battle of Bannockburn.

The letter to Thomson containing the reference is dated September 1793. He says in it, 'I do not know whether the old air "Hey tuttie taitie" may rank among the number, but with Frazer's hautboy it has often filled my eyes with tears. There is a tradition, which I have met with in many places of Scotland, that it was Robert Bruce's march at the battle of Bannockburn. This thought, in my solitary wanderings, warmed me to a pitch of enthusiasm on the theme of Liberty and Independence, which I threw into a kind of Scottish ode fitted to the air that one might suppose to be the gallant Royal Scot's address to his heroic followers on the eventful morning.'

It may be mentioned that Burns composed the words during a wild thunderstorm while out among the hills of Glen Ken, in Galloway. Burns adds in a postscript to the preceding letter that he showed the air to Urbani who was highly pleased with it, and begged the poet to make soft verses to it.

The poet further says that Clarke's set of the tune, with his bass, is to be found in the 'Museum,' though he is afraid that the air is not what will entitle it to a place in Thomson's 'elegant selection.'

In tracing the history of the tune further back, we find the version in Johnson's 'Scots Musical Museum,' vol. ii., 1788, as 'Hey Tutti Taiti,' with a couple of songs to the same air. The first, a foolish drinking-song, begins:

> Landlady, count the lawin',
> The day is near the dawin';
> Ye're a' blind drunk, boys,
> And I'm but jolly fou.

The second is a Jacobite song in praise of Charles XII., King of Sweden, commencing:

> Here's to the king, Sir.

A line in the song explains the apparently nonsensical phrase that gives a title to the air:

> When you hear the trumpet sound
> Tutti, taitie to the drum.

The words are evidently a vocal imitation of a trumpet-call.

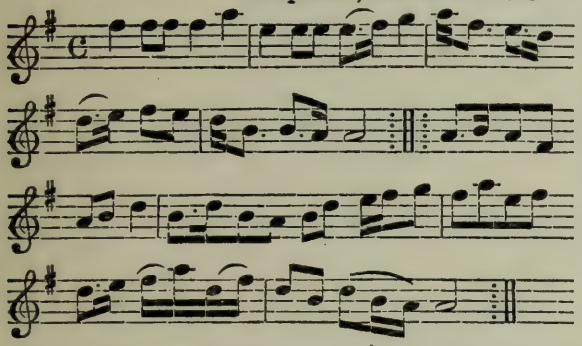
Upon the line in the first song, 'The day is near the dawin',' has been built up a tissue of fanciful statements which are unsupported by any reasonable conclusion. In Gawin Douglas's translation of Virgil, 1513, and in other places, a Scottish song is mentioned whose first line was 'Hey now the day dawis.' In Sibbald's *Chronicle of Scottish Poetry*, 1802, this myth is present, probably for the first time. It is there stated that the tune for 'Hey now the day dawis' is the same as 'Hey tutti taiti.' Stenhouse, in his notes to Johnson's 'Museum,' again promulgates the fiction. The poem

'Hey now the day dawis' is found in a contemporary manuscript, and a tune called 'The day dawis' is present in the Straloch Manuscript, 1627, which is of quite a different character from the one in question. (See SCOTTISH MUSIC, vol. iv. p. 393.)

Prior to the appearance in Johnson's 'Museum' the tune made its first entry into print in book iii. of Oswald's 'Caledonian Pocket Companion.' Here it has a great number of variations, but the melody is as follows: —

*Hei Tuti Teti.*

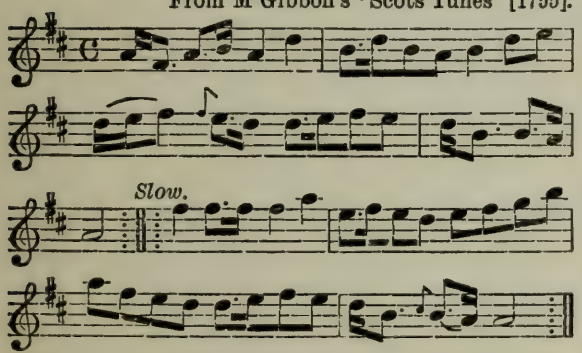
From Oswald's 'Caledonian Pocket Companion,' bk. iii. *cir.* 1750.



Another version is printed, in 1755, in William M'Gibbon's 'Collection of Scots Tunes,' Edin., ob. fol., book iii. There are considerable differences, and the tune apart from its variations, stands thus: —

*Hey Tuti Tatety.*

From M'Gibbon's 'Scots Tunes' [1755].




No copy earlier than these two has up to the present been discovered and although the air is, without doubt, fine, and old, the romantic tradition that it is contemporary with the battle of Bannockburn and has connection with the early Scottish poem 'Hey the day dawis' must be dismissed as, at least, improbable.

Reverting to Burns's song 'Scots wha hae,' it was sent by the poet to George Thomson for inclusion in his folio collection of Scottish songs. Thomson, however, with extraordinary blindness failed to see that Burns's verses brought out all the fine qualities of the tune. He therefore suggested alterations in the metre and begged for its union to the rather feeble air 'Lewie Gordon.'

It is curious to read Thomson's letter of Sept. 5, 1793, wherein he ranks the song as 'the noblest composition of the kind in the Scottish language,' and speaks of his circle of friends entreating him to find a suitable air, reprobating 'the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tutti taitie,' which, he continues, he has never 'heard any one speak of as worthy of notice.' He then proceeds to speak of 'Lewie Gordon' as 'an air most happily adapted to your ode,' and submits sundry alterations of lines to fit the tune in question.

Burns appears to have acquiesced in the suggestion, and united to this tune it appeared in Thomson's collection, in the third set, issued July 1799.

Qualms of conscience, however, must have troubled Thomson, for in a subsequent number, published in 1801, he gives the song as originally written united to 'Hey tutti taitie,' harmonised by Haydn, and a note to the effect that he had 'examined the air with more particular attention,' and frankly owned that he has changed his previous opinion. From that time onward Burns's words have always been associated with the tune, notwithstanding that music was specially written for the song by William Clarke, an Edinburgh organist, and inserted in the Sixth Volume of the Museum, 1803.

THE LAND OF THE LEAL. We may now consider another famous song connected with the tune, 'The Land of the Leal.' As Burns mentioned in his correspondence with Thomson, both Urbani, and Frazer the Edinburgh hautboy player, saw that there were pathetic as well as martial or bacchanalian characteristics in the air, the former urging Burns to write some 'soft verses to it.'

It appears to have been Lady Nairne who first brought out this particular quality of the melody. About 1800–1805 there was published by Gow & Shepherd, 16 Princes Street, Edinburgh, a music-sheet with the following title, 'To the Land of the Leal, Tune (Hey tutti taiti) played when Robert Bruce led his troops to Battle at Bannock-Burn.' The song commences: —

> I'm wearin' awa, John,
> Like snaw wreaths when it's thaw, John.

Appended to this song were the 'old words,' *i.e.* the Jacobite song 'Weel may we a' be' before referred to. The song underwent many changes, and its authorship remained for a great number of years a mystery. In 1837 it appeared in Finlay Dun & Thomson's 'Vocal Melodies of Scotland,' vol. ii. Here the name John was changed to 'Jean'; the song was then frequently asserted to be by Burns, written on his deathbed and addressed to his wife Jean. It was also sung, slightly altered, in the Waverley drama, *The Heart of Midlothian*, produced by Scott's friend D. Terry.

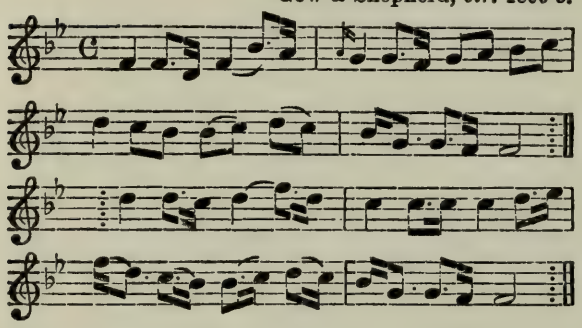
The truth of the matter, as elicited from

Lady Nairne when an old lady, is that she was the authoress, and that the song was written in 1798 or late in 1797, upon the death of the baby of a friend of hers, Mrs. Campbell Colquhoun of Killermont. She originally wrote the first line 'I'm wearing awa', John,' but who was the first to change the name into Jean it is now impossible to say; modern versions, however, accept this as the correct form.

The following air is from the Gow & Shepherd

*To the Land of the Leal.*

From a music-sheet,
Gow & Shepherd, *cir.* 1800-5.



music-sheet, and is the first form of 'The Land of the Leal.' F. K.

SCOTTI, Antonio, was born at Naples in 1869, and made his first appearance on the stage at Malta on Nov. 1, 1889. He steadily won the favour of the public, and following upon successful engagements in Milan, Rome, Buenos Ayres, and Madrid he came to London in 1899, and appeared at Covent Garden as Don Giovanni on June 8, since which time he has been a regular member of the Covent Garden Company. In the winter of 1899 he went to New York and in his first season at the Metropolitan Opera-House firmly established his position as one of the leading baritones of the day. For the last ten years his career — divided between London and New York — has been one of unbroken success. Scotti was taught singing by Madame Trifari Payanini — herself a pupil of the elder Lamperti — and has expressed in print his great indebtedness to her skill. Like many other singers before him he was a little impatient at being kept back in his young days, but when at last the opportunity of doing heavy dramatic work came to him he recognised the wisdom of his teacher's methods, his carefully-placed voice being equal to all reasonable demands upon it. Madame Payanini died in 1908. Scotti's voice is peculiarly agreeable in quality, and his vocal style almost wholly free from the vices of the modern Italian school. Even to the most hackneyed songs from the old operas he can, by the suavity of his tone and his finished phrasing, lend a certain freshness. His repertory is large, ranging from Don Giovanni to the American Consul in 'Madama Butterfly,' and embracing parts so divergent as Rigoletto, Iago, Amonasro (in 'Aida'), the Baron Scarpia in 'Tosca,' Tonio in 'Pagliacci' and the Count in 'Le Nozze di Figaro.' Excelling both in tragedy and comedy he is perhaps at his best as an actor as Scarpia, preserving even in the rather brutal torture scene an unmistakable air of good breeding. S. H. P.

SEEGR. Vol. iv. p. 407*a*, line 20, *for* 'Messrs. Breitkopf' *read* 'Messrs. Novello & Co. are about to reissue Nos. 1, 5, and 6 of the "Eight Toccatas and Fugues, etc." '

SEIDL, Anton. Line 8 from end of article, *for* 'German' *read* 'Metropolitan.'

SEMBRICH, Marcella. Add that she retired in 1908.

SHAN VAN VOGHT, THE. An Irish political song which arose just before the time of the French invasion of Ireland at Bantry Bay in 1797. While the words have remained the same, the airs to which they have been sung are numerous. The 'Shan Van Voght (this is perhaps not the best English spelling for the Irish words, though the one most commonly used) literally means the 'poor old woman,' typifying Ireland.

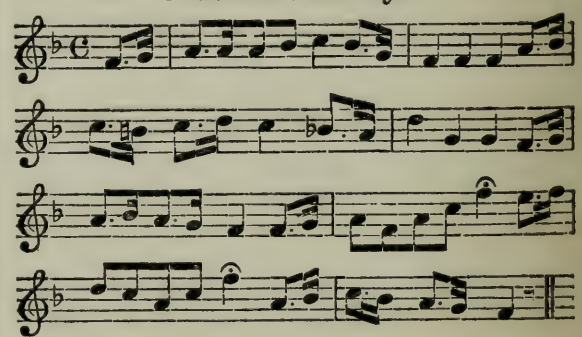
The words commence:

Oh, the French are on the sea, } *bis.*
Says the Shan Van Voght, }
Oh, the French are on the sea,
They'll be here without delay,
And the Orange shall decay,
Says the Shan van Voght.

The song has frequently been prohibited as a rebel song during periods of political agitation. Thomas Moore was bold enough to use one of the airs to which the song was sung, and wrote to it his brilliant lyric 'Love's Young Dream' (issued January 1810), taking the tune from Edward Bunting's collection of 1809.

Other tunes are, or were, traditional in Ireland. One of these traditional airs is given in Trench's *Realities of Irish Life* as follows: —

*The Shan Van Voght.*



Another was included in a serial publication called *Edinburgh Tales*, 1845, and other versions are to be found in Dr. Joyce's recently published *Old Irish Folk-Music*. F. K.

SICILIAN MARINER'S HYMN. Line 5 of article, after '1794' add 'but to have been previously issued in America in 1793.'

SILAS, Édouard. Add that he died in London, Feb. 8, 1909.

SMYTH, Ethel. P. 490*b*, bottom line, add that 'The Wreckers' was produced in

English at the Afternoon Theatre (His Majesty's Theatre), June 22, 1909, and at Covent Garden, March 1, 1910.

SONG. P. 601, to list of books on American music, add *History of American Music*, by L. C. Elson, 1904.

SPEER, CHARLTON T., was born at Cheltenham, Nov. 21, 1859. In 1873 he entered the Royal Academy of Music, winning the Sterndale Bennett Scholarship in the following year; for some time he studied composition under Sir George Macfarren, the piano under Mr. Walter Macfarren, and the organ under Dr. Steggall; in 1885 he became Professor of piano-playing at the R.A.M. He has held several posts as organist, and since 1899 has been Honorary Organist and Director of Music at the Parish Church, Sutton. His compositions include two operas, 'Odysseus' and 'Zara,' and several works for chorus and orchestra, of which 'The Battle of Lake Regillus' is perhaps the best known. He has also written a Symphonic Poem ('King Arthur') and an Overture for Orchestra, besides songs, piano pieces, and church music. G. S. K. B.

SPEER, WILLIAM HENRY, cousin of the above, was born in London, 1863. He studied under Dr. C. H. Lloyd when the latter was organist of Gloucester Cathedral, and subsequently entered the Royal College of Music, where he studied the organ under Sir Walter Parratt and composition under Sir Charles Stanford. At the age of eighteen he went to Trinity College, Cambridge, took the M.A. and Mus.B. degrees in 1890, and the Mus.D. in 1906. He held more than one organist's post before 1903, when he was appointed to that at the Parish Church, Bexhill. Of his compositions the best known is 'The Jackdaw of Rheims,' a ballad for chorus and small orchestra, which has been performed by many choral societies in this country, and also in British Columbia. His orchestral works include a Rhapsody in E♭, a Festival overture, and a Symphony in E♭, all of which were produced at the Bournemouth Symphony Concerts. He has also written a number of songs, and a String Quartet in B♭ was first heard at the British Chamber Music Concerts in 1894. G. S. K. B.

SQUIRE, WILLIAM BARCLAY, born in London, Oct. 16, 1855, was educated privately, at Frankfort, and at Pembroke College, Cambridge, where he took the B.A. degree in 1879, taking honours in the History Tripos. He proceeded to the M.A. degree in 1902. While still an undergraduate he was asked by Sir George Grove to contribute to the first edition of this Dictionary an account of the music in the Fitzwilliam Museum. He was also a prominent member of the Cambridge University Musical Society. He became a solicitor in 1883, and practised until 1885, when he was appointed an assistant in the library of the British Museum, his special knowledge of music and of modern languages fitting him for the superintendence of the printed music. From the date of his appointment until the present time he has earned the gratitude of all students of music by the unfailing generosity with which he has placed his great knowledge at the disposal of those who genuinely desire to learn or to make researches among the treasures of the museum. For some years he acted as musical critic, writing in 1890–94 for the *Saturday Review*, in 1893 for the *Westminster Gazette*, for the *Globe* in 1894–1901, and for the *Pilot* in 1900–4. He also wrote the libretti of Stanford's 'Veiled Prophet' and Bridge's 'Callirhoë.' He is Honorary Secretary of the Purcell Society, and for several years was joint Honorary Secretary to the International Musik-Gesellschaft. For the old and new editions of this Dictionary, for the *Encyclopædia Britannica*, for the *Dictionary of National Biography*, and for *Archæologia* and other periodical publications, English and foreign, he has written much that is of great value, as his sound knowledge of the art goes hand in hand with minute historical accuracy. He was elected a fellow of the Society of Antiquaries in 1888. His *Catalogue of Accessions to the old Printed Music in the British Museum since 1886* appeared in 1899, a list of music in the Chapter Library of Westminster Abbey was printed as a Supplement to the *Monatshefte* for 1903, and a *Catalogue of the Printed Music in the Library of the Royal College of Music* appeared in 1909. (This library has been arranged by him and is under his supervision.) He has edited Purcell's Harpsichord Music for the Purcell Society, and has prepared new editions of Byrd's masses, and Palestrina's 'Stabat Mater'; he has issued a valuable series of madrigals (see AUSGEWÄHLTE MADRIGALE) and several motets, etc. He collaborated with J. A. Fuller Maitland in the issue of the 'Fitzwilliam Virginal Book.' Apart from music, he has edited a reprint of Robert Jones's *Muses Gardin for Delights* (words only, 1901), and worked with Helena, Countess of Radnor, in preparing the sumptuous *Catalogue of the Pictures in the Collection of the Earl of Radnor* (1909). C. L. G.

STANFORD, SIR CHARLES VILLIERS. Add to list of compositions: —

Op.
106. Four Part-songs for male voices.
107. A Welcome Song for the opening of the Franco-British Exhibition, 1908 (to words by the Duke of Argyll), for chorus and orchestra.
108. Installation March for the Chancellor of the University of Cambridge, for wind band, published in an arrangement for organ.
109. Three Military Marches.
110. Four Part-songs for mixed choir.
111. Three Part-songs for mixed choir.
112. Four Songs.
113. Four Bible Songs, for voice and organ.
114. Ave atque Vale, overture with choral portions, written for the Haydn Centenary in 1909.
115. Morning, Evening, and Communion Service in C.
116. Two organ pieces, 'Te Deum Laudamus,' and 'Canzona.'
117. Five 'Songs of the Fleet,' for baritone solo and chorus.
118. Cushendall, an Irish song cycle.

STODART. Line 22 from end, add that William Southwell of Dublin had patented an upright piano in 1794. W. H. G. F.

STRAUSS, Richard. To list of compositions add 'Elektra,' opera in one act, founded on von Hoffmansthal's tragedy, produced at Dresden, Jan. 25, 1909, at New York, Feb. 1, 1910, and at Covent Garden, Feb. 19, 1910.

STRICT COUNTERPOINT. P. 721*b*, line 7, omit 'earliest,' as William Bathe's *Briefe Introduction to the true Art of Musicke* appeared 1584.

SYMPHONY CONCERTS IN THE UNITED STATES. P. 803*b*, last line, add that the Cincinnati Symphony Orchestra was reorganised in 1909, and Leopold Stokowski was appointed conductor.

# T

TERRY, Richard Runciman, born at Ellington, Northumberland, in 1865, became organist and music master at Elstow School in 1890, organist and choirmaster of St. John's Cathedral, Antigua, West Indies, in 1892; in 1896 he was appointed to a similar position at Downside Abbey, where he began the admirable work of reviving the music written for the Catholic ritual by early English composers; he was the first to bring forward the three and five-part masses of Byrd, Tye's 'Euge bone,' Tallis's four-part mass and his 'Lamentations,' Mundy's mass 'Upon the square,' and motets by Morley, Parsons, White, and others. A large sphere of work was opened to him when the Westminster Cathedral was built and he was appointed organist and director of Music, in 1901. Here, from the first, he set a high standard of performance as well as influencing the choice of music and demonstrating the great wealth of English Catholic music of the finest period. He has revived the whole of Peter Philips's Cantiones sacrae,' Byrd's 'Gradualia,' and 'Cantiones sacrae,' the 'Cantiones' of Tallis and Byrd, White's 'Lamentations,' and motets by Deering, Fayrfax, Shepherd, Tye, and others. Among continental compositions of special interest, it may be mentioned that the contents of the fourth volume of Jacob Handl's 'Opus Musicum' were brought to a hearing at the Cathedral. It is worth noticing that this great work was set on foot two years before the issue of the papal decree which compelled Catholic Church musicians to give due regard to the polyphonic music of the past, the most purely sacred music that has yet been created. M.

TESS. Opera in four acts, founded on Hardy's novel by Luigi Illica, music by F. D'Erlanger. Produced at the San Carlo Theatre, Naples, April 10, 1906, and Covent Garden, July 14, 1909.

TETRAZZINI, Luisa (Signora Bazelli), was born at Florence, and received her musical instruction there from Ceccherini at the Liceo Musicale, and from her sister Eva, the wife of Cleofonte Campanini, the well-known conductor. In 1895 she made her début at the Teatro Pagliano (now Teatro Verdi), as Inez in 'L'Africaine.' She next sang at Rome, and later toured with great success in the other cities of Italy, having in the meantime acquired a great reputation in Spain, Portugal, Russia, Mexico, South America, etc. On Nov. 2, 1907, she made her début at Covent Garden as Violetta ('La Traviata') and made a success both as singer and actress, confirmed the same season in her next parts of Lucia and Gilda. She next sang in the United States, where she again made a great reputation. Since 1908 her principal engagements have been either in North America or at Covent Garden, where she has sung for the first time there as Rosina, Marguerite de Valois ('Huguenots'), Leila in 'Les Pêcheurs de Perles,' and Amina in 'La Sonnambula.' She has also sung in concerts in the provinces. Mme. Tetrazzini has a beautiful soprano, with considerable powers of execution, and with no little skill as an actress, and excels in the repertory generally identified with Patti. In addition to the parts named above, her repertory comprises the heroines in 'Puritani,' 'Guillaume Tell,' 'L'Elisir,' 'Don Pasquale,' 'Lakmé,' etc. A. C.

THOMÉ, Francis Lucien Joseph, was born in Mauritius, Oct. 18, 1850, and was brought as a child to Paris, where he entered the Conservatoire in 1869, studying with Marmontel and Duprato, and winning various prizes. On the completion of his studies he soon made a name for himself as a composer of works of small calibre, such as songs, piano pieces, etc., and was in great request as a teacher. His opera, 'Martin et Frontin' was produced at Eaux-Bonnes in 1877, and his ballet, 'Djemmah,' at the Eden-Theatre, Paris, in 1886. Another ballet, 'La Folie Parisienne,' was given at the same theatre; an operetta, 'Barbe-Bleuette,' was brought out in 1889, and 'Endymion et Phœbé' was given at the Opéra-Comique. One of his most important works was the music to the beautiful 'Mystère,' 'L'Enfant Jésus,' first heard in 1891. In 1892 his opera, 'Le caprice de la Reine,' was brought out at Cannes, and in 1898 another ballet, 'La Bulle d'Amour,' was produced. It was possibly an adaptation of this which was given in London soon after this date. Other works for the Paris stage were 'Le Papillon,' 'Le Trottin,' 'Mademoiselle Pygmalion'; and Thomé wrote also incidental music for many

plays, such as 'Roméo et Juliette' (Odéon), 'Quo vadis?' (Porte Saint-Martin), 'La Belle au Bois dormant' (Th. Sarah-Bernhardt), 'Les Noces Corinthiennes' (Odéon), 'L'Infidèle' (Vaudeville). A choral 'Hymne à la Nuit' had a great success; but Thomé's name is best known to the English public by his popular 'Simple aveu,' originally for piano. His music is refined and characteristic, and has nothing in common with the advanced works of the later French composers. He died Nov. 16, 1909. M.

# V

VERKAUFTE BRAUT, DIE (Prodaná Nevêsta). Comic opera in three acts, libretto by K. Sabina, music by Friedrich Smetana. Produced at Prague in 1866, by the Ducal Company of Saxe-Coburg and Gotha at Drury Lane, June 26, 1895, and at Covent Garden, Jan. 24, 1907.

VIARDOT-GARCIA, MICHELLE FERDINANDE PAULINE. Add that she died in Paris during the night of May 17–18, 1910.

VINCENT, THOMAS. *Ante*, p. 275*b*, add that Mr. Alfred Moffat, in the course of his research into the history of the English school of composers for the violin and flute, has discovered further facts regarding the Vincent family; these he kindly allows the present writer to use. The family of Vincent, who were all recognised composers and performers during the early part of the 18th century, were Richard Vincent, Thomas Vincent, James Vincent, and Thomas Vincent, junior. All these signed, in the order given, the trust deed of the Royal Society of Musicians in August, 1739. As the contemporary publications frequently merely give the name of the composer of a piece of music as 'Mr. Vincent,' it is exceedingly difficult to separate these members of the family. The first-named Thomas Vincent is likely to have been the father of the oboist, and Richard was probably his uncle. James was certainly his brother, and there was also a Richard Vincent, junior. That Thomas Vincent, junior, was the oboist and pupil of Martini is apparent from the fact of a publication whose title is as follows: 'Six Solos for a Hautboy, German Flute, Violin, or Harpsichord, with a Thorough Bass, Composed by Thomas Vincent, junior, opera prima, London printed by Wm. Smith at the Golden Bass in Middle Row, Holborn, and sold by the author at his house in Golden Square,' folio. His opera seconda, with a copyright grant, dated Oct. 27, 1748, is the 'Sett of Familiar Lessons for the Harpsichord' mentioned in the ar icle.

Thomas Vincent had entered the king's band as a hautboy-player in 1735. He was there also in 1758; the Thomas Vincent who was in this band in 1778 was doubtless his son. The following extract from Burney's *History of Music*, referring to the date 1765, mentions further facts regarding the family: —

'The opera regency was now undertaken by Messrs. Gordon, Vincent, and Crawford; the two first experienced professors, and the third had been treasurer under different managers. Gordon, the son of a Norfolk clergyman, had been a good performer on the violoncello, and Vincent, a scholar of San Martin's, long a favourite on the hautbois. His father was a bassoon-player in the Guards, and his brother, James Vincent, who died young, was joint organist of the Temple with Stanley, and a brilliant performer. Mr. T. Vincent, the impresario, had been in great favour with the Prince of Wales, father to his present Majesty, and had acquired a considerable sum of money by his profession which he augmented by marriage. However, the ambition of being at the head of so froward a family as an opera, vocal, and instrumental band turned his head and his purse inside out, in short he soon became bankrupt' (Burney, vol. iv. 1789, p. 487).

A notice of the death of a Mr. Richard Vincent occurs in the *Gentleman's Magazine* under date, August 10, 1783. 'In Tottenham Court Road, aged eighty-two, Mr. Richard Vincent, the oldest musician belonging to Covent Garden playhouse, and to Vauxhall Gardens, who enjoyed till the last years of his life, a remarkable flow of spirits.' This notice has been accepted by Eitner as referring to Thomas Vincent.

The Vincent family of a later period were still musical. Henry Vincent, a flautist, a grandson of Thomson Vincent, died in London in 1880, aged eighty-seven, and Dr. C. Vincent, another descendant of Thomas, is an organist and composer of standing.

Mr. Alfred Moffat has just published an arrangement of a sonata, in A minor, for the violin, by Thomas Vincent, in his 'Old English Violin Music' (Novello). F. K.

# W

WAGNER, RICHARD. Add to the list of 'Correspondence,' p. 420*a*, 'Richard Wagner an seine Freunde und Zeitgenossen' (Erich Kloss, Berlin and Leipzig, 1909).

WALD, DER. Opera in one act, by Ethel M. Smyth (words and music). Produced at Dresden, Sept. 1901; at Covent Garden, July 18, 1902; at the Metropolitan Opera-House, New York, in March 1903.

WALSH, JOHN, senior. Add that the earliest reference to him that has yet been found is in the recently-published *King's Musick*, from an entry in which it is proved that John Walsh was appointed Musical Instrument Maker in ordinary to the King in place of John Shaw, surrendered on June 24, 1692. F. K.

WALTER, GUSTAV. Add that he died in Vienna in Feb. 1910.

WEIDEMAN, CHARLES (or Charles Frederick), a popular composer and flute-player during the middle of the 18th century. Burney says he came over to England about 1726, and that he was long the principal solo player on the German flute. Further, that he was a good musician, but his productions never 'rose above that mediocrity to which his instrument seems confined.'

Scattered through many 18th-century works such as: 'The Delightful Pocket Companion for the German Flute' (John Simpson, *circa* 1740–45) are numbers of airs of the Minuet and Gavotte type of his composition.

Walsh published some concertos in 7 or 8 parts for flutes and violins by him, and Bremner issued duets, trios, and quartets for flutes. There are also some vocal compositions by him.

It was Weideman who, with Festing, first conceived the idea of a musical benevolent society, which ultimately took form as the ROYAL SOCIETY OF MUSICIANS (vol. iv. p. 174). Weideman's name is on the deed of trust dated 1739. Biographical details of him are difficult to obtain. He was Conductor of the King's Band of Musick in 1778 at a salary of £100 yearly. Burney and others spelt his name incorrectly. His own signature and all contemporary publications of his works spell it as in the heading of this article. F. K.

WEKERLIN, J. B. Add that he died in Paris, May 20, 1910.

WELSH MUSIC. P. 501*a*, in bibliography under date 1828, 'Cambrian Wreath'; *for* 'Pritchard' *read* 'Prichard.' The book contains no music; it is a collection of songs and poems in English, many being adapted to the Welsh melodies. The verses are by different authors.

WERTHER. Lyric drama (after Goethe) in four acts; poem by MM. E. Blau, P. Milliet, and G. Hartmann; music by Jules Massenet. Produced at the Court Opera, Vienna, Feb. 16, 1892; at Covent Garden, June 11, 1894.

WHEN THE KING SHALL ENJOY HIS OWN AGAIN. The great party song of the Cavaliers, and finally of the Jacobites. The song is mentioned as by Martin Parker, a famous ballad-maker, in 'The Gossip's Feast, or Morale Tales,' 1647, in the words, 'By my faith, Martin Parker never got a fairer brat, no not when he penn'd that sweet ballad, "When the King enjoyes his own again." ' The tune occurs in Elizabeth Roger's Virginal Book (*Brit. Mus.*); in Playford's 'Musick's Recreation on the Lyra Viol,' 1652; 'Musick's Delight on the Cithern,' 1666; and in many of his 17th- and 18th-century works. In the 'Third Volume of the Dancing Master,' *circa* 1726, it is called 'The Restoration of King Charles'; in Daniel Wright's 'Compleat Collection of Celebrated Country Dances,' vol. i, *circa* 1735, and in John Johnson's reissue of the same, the tune is called 'Trusty Dick.' Under a Welsh title, translated as 'The King's Joy,' it is claimed for Wales in Richard Roberts's 'Cambrian Harmony,' 1829, and as 'never before published.'

It is scarcely necessary to say that copies of the tune show much variation, as also versions of the original ballad which gives the title to the air. A very good copy of the air as well as of the ballad is to be seen in Hogg's 'Jacobite Relics,' 1819, first series, and much information regarding the subject in Chappell's 'Popular Music of the Olden Time,' 1856–1859.

The songs written to the air are simply innumerable. They practically all exploit Royalist, Tory, or Jacobite causes, and range in date from before the middle of the 17th to the middle of the 18th centuries. The tune is a finely marked specimen of English melody. F. K.

WITHIN A MILE OF EDINBURGH TOWN. An Anglo-Scottish song of considerable popularity. The words are a purified version of a song by Thomas D'Urfey which, with the melody is printed in different editions of 'Wit and Mirth,' and elsewhere; this lyric commences ''Twas within a furlong of Edinborough town.' The modern air is by James Hook, and was sung by Mrs. Wrighten, in the season of 1780, at Vauxhall. In the first publication of it the title runs 'I wonnot buckle too,' and there is misuse of the Scotch word 'lav'rock' (which means lark), the line standing:

Sweet lav'rocks bloomed, and the grass was down.

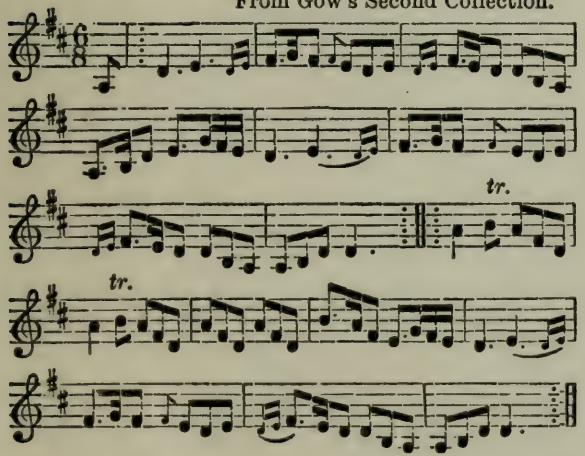
The word was afterwards changed to 'laylocks,' the old word for 'lilacs,' and finally to 'flowers.' F. K.

# Y

**YE BANKS AND BRAES O' BONNY DOON.** A popular song, the words written by Robert Burns. The history of the beautiful air attached is rather a complex one, and many statements have been made regarding it. When Burns wrote the words to it, the melody was known as 'The Caledonian Hunt's Delight.' The reason of the title is as follows: 'The Caledonian Hunt' was a body of noblemen and gentlemen in Scotland, who were, apparently, patrons, in some degree, of the arts.

Burns dedicated the second edition of his poems to them, and Niel Gow did the same in regard to his 'Second Collection of Strathspey Reels' published in 1788. In return for Gow's compliment, the Caledonian Hunt took sixty copies of the work. Gow named his first tune 'The Caledonian Hunt's Delight, a favourite air.' The melody stands thus:

*The Caledonian Hunt's Delight—*
*A Favourite Air.*
From Gow's Second Collection.




It is quite evident from the heading, 'a favourite air,' that the tune had long been known under another title, and that Gow, in compliment to the Caledonian Hunt, had re-named it after them. Examination of the air will also show that there has been a considerable amount of embellishment added to it.

Burns's poem was first published in Johnson's 'Scots Musical Museum,' vol. iv. 1792, as 'The Banks of Doon written for this work by Robert Burns.' A note in the index informs us that the music was by 'Mr. James Millar, Writer, in Edinbr.'

Burns had previously written the 'Banks of Doon' in another and most graceful form, beginning

> Ye flowry banks o' bonny Doon,
> How can ye bloom sae fair,
> How can ye chant, ye little birds,
> And I sae fu' o' care?

An inference will be drawn from this form of the verses later on.

Burns writing to George Thomson in Nov. 1794, mentions the air as follows: 'There is an air, "The Caledonian Hunt's Delight," to which I wrote a song that you will find in Johnson, "Ye banks and braes o' bonnie Doon." This air, I think, might find a place among your hundred, as Lear says of his knights. Do you know the history of the air?

'A good many years ago, Mr. James Miller, writer, in your good town, a gentleman whom, possibly, you know, was in company with our friend Clarke, and talking of Scottish Music, Miller expressed an ardent ambition to be able to compose a Scots air. Mr. Clarke, partly by way of joke, told him to keep to the black keys of the harpsichord, and preserve some kind of rhythm, and he would infallibly compose a Scots air; certain it is that in a few days Mr. Miller produced the rudiments of an air which Mr. Clarke, with touches and corrections, fashioned into the tune in question.

'Ritson, you know, has the same story of the black keys, but this account which I have just given you, Mr. Clarke informed me of several years ago. Now, to show you how difficult it is to trace the origin of our airs, I have heard it repeatedly asserted that this was an Irish air, nay, I met with an Irish gentleman who affirmed he had heard it in Ireland among the old women; while on the other hand a Countess informed me that the first person who introduced the air into this country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man.'

The 'Mr. Clarke' mentioned in the above statement was Stephen Clarke, the musical editor of Johnson's 'Museum.'

Burns's account, contradictory as it is, was considered all that could be ascertained regarding the tune until the late Mr. William Chappell, in 'Popular Music of the Olden Time,' brought into the inquiry further complications. In this work (p. 794) he refers to Burns's statement, and says that 'it is clear that nothing more was effected than the alteration of a note or two, and the transposition of the symphony of an older song. The following, named "Lost is my Quiet," was printed upon half-sheets, and was included in Dale's "Collection of English Songs." Dale commenced printing in 1780, but I cannot give the date of this publication . . . it is unquestionably anterior to "Ye Banks and Braes." '

Chappell is here off his usual accurate track. Dale's English Collection (he published also a Scottish one) is a folio of twenty books of 12 songs each, and 'Lost is my Quiet' is in Book x.

The date of Dale's English songs is easy to ascertain, for it contains songs from operas such

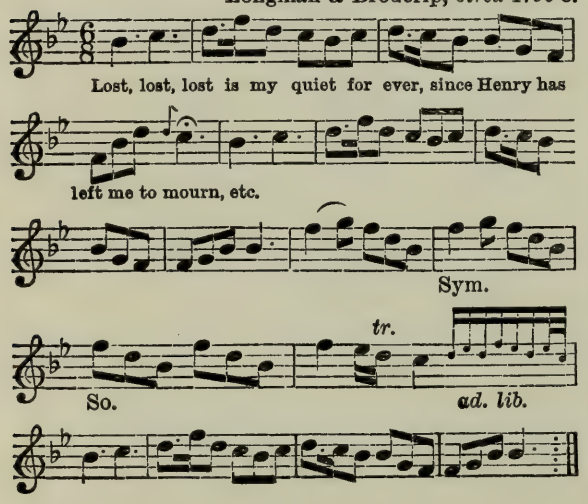
as 'The Farmer,' 1787; 'The Haunted Tower,' 1789; 'The Siege of Belgrade,' 1791, etc., and the watermark on the paper is 1806. The address on the imprint is 151 New Bond Street, to which premises Dale did not go before 1800.

This is sufficient to discount Chappell's statement, apart from the modernity of his arrangement of the air. As Chappell's argument has been accepted in standard books the point is here more particularly dwelt upon.

The fact is Chappell was misled by seeing an old half-sheet published at the end of the 17th century headed 'Lost is my Quiet,' but this song is by Purcell, and has no relation in any form except the four words that form the title to the modern song.

The song Chappell claims as prior to Burns's 'Ye Banks and Braes' is found on music-sheets of about the end of the 18th century, published by Longman & Broderip, and by Preston. On a music-sheet by the latter the tune and song are 'printed for the author,' and on the Longman & Broderip sheet there is a setting by a Mr. M. Sharp, and the song 'adapted to an Irish air,' which is the tune we are dealing with. The following is a copy: —

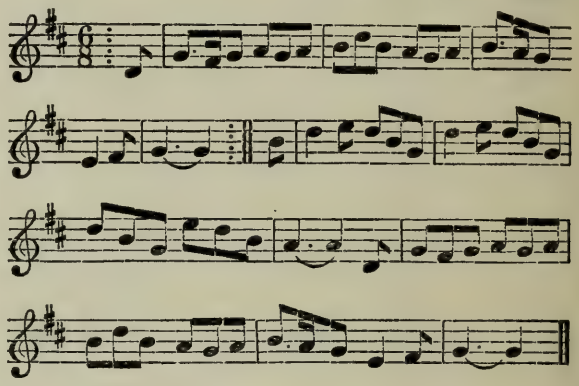
*Lost is my Quiet.*
(Adapted to an Irish air.)
From a sheet-song by
Longman & Broderip, *circa* 1796-8.




There are other places wherein the tune is called an Irish one, and to the present writer's thinking with a great deal of probability; he has further the suggestion to make that the original name for the tune has been 'The Foggy Dew.'

Some years ago the writer noted down in North Yorkshire, a song, 'The Foggy Dew,' to the following tune: —

*The Foggy Dew.*
Noted down from tradition
by Frank Kidson in 1889.



It may be mentioned that the song, 'The Foggy Dew,' is a traditional one that will scarcely bear reprinting. It is current to a variety of airs, in Ireland as well as in England.

It is the writer's belief that the song, 'The Foggy Dew,' has been popular in Scotland to the air, as noted down in Yorkshire; and that Gow, knowing the lyric was not altogether suitable for ears polite, and that its name might point to the song belonging to it, has quite suppressed the name and called it the 'Caledonian Hunt's Delight' in honour of his sixty subscribers of that body. Gow has evidently elaborated the melody a little.

On fitting Burns's first set of verses, quoted in the present article, to the traditional setting of the melody, 'The Foggy Dew,' it will be found that they unite perfectly, and this is another argument in favour of the surmise which the writer ventures to make. F. K.

THE END

Printed in the United States of America.

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